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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library
(August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

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1	BSO	1889-1890
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	Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO	
	Kneisel Quartet	1892-1893
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	Kneisel Quartet	1893-1894
7	BSO	
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8	BSO	1895-1896
9	Promenade (Pops)	1895-1896
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11	BSO	1897-1898
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14	BSO	1899-1900
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16	BSO	1900-1901
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115	Tanglewood	1966
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MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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TECHNICAL DATA

IMAGE PLACEMENT: [✓ IA] IB IIA IIB

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CAT 840 3594
19-03

REEL 7

Volume 12-14

Promenade
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to
BSO
1899-1900

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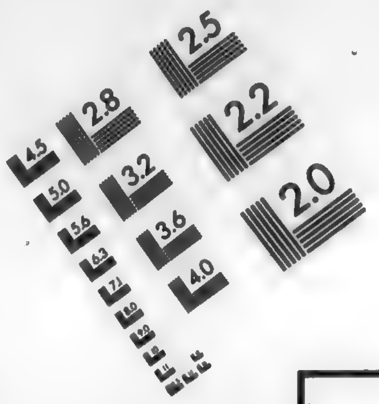

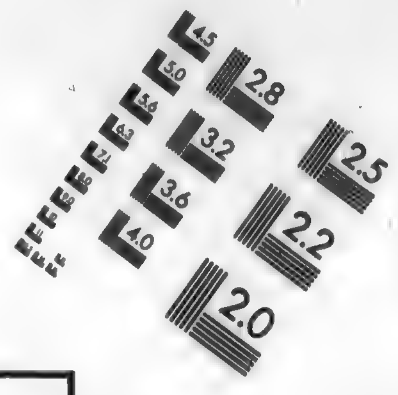

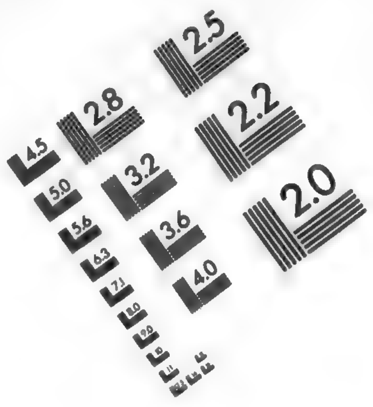

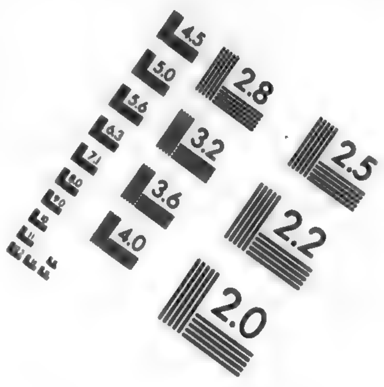

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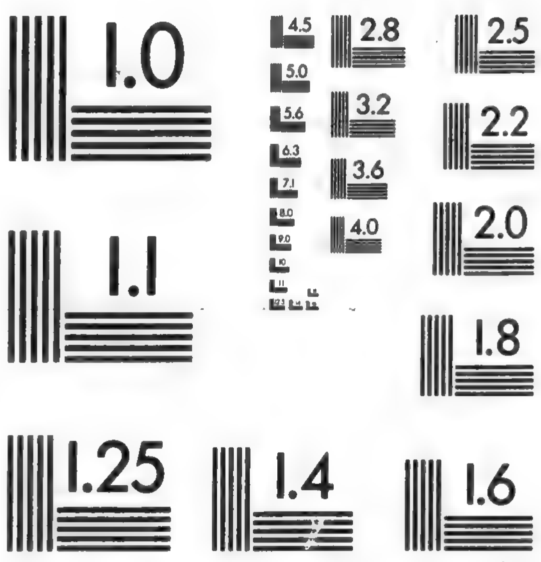

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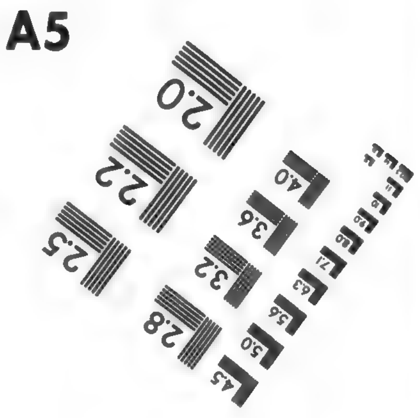

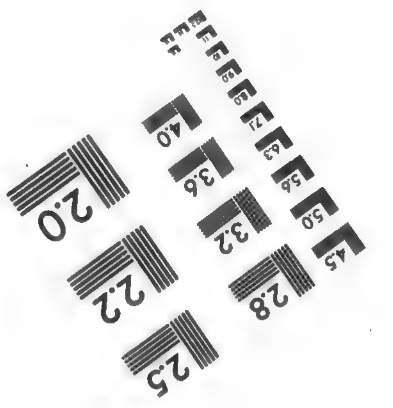

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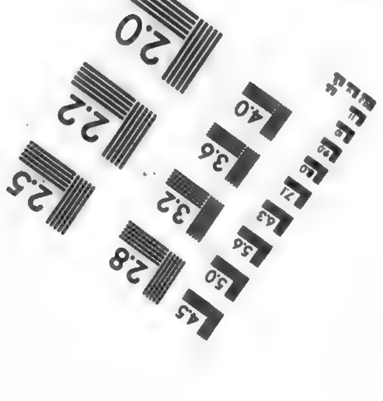

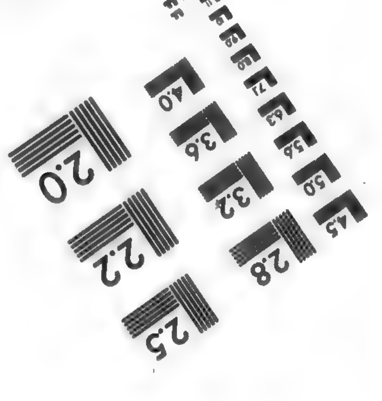

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MULTIPLE EXPOSURES
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MATERIAL

VOLUME 12

Promenade (Pops)

1897 - 1898

SHIPMAN'S
Invoice & Scrap
BOOK

Queen's Hall

Promenade
Programmes

1897

[2]

Boston Transcript

PROMENADES BEGIN NEXT WEEK

Two Conductors Will Divide the Leadership During the Eight Weeks' Season—Many Novelties Promised.

One week from tonight the twelfth season of Promenade Concerts will begin at Music Hall, and the opening of this series of popular entertainments will mark the beginning of the summer musical season. Mr. C. A. Ellis, the manager, sailed for Europe on Saturday on board the Umbria, accompanied by his brother, and, as usual, the [illegible] management of the concerts will be in the hands of Mr. Frederick R. Comee, than whom no better man could be found. His success in past years in giving the public such enjoyable entertainment for the early summer evenings is evidence of his full understanding of what people like best at this time of the year. A peculiar feature of the promenades is the fact that they are enjoyed by hundreds of people who do not care for classical concerts and who could not, perhaps, be induced to attend even one symphony concert. Such folk, however, enjoy to the fullest extent at the promenades the same selections by leading composers which frequently have a place on a symphony programme. Again, regular patrons of the symphony and other high-class concerts appear to have genuine pleasure in listening to selections which they have heard during the winter season, and these people also show their appreciation of the lighter class of music which is provided at the popular concerts.

It was during the season when John C. Mullaly was conductor that the bold experiment of giving what may be considered as "heavy" music, as it is understood by [illegible] people, was first tried. With some of the Wagner overtures and similar selections he created among the patrons a strong liking for that class of music, and when such numbers were given there was left no doubt as to the wisdom of the experiment. Closer attention was then paid to music of the severe order than to that of a mere frivolous character, and this respect and liking for the best compositions has been strengthened with each new season of promenades. In the class of light music, probably the favorite selections are oftener found in selections from well-known popular operas than in other pieces.

In the past seasons of these concerts there have been several conductors, among them being Ad. Neuendorff, Mr. Mullaly, Wilhelm Rietzel, E. Gruenberg, Franz Kneisel, A. de Novellis, T. Adamowski and Max Zach. All these conductors have been members of the Boston Symphony Orchestra, with the exceptions of Mr. Neuendorff and Mr. de Novellis. This season there are to be fifty musicians, chosen from the Symphony Orchestra. Mr. Zach is to be the leader for the first four weeks of the season and Mr. Leo Schultz, who sits at the first desk of the 'cello players in the symphony ranks, is to be the conductor during the remaining four weeks.

There will be no special attempt made to decorate the hall elaborately other than the usual means of employing festoons of laurel mingled with a bit of red drapery on the fronts of the balconies. There also will be some green about the stage as a background to relieve the customary bare look in that part of the hall, and the ceiling will be treated in a simple way.

The same system of a general admission at a low price and with reserved seats and tables, and others open to all, will be in force this season as in other years. So great has grown the demand for reserved tables that Manager Comee will add a moderate number of these to the "ring," as it is popularly known. The refreshments to be served will be about on a line with the larder of other seasons.

The programme for the opening concert on May 10 is as follows:

Marche Hongroise, from "The Damnation of Faust."	Berlioz
Overture, "Le Roi l'a dit"	Delibes
(First time.)	
Waltz, "Snowballs"	Ziehrer
(First time.)	
Selection, "Wizard of the Nile"	Herbert
(First time.)	
Ballet music, "Feramors"	Rubinstein
I. Dance of Bayadères.	
II. Candle Dance of the Brides of Kashmire.	
Prelude to act III. of "The Cricket on the Hearth,"	Goldmark
(First time at these concerts.)	
La Colombe	Gounod
Prelude to "The Mastersingers of Nuremberg,"	Wagner
Entrée Triomphale des Boyards	Halvorsen
Overture, "Pique Dame"	Suppé
Waltz, "Artists' Life"	Strauss
March, "Austria"	Zach

It will be seen that this includes four of what are called "first-time" selections. A specialty will be made of these novelties all through the season. During the opening week several other numbers will be introduced for the first time in Boston.

Equally good programmes have been arranged for all the nights of the first week. Among some of the overtures to be played in that time will be that to "Oberon," Weber; "Barber of Seville," Rossini; "Merry Wives of Windsor," Nicolai; "Martha," Flotow; "Tannhäuser," Wagner; "Fra Diavolo," Auber; "Zampa," Herold; "Mignon," A. Thomas; and "Rienzi," Wagner. These alone constitute no small undertaking, and with them there will be many other fine selections during the first evenings of the series. Some of the other good things promised are selections from "Lohengrin," "Faust," "Il Trovatore," "Queen of Sheba," "Valkyrie," "Cavalleria Rusticana," "Sylvia," "Carmen," Hungarian dances by Brahms, a polonaise by Liszt, the "Peer Gynt" suite of Grieg, Massenet's "Le Dernier Sommeil de la Vierge," Slavonic dances by Dvorak "Hymn to St. Cecilia," Gounod, and many other enjoyable numbers, including the lighter music selections from "La Fille de Madame Angot," "The Mandarin," De Koven's new opera; "La Grande Duchesse," "The Gypsy Baron," "Poor Jonathan," "El Capitan," "Robin Hood," several Strauss and Waldteufel waltzes, marches and other popular music. All these varied selections have been given places in the programmes of the first week, and a general treat is thus in store for music lovers.

Regular patrons of these concerts will be much interested in the first playing this season of the famous "Grubenlichter," the waltz by Zeller, which was the most popular number played all through last year. It will have its initial hearing this season on the first Saturday evening, and other numbers to be played that same evening include "The Wizard of the Nile," Herbert; overture to "Mignon," A. Thomas; "Espana," waltz, Waldteufel; "Robin Hood," De Koven; ballet music from "Sylvia," Delibes; "Hymn to St Cecilia," Gounod, with violin solo part; "Graceful Dance," Sullivan; overture, "Rienzi," Wagner; selections from "Carmen," Bizet. Besides these there will be one or two other numbers of less importance. A programme embracing so many enjoyable things in one evening has rarely been offered at these promenade concerts.

Herald May 2

MUSIC HALL PROMENADE CONCERTS.

Monday evening, May 10, the Music Hall promenade concerts will begin their 12th season. These concerts will be conducted upon the same general plan as in the past. The orchestra will be made up of 50 musicians, selected from the ranks of the Boston Symphony orchestra. In fact, these concerts are a natural summer sequence to the Symphony concerts, and are attended by the regular Symphony patrons, as well as by a host of others who prefer programmes of light music; performed, however, on the same high plane of excellence maintained by the Boston Symphony orchestra.

There will be two conductors, Mr. Max Zach, who will conduct the first half of the season, and Mr. Leo Schulz, who will conduct the last half. Mr. Zach will be very pleasantly remembered as the conductor of last season's concerts, establishing himself as a universal favorite. Mr. Leo Schultz, like Mr. Zach, is a member of the Boston Symphony orchestra, playing at the first desk of the 'cellists, with Mr. Alvin Schroeder. The patrons of these concerts will easily recall Mr. Shurlz as having conducted last season his own compositions, the Columbian march and Patriotic overture, on different occasions. Mr. Schulz is the seventh member of the Boston Symphony orchestra to hold the position of conductor of these concerts, and is eminently qualified to take rank with those who have preceded him.

Some novel features in decorations will be introduced. A slight increase will be made in the number of reserved tables on the floor hall, in deference to the very general demand on the part of disappointed applicants last season; but there will be the same generous provision in the shape of unreserved tables for the purchasers of the regular admission tickets. All the side seats in the first balcony will be reserved for patrons who do not care to sit at the tables, and the entire second balcony, like the unreserved tables on the floor, will be open to any one.

Mr. Zach has already made the programmes for the first week, and has shown a very commendable effort to introduce new selections, which, it is to be hoped, will prove as popular as the old-time favorites, which will, of course, be repeated. Every effort will be made to maintain the same high standard of these concerts as in the past. In the absence of Manager Charles A. Ellis in Europe, the concerts will be under the direction of Assistant Manager F. R. Comee.

It is good news to hear that the Pops at the Music Hall, under Mr. F. R. Comee's able management, will open on Monday, May 10. A new departure will be taken this year in the way of two conductors. The first half of the season the orchestra will be under the baton of Mr. Max Zach, who led last year's concerts, and Mr. Leo Schutz, the 'cellist, will conduct the other half. Mr. Schutz sits at the first desk with Mr. Schroader in the orchestra, it will be remembered, and is a thorough musician. The concerts will be on the same general plan as last year, and there is every reason to predict that they will be quite as popular and well attended.

Mr. C. A. Ellis, who formerly had the management of the Pops, sailed from New York on the Umbria May 1. He was acompanied by his brother, Mr. G. H. Ellis.

THE BOSTON
SATURDAY EVENING
Gazette

BOSTON, SUNDAY MORNING, MAY 9.

On Monday evening the long-expected "Pops" are to begin, which means that there will be a series of delightful promenade concerts given at Music Hall, with Mr. Max Zach as conductor. These concerts are regarded as an essential portion of our musical season, and now, as always, they will be patronized by lovers of good, light music, and who can listen to it in delightful ease and comfort. Mr. Zach's orchestra consists of 50 picked musicians.

THE BOSTON TIMES

BOSTON, SUNDAY, MAY 9, 1897.

THE "POP" CONCERTS.

The Twelfth Season of These Favorite Entertainments Will Begin Tomorrow.

Music hall, beginning tomorrow night, will again take on its refreshing summer atmosphere and be the scene, for the twelfth season, of that favorite entertainment known as the Promenade, or Popular concerts. As usual, these concerts will be under the management of Mr. C. A. Ellis, while Mr. Frederick R. Comee, the assistant manager, will have them in actual charge during Mr. Ellis's absence in Europe,—and Mr. Comee's success at the same post in past seasons is assurance to the public that the concerts will be a pleasure and a delight.

This season there are to be fifty musicians, chosen from the Symphony orchestra. Mr. Zach is to be the leader for the first four weeks of the season and Mr. Leo Schultz, who sits at the first desk of the 'cello players in the symphony ranks, is to be the conductor during the remaining four weeks.

There will be no special attempt made to decorate the hall elaborately other than the usual means of employing festoons of laurel mingled with a bit of red drapery on the fronts of the balconies. There also will be some green about the stage as a background to relieve the customary bare look in that part of the hall, and the ceiling will be treated in a simple way.

The same system of a general admission at a low price and with reserved seats and tables, and others open to all, will be in force this season as in other years. So great has grown the demand for reserved tables that Manager Comee will add a moderate number of these to the "ring," as it is popularly known. The refreshments to be served will be about on a line with the larder of other seasons.

The programme for the opening concert tomorrow evening is as follows:

Marche Hongroise, from "The Damnation of Faust"	Berlioz
Overture, "Le Roi l'a dit"	Delibes
(First time.)	
Waltz, "Snowballs"	Ziehrer
(First time)	
Selection, "Wizard of the Nile"	Herbert
(First time)	
Ballet music, "Feramors"	Rubinstein
Dance of Bayaderes.	
Candle Dance of the Brides of Kashmire.	
Prelude to Act III. of "The Cricket on the Hearth"	Goldmark
First time at these concerts.	
La Colombe	Gounod
Prelude to "The Mastersingers of Nuremberg"	Wagner
Entree Triomphale des Boyards	Halvorsen
Overture, "Pique Dame"	Suppe
Waltz, "Artis s' Life"	Strauss
March, "Austria"	Zach

It will be seen that this includes four of what are called "first-time" selections. A specialty will be made of these novelties all through the season. During the opening week several other numbers will be introduced for the first time in Boston.

Equally good programmes have been arranged for all the nights of the first week. Among some of the overtures to be played in that time will be that to "Oberon," Weber; "Barber of Seville," Rossini; "Merry Wives of Windsor," Nicholai; "Martha," Flotow; "Tannhauser," Wagner; "Fra Diavolo," Auber; "Zampa," Herold; "Mignon," A. Thomas, and "Rienzi," Wagner. These alone constitute no small undertaking, and with them there will be many other fine selections during the first evenings of the series.

THE BOSTON COMMERCIAL.

SATURDAY, MAY 8, 1897.

The Pop Concerts.

On Monday evening next the 12th season of the Music Hall Promenade Concerts will commence, and everything points to a successful season under the management of Assistant Manager Comee. Conducter Zach has already made the programs for the first week, and every assurance is given that the musical standard of these concerts will be maintained on the same high plane as heretofore.

The number of reserved tables on the floor of the hall will be slightly increased in answer to the very general request on the part of many patrons who were unable to secure choice places last season. There will also be the same liberal provision in the way of unreserved tables for the purchasers of regular admission tickets. All the side seats in the first balcony will be reserved for patrons who do not wish to sit at the tables, and the entire second balcony, like the unreserved tables on the floor, will be open to any one paying an admission fee.

[3]

Boston Transcript

PROMENADES BEGIN NEXT WEEK

Two Conductors Will Divide the Leadership During the Eight Weeks' Season—Many Novelties Promised.

One week from tonight the twelfth season of Promenade Concerts will begin at Music Hall, and the opening of this series of popular entertainments will mark the beginning of the summer musical season. Mr. C. A. Ellis, the manager, sailed for Europe on Saturday on board the Umbria, accompanied by his brother, and, as usual, the real management of the concerts will be in the hands of Mr. Frederick R. Comee, than whom no better man could be found. His success in past years in giving the public such enjoyable entertainment for the early summer evenings is evidence of his full understanding of what people like best at this time of the year. A peculiar feature of the promenades is the fact that they are enjoyed by hundreds of people who do not care for classical concerts and who could not, perhaps, be induced to attend even one symphony concert. Such folk, however, enjoy to the fullest extent at the promenades the same selections by leading composers which frequently have a place on a symphony programme. Again, regular patrons of the symphony and other high-class concerts appear to have genuine pleasure in listening to selections which they have heard during the winter season, and these people also show their appreciation of the lighter class of music which is provided at the popular concerts.

It was during the season when John C. Mullaly was conductor that the bold experiment of giving what may be considered as "heavy" music, as it is understood by many people, was first tried. With some of the Wagner overtures and similar selections he created among the patrons a strong liking for that class of music, and when such numbers were given there was left no doubt as to the wisdom of the experiment. Closer attention was then paid to music of the severe order than to that of a more frivolous character, and this respect and liking for the best compositions has been strengthened with each new season of promenades. In the class of light music, probably the favorite selections are oftener found in selections from well-known popular operas than in other pieces.

In the past seasons of these concerts there have been several conductors, among them being Ad. Neuendorff, Mr. Mullaly, Wilhelm Rietzel, E. Gruenberg, Franz Kneisel, A. de Novellis, T. Adamowski and Max Zach. All these conductors have been members of the Boston Symphony Orchestra, with the exceptions of Mr. Neuendorff and Mr. de Novellis. This season there are to be fifty musicians, chosen from the Symphony Orchestra. Mr. Zach is to be the leader for the first four weeks of the season and Mr. Leo Schultz, who sits at the first desk of the 'cello players in the symphony ranks, is to be the conductor during the remaining four weeks.

There will be no special attempt made to decorate the hall elaborately other than the usual means of employing festoons of laurel mingled with a bit of red drapery on the fronts of the balconies. There also will be some green about the stage as a background to relieve the customary bare look in that part of the hall, and the ceiling will be treated in a simple way.

The same system of a general admission at a low price and with reserved seats and tables, and others open to all, will be in force this season as in other years. So great has grown the demand for reserved tables that Manager Comee will add a moderate number of these to the "ring," as it is popularly known. The refreshments to be served will be about on a line with the larder of other seasons.

The programme for the opening concert on May 10 is as follows:

Marche Hongroise, from "The Damnation of Faust,"	Berlioz
Overture, "Le Roi l'a dit"	Delibes
(First time.)	
Waltz. "Snowballs"	Ziehrer
(First time.)	
Selection, "Wizard of the Nile"	Herbert
(First time.)	
Ballet music, "Feramors"	Rubinstein
I. Dance of Bayadères.	
II. Candle Dance of the Brides of Kashmire.	
Prelude to act iii. of "The Cricket on the Hearth,"	Goldmark
(First time at these concerts.)	
La Colombe	Gounod
Prelude to "The Mastersingers of Nuremberg,"	Wagner
Entrée Triomphale des Boyards	Halvorsen
Overture, "Pique Dame"	Suppé
Waltz, "Artists' Life"	Strauss
March, "Austria"	Zach

It will be seen that this includes four of what are called "first-time" selections. A specialty will be made of these novelties all through the season. During the opening week several other numbers will be introduced for the first time in Boston.

Equally good programmes have been arranged for all the nights of the first week. Among some of the overtures to be played in that time will be that to "Oberon," Weber; "Barber of Seville," Rossini; "Merry Wives of Windsor," Nicolai; "Martha," Flotow; "Tannhäuser," Wagner; "Fra Diavolo," Auber; "Zampa," Herold; "Mignon," A. Thomas; and "Rienzi," Wagner. These alone constitute no small undertaking, and with them there will be many other fine selections during the first evenings of the series. Some of the other good things promised are selections from "Lohengrin," "Faust," "Il Trovatore," "Queen of Sheba," "Valkyrie," "Cavalleria Rusticana," "Sylvia," "Carmen," Hungarian dances by Brahms, a polonaise by Liszt, the "Peer Gynt" suite of Grieg, Massenet's "Le Dernier Sommeil de la Vierge," Slavonic dances by Dvorak "Hymn to St. Cecilia," Gounod, and many other enjoyable numbers, including the lighter music selections from "La Fille de Madame Angot," "The Mandarin," De Koven's new opera; "La Grande Duchesse," "The Gypsy Baron," "Poor Jonathan," "El Capitan," "Robin Hood," several Strauss and Waldteufel waltzes, marches and other popular music. All these varied selections have been given places in the programmes of the first week, and a genuine treat is thus in store for music lovers.

Regular patrons of these concerts will be much interested in the first playing this season of the famous "Grubenlichter," the waltz by Zeller, which was the most popular number played all through last year. It will have its initial hearing this season on the first Saturday evening, and other numbers to be played that same evening include "The Wizard of the Nile," Herbert; overture to "Mignon," A. Thomas; "Espana," waltz, Waldteufel; "Robin Hood," De Koven; ballet music from "Sylvia," Delibes; "Hymn to St Cecilia," Gounod, with violin solo part; "Graceful Dance," Sullivan; overture, "Rienzi," Wagner; selections from "Carmen," Bizet. Besides these there will be one or two other numbers of less importance. A programme embracing so many enjoyable things in one evening has rarely been offered at these promenade concerts.

MUSIC HALL PROMENADE CONCERTS.

Monday evening, May 10, the Music Hall promenade concerts will begin their 12th season. These concerts will be conducted upon the same general plan as in the past. The orchestra will be made up of 50 musicians, selected from the ranks of the Boston Symphony orchestra. In fact, these concerts are a natural summer sequence to the Symphony concerts, and are attended by the regular Symphony patrons, as well as by a host of others who prefer programmes of light music; performed, however, on the same high plane of excellence maintained by the Boston Symphony orchestra.

There will be two conductors, Mr. Max Zach, who will conduct the first half of the season, and Mr. Leo Schulz, who will conduct the last half. Mr. Zach will be very pleasantly remembered as the conductor of last season's concerts, establishing himself as a universal favorite. Mr. Leo Schultz, like Mr. Zach, is a member of the Boston Symphony orchestra, playing at the first desk of the 'cellists, with Mr. Alvin Schroeder. The patrons of these concerts will easily recall Mr. Shurlz as having conducted last season his own compositions, the Columbian march and Patriotic overture, on different occasions. Mr. Schulz is the seventh member of the Boston Symphony orchestra to hold the position of conductor of these concerts, and is eminently qualified to take rank with those who have preceded him.

Some novel features in decorations will be introduced. A slight increase will be made in the number of reserved tables on the floor hall, in deference to the very general demand on the part of disappointed applicants last season; but there will be the same generous provision in the shape of unreserved tables for the purchasers of the regular admission tickets. All the side seats in the first balcony will be reserved for patrons who do not care to sit at the tables, and the entire second balcony, like the unreserved tables on the floor, will be open to any one.

Mr. Zach has already made the programmes for the first week, and has shown a very commendable effort to introduce new selections, which, it is to be hoped, will prove as popular as the old-time favorites, which will, of course, be repeated. Every effort will be made to maintain the same high standard of these concerts as in the past. In the absence of Manager Charles A. Ellis in Europe, the concerts will be under the direction of Assistant Manager F. R. Comee.

It is good news to hear that the Pops at the Music Hall, under Mr. F. R. Comee's able management, will open on Monday, May 10. A new departure will be taken this year in the way of two conductors. The first half of the season the orchestra will be under the baton of Mr. Max Zach, who led last year's concerts, and Mr. Leo Schutz, the 'cellist, will conduct the other half. Mr. Schutz sits at the first desk with Mr. Schroader in the orchestra, it will be remembered, and is a thorough musician. The concerts will be on the same general plan as last year, and there is every reason to predict that they will be quite as popular and well attended.

Mr. C. A. Ellis, who formerly had the management of the Pops, sailed from New York on the Umbria May 1. He was acompanied by his brother, Mr. G. H. Ellis.

THE BOSTON
SATURDAY EVENING
Gazette
BOSTON, SUNDAY MORNING, MAY 9.

On Monday evening the long-expected "Pops" are to begin, which means that there will be a series of delightful promenade concerts given at Music Hall, with Mr. Max Zach as conductor. These concerts are regarded as an essential portion of our musical season, and now, as always, they will, be patronized by lovers of good, light music, and who can listen to it in delightful ease and comfort. Mr. Zach's orchestra consists of 50 picked musicians.

THE BOSTON TIMES
BOSTON, SUNDAY, MAY 9, 1897.

THE "POP" CONCERTS.

The Twelfth Season of These Favorite Entertainments Will Begin Tomorrow.

Music hall, beginning tomorrow night, will again take on its refreshing summer atmosphere and be the scene, for the twelfth season, of that favorite entertainment known as the Promenade, or Popular concerts. As usual, these concerts will be under the management of Mr. C. A. Ellis, while Mr. Frederick R. Comee, the assistant manager, will have them in actual charge during Mr. Ellis's absence in Europe,—and Mr. Comee's success at the same post in past seasons is assurance to the public that the concerts will be a pleasure and a delight.

This season there are to be fifty musicians, chosen from the Symphony orchestra. Mr. Zach is to be the leader for the first four weeks of the season and Mr. Leo Schultz, who sits at the first desk of the 'cello players in the symphony ranks, is to be the conductor during the remaining four weeks.

There will be no special attempt made to decorate the hall elaborately other than the usual means of employing festoons of laurel mingled with a bit of red drapery on the fronts of the balconies. There also will be some green about the stage as a background to relieve the customary bare look in that part of the hall, and the ceiling will be treated in a simple way.

The same system of a general admission at a low price and with reserved seats and tables, and others open to all, will be in force this season as in other years. So great has grown the demand for reserved tables that Manager Comee will add a moderate number of these to the "ring," as it is popularly known. The refreshments to be served will be about on a line with the larder of other seasons.

The programme for the opening concert tomorrow evening is as follows:

Marche Hongroise, from "The Damnation of Faust"	Berlioz
Overture, "Le Roi l'a dit"	Delibes
(First time.)	
Waltz, "Snowballs"	Ziehrer
(First time)	
Selection, "Wizard of the Nile"	Herbert
(First time)	
Ballet music, "Feramors"	Rubinstein
Dance of Bayaderes.	
Candle Dance of the Brides of Kashmire.	
Prelude to Act III. of "The Cricket on the Hearth"	Goldmark
(First time at these concerts.	
La Colombe	Gounod
Prelude to "The Mastersingers of Nuremberg"	Wagner
Entree Triomphale des Boyards	Halvorsen
Overture, "Pique Dame"	Suppe
Waltz, "Artis s' Life"	Strauss
March, "Austria"	Zach

It will be seen that this includes four of what are called "first-time" selections. A specialty will be made of these novelties all through the season. During the opening week several other numbers will be introduced for the first time in Boston.

Equally good programmes have been arranged for all the nights of the first week. Among some of the overtures to be played in that time will be that to "Oberon," Weber; "Barber of Seville," Rossini; "Merry Wives of Windsor," Nicholai; "Martha," Flotow; "Tannhauser," Wagner; "Fra Diavolo," Auber; "Zampa," Herold; "Mignon," A. Thomas, and "Rienzi," Wagner. These alone constitute no small undertaking, and with them there will be many other fine selections during the first evenings of the series.

THE BOSTON COMMERCIAL.
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BOSTON

CUT-OUT

INCOMPLETE

Monday evening will mark the opening of the twelfth season of the popular promenade concerts and the summer musical season may be considered auspiciously under way when Conductor Max Zach lifts his baton and the strains of Berlioz's March Hongroise are wafted throughout the auditorium of Music hall.

The success of the promenade concerts in Music hall in previous seasons has given them a prestige enjoyed by no other series of musical entertainment in this city and this prestige has been achieved in a large measure by the able management of Mr. Frederick R. Comee who has directed the affairs of these summer concerts with conspicuous success in seasons past. Here Bohemia is represented on a summer evening, also the society folk who have a reserved inner circle all to themselves and the music lover who is irresistibly attracted to the promenade night after night on account of the superior excellence of the programs. By giving the people what they like best in music at this season of the year has without doubt been a large factor in contributing to the success of these concerts. The stranger in town from New York or Chicago when in doubt as to where to put in a pleasant evening will make no mistake by dropping in for a night and listening to the enjoyable music of the promenades.

A cool atmosphere is always the rule in the large hall and the decorations consisting of festoons of laurel with bits of red drapery suspended over the balconies and pieces of green upon the stage are arranged with pleasing effect.

The musical character of the programs while not classical is by no means frivolous and probably the favorite selections may be found in the light music selected from well known popular operas. For instance such music as may be selected from "The Wizard of the Nile," "Robin Hood," "El Capitan," "La Grande Duchess," "Carmen," "The Brigands," the Strauss and Waldtenful waltzes always is sure to meet with popular favor.

Mr. Max Zach is to be the leader of the concerts for the first four weeks of the season and Mr. Leo Schultz will be the conductor for the remaining four weeks. As usual the orchestra will consist of fifty musicians, selected from the Boston Symphony orchestra.

The program for the opening concert on May 10 is as follows: Marche Hongroise, from "The Damnation of Faust," Berlioz. Overture, "Le Roi l'a dit" (first time), Delibes. Waltz, "Snowballs" (first time), Ziehrer. Selection, "Wizard of the Nile" (first time), Herbert. Ballet music, "Feramors," Rubenstein; 1, Dance of Bayaderes; 2, Candle Dance of the Brides of Kashmire; Prelude to act 3 of "The Cricket on the Hearth," Goldmark (first time at these concerts). La Colombe, Gounod. Prelude to "The Mastersingers of Nuremberg," Wagner. Entrée Triomphale des Boyards, Halvorsen. Overture, "Pique Dame," Suppé. Waltz, "Artists' Life," Strauss. March, "Austria," Zach. This program includes four first time selections and a specialty will be made of these musical novelties during the season.

Tonight's Promenade Concert.

The programme for the Promenade Concert tonight at Music Hall, Boston, is as follows:

1.	March, "Princess Ninetta,"	Strauss.
2.	Overture, "Oberon,"	Weber.
3.	Waltz, "Meerleuchten,"	Ziehrer.
4.	Selection, "La Fille de Madame Angot,"	Lecocq.
5.	Prelude to Act I, "Lohengrin,"	Wagner.
6.	Serenade Rococo (for string orchestra),	Meyer-Helmund.
7.	Retraite Croate,	Gabriel-Marie.
8.	Two Hungarian Dances,	Brahms.
9.	Overture, "Barber of Seville,"	Rossini.
10.	Waltz, "Kaiser,"	Strauss.
11.	Mazourka, "La Mousmé,"	Ganne.
12.	March, "Puppenfee,"	Bayer.

Whiz! Phiz! Presto! and old Music Hall rev into its annual blithesome appearance as a comp picture of German beer garden and classic music The handsome Max Zach and Herr Leo Schultz jointly conduct the concerts. All society will flock in filmy summer gowns to sip lemonade and listen to the fascinating melodies.

Boston Transcript

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First Promenade Concert Next Monday Night

To inaugurate this season's series of Promenade Concerts a fine programme has been arranged for Monday evening next and already a large audience is assured. The concert will continue for the next two months, and from plans made by Frederic R. Comee, who manages these entertainments, it is learned that a succession of musical novelties will be given from week to week. The full programme for Monday night is as follows:

1. Marche Hongroise, from "The Damnation of Faust" .... Berlioz
2. Overture, "Le Roi l'a dit" .... Delibes
   (First time.)
3. Waltz, "Snowballs" .... Ziehrer
   (First time.)
4. Selection, "Wizard of the Nile" .... Herbert
   (First time.)

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5. Ballet music, "Feramors" .... Rubinstein
   1. Dance of Bayadères.
   2. Candle Dance of the Brides of Kashmire.
6. Prelude to act III. of "The Cricket on the Hearth" .... Goldmark
   (First time at these concerts.)
7. La Colombe .... Gounod
   (The audience is respectfully requested to preserve silence during the performance of this number.)
8. Prelude to "The Mastersingers of Nuremberg" .... Wagner

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9. Entrée Triomphale des Boyards .... Halvorsen
10. Overture, "Pique Dame" .... Suppé
11. Waltz, "Artists' Life" .... Strauss
12. March, "Austria" .... Zach

[4]

Globe May 9

BEGAN THE "POPS."

Successful Opening of the Twelfth Season.

Congenial Groups Gather About the Tables and Hear the Music.

Hall as Well Filled as on a Hot July Night, When People are Weary.

That regular summer institution, "the pops" was opened again for the season last evening, and the relish with which these concerts are enjoyed was shown by the large crowd that attended the first night of the 12th season.

Weather apparently has no effect upon this sort of entertainment, or else the patrons are moved by the feeling that the season is short anyway and they must needs be around early.

As it was the congenial groups that gather around the tables occupied all the chairs, while the more sedate patrons filled the balcony seats. The concerts are the same old pops, and in fact it is only required that the music shall be well selected, that the musicians interpret it well, and that the waiters be agile and around when wanted, with the proper sort of vintage. When they have furnished these things the management has done its part and this was most satisfactorily provided last evening.

Something more than usual has been attempted this year in the way of decoration. Festoons of evergreen adorn the front of the stage and balconies, while hemlock and cedar trees are placed at intervals along the balcony walls. Green is used entirely in the trimmings of the hall. Manager Ellis has added to the appearance of the stage by placing a proscenium arch with landscape scenery behind his orchestra, and has relieved the barrenness of the stage rear.

The floor space as usual is given up to tables, with the center of the hall reserved, while the balcony rear is built for the accommodation of those who prefer to libate during the concert.

Max Zach conducts the orchestra and selects the program, and he certainly received enough encouragement last evening in his effort to please. When he came upon the stage to conduct the opening number he was liberally applauded and had to bow his acknowledgments for several minutes before he was permitted to resort to his baton.

Mr Zach selected a varied assortment of music and was remarkably successful in touching the popular vein, for in several instances portions of the numbers had to be repeated.

The program included such widely diversified compositions as Wagner's prelude to the "Mastersingers of Nuremberg," Rubenstein's ballet music "Feramors," Strauss' "Artists' Life" waltzes and a selection from Victor Herbert's "Wizard of the Nile."

That Boston appreciates the only opportunity of hearing music of this class played by an orchestra of the size and ability of this one which is afforded during the year, was shown at the end of every selection, and the artists had the satisfaction of seeing that conversation and convivality were not by any means all that attracted the large crowd to the hall on a very wet night.

The desire to hear all of the orchestral effects was evident from the quiet which was preserved during the playing of Gounod's "La Colombe."

Although there was a request to this effect on the printed program the advice would have been heeded just as carefully from the moment the first strains indicated the character of the composition as if the management had not called attention to it.

As far as the orchestra is concerned manager Ellis has provided a company of musicians thoroughly competent to keep the concert up to the standard set 12 years ago and rigidly followed since.

Many familiar faces are seen on the stage.

The audience was a thoroughly characteristic one, and that society will continue to patronize the promenade concerts has again been demonstrated. Mrs John L. Gardner with a party of friends was sitting at her old table in the center of the hall when the conductor came forward for the opening selection.

Franz Zerrahn and party spent the evening at an adjoining table, while E. P. Whitney and Hugh Whitney of Milton and Miss Shattuck occupied a table.

William Apthorp had a party of friends to participate in the opening concert, and election commissioner Geo. P. Sanger was the host of a company of young people.

Others who sat at the tables on the floor of the hall were Roger Wolcott Jr, Mrs C. E. Inches and party, William Blake, Mr and Mrs James Forsaith, Isadore Braggiotti, Josef Adamowski, Robert Hooper and ex Representative Russell of ward 11.

Ex Senator Richard Sullivan had a party of friends with him, while Frederick Estabrook of Brookline entertained several guests.

All things considered, another season of the pops was most successfully launched, and there could not have been a much greater demand for the seats on a hot July evening when a cool drink and music do so much to ameliorate the condition of the sweltering city resident.

That the demand will be continuous is apparent from the fact that reserved seats for a week ahead have been taken and many of the old patrons have retained their tables for the entire season.

This evening's program will be as follows:

March, Princess Ninetta .... Straus
Overture, Oberon .... Webe
Waltz, Meerleuchten .... Ziehre
Selection, La Fille de Mme Angot .... Lecoc
Prelude to act I, Lohengrin .... Wagne
Serenade Rococo (for string orchestra)........
Meyer-Helmun

(First time)

Retraite Croate .... Gabriel-Mar
Two Hungarian Dances ....
Overture, Barber of Seville ....
[illegible]
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2. Overture, "Oberon," Weber.
3. Waltz, "Meerleuchten," Ziehrer.
4. Selection, "La Fille de Madame Angot," Lecocq.
5. Prelude to Act I, "Lohengrin," Wagner.
6. Serenade Rococo (for string orchestra), Meyer-Helmund.
7. Retraite Croate, Gabriel-Marie.
8. Two Hungarian Dances, Brahms.
9. Overture, "Barber of Seville," Rossini.
10. Waltz, "Kaiser," Strauss.
11. Mazourka, "La Mousmé," Ganné.
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That the demand will be continuous is apparent from the fact that reserved seats for a week ahead have been taken and many of the old patrons have retained their tables for the entire season.

This evening's program will be as follows:

March, Princess Ninetta .... Strauss
Overture, Oberon .... Weber
Waltz, Meerleuchten .... Ziehrer
Selection, La Fille de Mme Angot .... Lecocq
Prelude to act I, Lohengrin .... Wagner
Serenade Rococo (for string orchestra) .... Meyer-Helmund
(First time)
Retraite Croate .... Gabriel-Marie
Two Hungarian dances .... Brahms
Overture, Barber of Seville .... Rossini
Waltz, Kaiser .... Strauss
Mazourka, La Mousme .... Ganne
March, Puppenfee .... Bayer

OSTON

CUT-OUT

INCOMPLETE

Monday evening will mark the opening of the twelfth season of the popular promenade concerts and the summer musical season may be considered auspiciously under way when Conductor Max Zach lifts his baton and the strains of Berlioz's March Hongroise are wafted throughout the auditorium of Music hall.

The success of the promenade concerts in Music hall in previous seasons has given them a prestige enjoyed by no other series of musical entertainment in this city and this prestige has been achieved in a large measure by the able management of Mr. Frederick R. Comee who has directed the affairs of these summer concerts with conspicuous success in seasons past. Here Bohemia is represented on a summer evening, also the society folk who have a reserved inner circle all to themselves and the music lover who is irresistibly attracted to the promenade night after night on account of the superior excellence of the programs. By giving the people what they like best in music at this season of the year has without doubt been a large factor in contributing to the success of these concerts. The stranger in town from New York or Chicago when in doubt as to where to put in a pleasant evening will make no mistake by dropping in for a night and listening to the enjoyable music of the promenades.

A cool atmosphere is always the rule in the large hall and the decorations consisting of festoons of laurel with bits of red drapery suspended over the balconies and pieces of green upon the stage are arranged with pleasing effect.

The musical character of the programs while not classical is by no means frivolous and probably the favorite selections may be found in the light music selected from well known popular operas. For instance such music as may be selected from "The Wizard of the Nile," "Robin Hood," "El Capitan," "La Grande Duchess," "Carmen," "The Brigands," the Strauss and Waldtenful waltzes always is sure to meet with popular favor.

Mr. Max Zach is to be the leader of the concerts for the first four weeks of the season and Mr. Leo Schultz will be the conductor for the remaining four weeks. As usual the orchestra will consist of fifty musicians, selected from the Boston Symphony orchestra.

The program for the opening concert on May 10 is as follows: Marche Hongroise, from "The Damnation of Faust," Berlioz. Overture, "Le Roi l'a dit" (first time), Delibes. Waltz, "Snowballs" (first time), Ziehrer. Selection, "Wizard of the Nile" (first time), Herbert. Ballet music, "Feramors," Rubenstein; 1, Dance of Bayaderes; 2, Candle Dance of the Brides of Kashmire; Prelude to act 3 of "The Cricket on the Hearth," Goldmark (first time at these concerts). La Colombe, Gouuod. Prelude to "The Mastersingers of Nuremberg," Wagner. Entrée Triomphale des Boyards, Halvorsen. Overture, "Pique Dame," Suppé. Waltz, "Artists' Life," Strauss. March, "Austria," Zach. This program includes four first time selections and a specialty will be made of these musical novelties during the season.

Tonight's Promenade Concert.

The programme for the Promenade Concert tonight at Music Hall, Boston, is as follows:

1. March, "Princess Ninetta," Strauss.
2. Overture, "Oberon," Weber.
3. Waltz, "Meerleuchten," Ziehrer.
4. Selection, "La Fille de Madame Angot," Lecocq.
5. Prelude to Act I, "Lohengrin," Wagner.
6. Serenade Rococo (for string orchestra), Meyer-Helmund.
7. Retraite Croate, Gabriel-Marie.
8. Two Hungarian Dances, Brahms.
9. Overture, "Barber of Seville," Rossini.
10. Waltz, "Kaiser," Strauss.
11. Mazourka, "La Mousmé," Ganné.
12. March, "Puppenfee," Bayer.

Whiz! Phiz! Presto! and old Music Hall revolves into its annual blithesome appearance as a composite picture of German beer garden and classic music hall. The handsome Max Zach and Herr Leo Schultz will jointly conduct the concerts. All society will flock in filmy summer gowns to sip lemonade and listen to the fascinating melodies.

Boston Transcript

SATURDAY, MAY 8, 18[illegible]

First Promenade Concert Next Monday Night.

To inaugurate this season's series of Promenade Concerts a fine programme has been arranged for Monday evening next and already a large audience is assured. The concert will continue for the next two months, and [illegible] plans made by Frederic R. Comee, [illegible] manages these entertainments, it is learned that a succession of musical novelties will be given from week to week. The full programme for Monday night is as follows:

1. Marche Hongroise, from "The Damnation of Faust" .... Berlioz
2. Overture, "Le Roi l'a dit" .... Delibes
(First time.)
3. Waltz, "Snowballs" .... Ziehrer
(First time.)
Selection, "Wizard of the Nile" .... Herbert
(First time.)

[illegible] music, "Feramors" .... Rubinstein
[illegible] Dance of Bayadères.
[illegible]dle Dance of the Brides of Kashmire.
[illegible] act iii. of "The Cricket on [illegible]h" .... Goldmark
[illegible] these concerts.)
[illegible] .... Gounod
[illegible] respectfully requested to [illegible] during the performance
[illegible]singers of Nu[illegible] .... Wagner
[illegible] des Boyards .... Halvorsen
[illegible] Dame" .... Suppe
[illegible] Life" .... Strauss
[illegible]" .... Zach

[4]

Globe May 7

BEGAN THE "[illegible]"

Successful Opening of the Twelfth Season.

Congenial Groups Gather About the Tables and Hear the Music.

Hall as Well Filled as on a Hot July Night, When People are Weary.

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Overture, Oberon .... Weber
Waltz, Meerleuchten .... Ziehrer
Selection, La Fille de Mme Angot .... Lecocq
Prelude to act I, Lohengrin .... Wagner
Serenade Rococo (for string orchestra) .... Meyer-Helmund
(First time.)
Retraite Croate .... Gabriel-Marie
Two Hungarian Dances .... Brahms
Overture, Barber of Seville .... Rossini
[illegible]

INCOMPLETE

Journal
May 11th 97

E POPS.

As an Intelligent Foreigner Saw Them.

Impressions of M. Aristide Chose, Sociologist.

Questions That Will Admit of Many Answers.

The twelfth season of the Promenade Concerts began last evening at Music Hall under the management of Mr. Fred: R. Comee. Mr. Max Zach was the conductor. In spite of the unfavorable weather there was a large audience. The program was as follows:

Marche Hongroise from "The Damnation of Faust" .... Berlioz
Overture, "Le Roi l'a dit" .... Délibes
(First Time.)
Waltz, "Snowballs" .... Zieher
(First Time.)
Selection, "Wizard of the Nile" ...... Herbert
(First Time.)
Ballet Music, "Feramors" .... Rubinstein
I. Dance of Bayadéres.
II. Candle Dance of the Brides of Kashmire.
Prelude to Act III. of "The Cricket on the Hearth" .... Goldmark
(First time at these concerts.)
La Colombe .... Gounod
Prelude to "The Mastersingers" ...... Wagner
Entrée Triomphale des Boyards.... Halvorsen
Overture, "Pique Dame" .... Suppè
Waltz, "Artists' Life .... Strauss
March, "Austria" .... Zach

I took M. Aristide Chose, the intelligent foreigner, with me to the concert. M. Chose is an earnest student of sociology, a man interested in music and its effects on the human system. For some months he has been pursuing his studies in Boston.

He was first of all much interested in the transformation of the hall. He wondered where the scene at the back of the stage came from, and how the trees grew downward from the ceiling. Then he looked at the program. "Why," he asked, "do you in Boston insist on giving an 'e' acute to Delibes? He was a charming fellow, and I knew him well; but in his most passionate moments he never dreamed of accenting the 'e' in his name."

He listened to the music. He smoked. He drank beer. He looked observingly, but not impertinently, at the men and the women on the floor and in the galleries. After the Prelude to "the Mastersingers" he gave me the result of his experience.

"This is all very interesting, and I confess I am surprised at finding such an entertainment in Boston. You take things so seriously here. You are fond of lectures. You sit at the Symphony concerts as though you were in pews, and you read program books which I do not understand—you know I am not a professional musician—while the orchestra is playing. There is no restaurant life here, and the streets are deserted early in the evening. I repeat, I am surprised to find Bostonians drinking and eating and smoking and listening to music that is not advertised as educational.

"When I lived in Berlin I used to go to Bilse's—it was ten or fifteen years ago. The concerts were frequented by members of 'The Orchestral Knitting and Roast Veal Association.' Families would sit at tables and eat their supper. The women would knit. 'A plate of red cabbage, an adagio of Beethoven and the foot of a stocking.' The hall was a sort of matrimonial bureau. There was wooing over plates of roast veal while the orchestra played and the mothers knitted, as the women of Paris did at the foot of the guillotine during the days of the Revolution. I do not see the same family life here tonight. Are all the young women I see bent on matrimony? And, by the way, I see young women in pairs, without escort, in the galleries, and young men and girls without chaperons on the floor. You would never see that at Bilse's. Of course it is different in America; it is just as it was in Palestine, when, according to the Rabbi Yochanan, 'A young man and a young woman could walk together in the street and no harm came of it.'

"I don't understand why some of the audience should be penned in. Such distinction, it seems to me, lessens joviality. But I forget; democracy in America is simply a word in political terminology.

"And why does everybody stare at a table in the centre? I should think it would be very annoying to the lady with the young boys. And yet, she shows no signs of annoyance

"The merriment is a little corse
Don't you find it so? Perhaps it wil
livelier later in the season. At p
ent it seems to me that the people
not lay aside their fronts—pardon
if I do not express myself clearly
your beautiful language. Each app
a little afraid of the neighbors,
though the woman at one table
watching the man at the next t
to see how many cigars he smoke
how many bottles of beer he orde
This may be only imagination. To
there is too much evening dress.
there a Committee of Inspection
Examination at the door? Still, I
fess, it is a surprisingly gay scene
New England. Heredity is a pow
factor in life, and it is hard to s
off inherited conventionalism.

"The orchestra is excellent, an
like your conductor. He must
Viennese. I wonder why he chose
a dull waltz as 'Snowballs.' Nor
care for the overture by Delibes.
opera is charming, but the overtu
without distinction, and so is that
lude by Goldmark. The ballet
by Rubinstein and that piece
Gounod pleased me exceedingly.
glad the 'Colombe' music was repe
to be sure it is not great, it is no
markable, but it is so melodious,
so daintily orchestrated, it is so u
takably by Gounod.

"Now at Dresden and other Ge
towns concerts like this are giv
the open air. At Dresden on the
race I could sit and watch the
on the Elbe and drink Pilsner and
music and smell fresh air. Ag
forget; your climate is against
enjoyment. How many pretty w
are here! More than I ever sa
Dresden or Berlin or Munich. Bu
seem so afraid of being natural.
a pity that for two or three hour
Americans cannot forget your bu
your cares, your vexations, and
opinions of your neighbors.

"What is the program for Tuesday? I think I shall study Boston, as I see it here; until the season is over. It is much better to be here than to try to read by the light of your water gas books by eminent Bostonians. However, I wish the beer were cheaper."

Now the program for tonight is as follows:

March, "Princess Ninetta" .... Strauss
Overture, "Oberon" .... Weber
Waltz, "Meerleuchten" .... Ziehrer
Selection, "La Fille de Madame A got".. Lecocq
Prelude to Act I., "Lohengrin" .... Wagner
Serenade Rococo (for String Orchestra)... Meyer-Helmund
(First time.)
Retraite Croate .... Gabriel-Marie
Two Hungarian Dances .... Brahms
Overture "Barber of Seville" .... Rossini
Waltz, "Kaiser" .... Strauss
Mazourka, "La Mousmé" .... Ganné
March, "Puppenfee" .... Bayer

Philip Hale.

MUSIC HALL PROMENADE CONCERTS.

A most significant indication of the continued popularity of the Music Hall promenade concerts is the early interest shown as to the opening night. Monday evening, May 10, will inaugurate the 12th season of these concerts, now an established and natural successor of the Symphony concerts. Everything will be conducted on the same general plane as in previous seasons, with a special effort to introduce something new in the way of interior decorations. The orchestra will, as usual, be made up of 50 musicians, chosen from the ranks of the Boston Symphony Orchestra, and the musical performances will be of the same high standard of excellence as those of the Symphony Orchestra.

Two conductors have been chosen, Mr. Max Zach, who last season established himself as a favorite with the patrons of these concerts, and will conduct the first half of the series. The newcomer will be Mr. Leo Schulz, who will conduct the closing half of the series. Mr. Schulz sits at the first desk of the 'cellists in the Boston Symphony Orchestra, with Mr. Alwin Schroeder. It will be recalled that he conducted at these concerts his own compositions, the Patriotic Overture and Columbian March. He is the seventh member of this organization chosen to fill the position of conductor, and is in every way qualified to rank with his predecessors in this position.

At the request of many patrons who have been unable in the past to secure choice places, the number of reserved tables on the floor of the hall will be slightly increased, but there will be the same liberal provision of unreserved tables for the holders of the regular admission tickets. All the side seats in the first balcony will be reserved for patrons who do not wish to sit at the tables, and the entire second balcony, like the unreserved tables on the floor, will be open to any one.

Mr. Zach has already made the programs for the first week, with a commendable effort to introduce novelties which, it is hoped, will become as popular as some of the old-time favorites, which will naturally be repeated.

In the absence of Manager Charles A. Ellis in Europe, the concerts will be under the direction of Assistant Manager F. R. Comee.

INCOMPLETE

CUT-OUT

Marche Hongroise, from "The Damnation of Faust" .... Berlioz
Overture, "Le Roi l'a dit" .... Delibes
(First time.)
Waltz, "Snowballs" .... Ziehrer
(First time)
Selection, "Wizard of the Nile".. ..... Herbert
(First time)
Ballet music, "Feramors" .... Rubinstein
Dance of Bayaderes.
Candle Dance of the Brides of Kashmire.
Prelude to Act III. of "The Cricket on the Hearth" .... Goldmark
(First time at these concerts.
La Colombe .... Gounod
Prelude to "The Mastersingers of Nuremberg" .... Wagner
Entree Triomphale des Boyards..... Halvorsen
Overture, "Pique Dame" .... Suppe
Waltz, "Artis s' Life" .... Strauss
March, "Austria" .... Zach

It will be seen that this includes four of what are called "first-time" selections. A specialty will be made of these novelties all through the season. During the opening week several other numbers will be introduced for the first time in Boston.

Equally good programmes have been arranged for all the nights of the first week. Among some of the overtures to be played in that time will be that to "Oberon," Weber; "Barber of Seville," Rossini; "Merry Wives of Windsor," Nicholai; "Martha," Flotow; "Tannhauser," Wagner; "Fra Diavolo," Auber; "Zampa," Herold; "Mignon," A. Thomas, and "Rienzi," Wagner. These alone constitute no small undertaking, and with them there will be many other fine selections during the first evenings of the series.

MUSIC AND MUSICIANS.

"Pop" Concert Season in Music Hall.

Will Begin Tomorrow Night With Max Zach as Director of the Orchestra.

First Performance of "Valhalla"—Plans of "The Walking Delegate"—Gossip.

The 12th season of these most popular entertainments will open tomorrow evening in Music hall. The concerts will be conducted on the same general plan as in past seasons, and the high standard of performance will be maintained by 50 musicians from the Symphony orchestra. Mr Max Zach will conduct the first half of the season, and Mr Leo Schulz, also a member of the Symphony orchestra, will conduct the last half.

The program for the opening night is as follows:

Marche Hongroise, from Damnation of Faust, Berlioz
Overture, Le Roi l'a dit .... Delibes
Waltz, Snowballs .... Ziehrer
Selection, Wizard of the Nile .... Herbert
Ballet music, Feramors .... Rubinstein
Prelude to act III of The Cricket on the Hearth .... Goldmark
La Colombe .... Gounod
Prelude to The Mastersingers .... Wagner
Entree Triomphale Des Boyards ..... Halvorsen
Overture, Pique Dame .... Suppe
Waltz, Artists' Life .... Strauss
March, Austria .... Zach

MUSICAL MATTERS.

Successful Beginning of the "Pop" Concert Season.

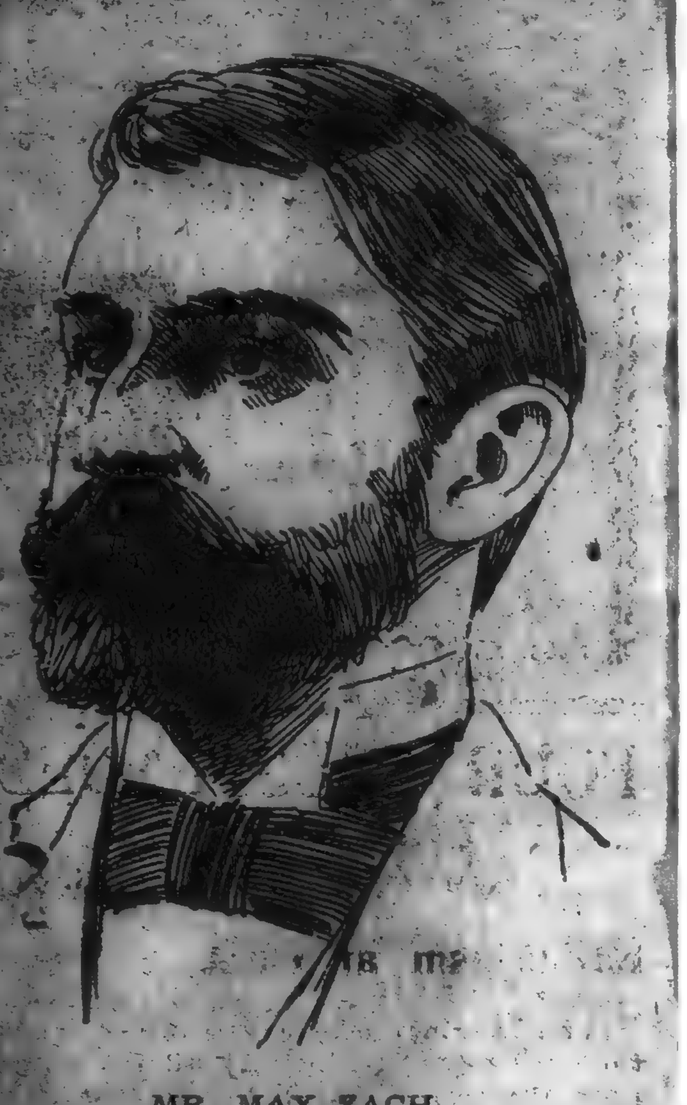
"Sumer is icumen in," and its surest advance signal is the beginning of the Popular concerts in Music Hall. After the average Bostonian has reverently listened to his allowance of Brahms, and has gone through his share of Wagner and Beethoven, he turns with something like avidity to Strauss (not the dissonant Richard), to Suppe, to Offenbach, and to all the effervescence of the sparkling style of music.

Last night Mr. Zach held back a little from making too vivid a contrast with the serious concerts of the recent past, and Strauss was present in only a single number, while Wagner, Rubinstein, Berlioz, Goldmark, Gounod and Delibes, formed the chief part of the musical feast, and Jupiter Pluvius was powerless against Gambrinus and Apollo, for the hall was crowded.

It was a more ambitious programme than one usually finds in the popular course, but it seemed to be none the less popular on that account. The audience was heartily enthusiastic and the applause was constant. It was altogether as successful a beginning of the summer season as has yet been seen in Music Hall.

Mr. Zach was cordially welcomed and proved himself a most zealous and intelligent conductor, holding the men well together and achieving a commendable ensemble in even the difficult numbers of the programme.

It was distinctly a modern list of works that was presented. The very beginning showed the tendency of the concert, for Berlioz's "Marche Hongroise" (the great Rakoczy March) from the "Damnation of Faust" was the opening number. Its great crescendo was given with splendid effect, and its fierce and warlike character was excellently preserved, recalling the account that Berlioz gives of its first performance in Hungary, when a Hungarian gentleman suggested that Berlioz kney how to cut out the tryant's heart, judging by his music. Such a truculent melody as this ought to have been the instrumental music of the Reign of Terror; it would have suited far better to the spirit of '93 than any "Ca Ira" or "Carmagnole."



MR. MAX ZACH.

After this outburst of ferocity there came grace and gentility in music as expressed in Delibes' "Le Roi l'a Dit," a composition which did not require any great amount of thinking on the part of the auditors, nor any great exertion on the part of the excellent orchestra.

Spite of the good character of the first part of the programme, it was the second part of the concert, which, as usual, contained the chief numbers in a technical and musical point of view. This part began with the delightful ballet music from Rubinstein's "Feramors." Two numbers of this were given, the "Candle Dance" and the "Dance of the Bayaderes."

Following this came the prelude to the third act of Goldmark's setting of Dickens' "Cricket on the Hearth," made familiar to Bostonians only recently by its performance at the Symphony concerts. A very pretty orchestral number by Gounod—"La Colombe" won the chief triumph of the concert and was imperatively encored. This ambitious part of the programme ended with no less a number than the prelude to "The Mastersingers of Nuremberg," and its reception was sufficiently cordial to prove that the best of music will not be above appreciation at these concerts, if played as carefully and spiritedly as it was on this occasion.

The programme ended with one of Mr. Zach's own compositions.

Mr. Zach, Mr. Ellis and Mr. Comee are to be congratulated on the manner in which the summer season of music has begun.

Louis C. Elson.

Boston Transcript

TUESDAY, MAY 11, 1897.

Music Hall: The Pop Concerts.

The programme of the first Pop concert given in the Music Hall last evening, was:

Hungarian March from "La Damnation de Faust"	Berlioz
Overture to "Le Roi l'a dit"	Delibes
Waltz, "Snowballs"	Ziehrer
Selection from "The Wizard of the Nile"	Herbert
Ballet Music from "Feramors"	Rubinstein
Prelude to Act III. of "Heimchen am Herd"	Goldmark
Selection from "La Colombe"	Gounod
Prelude to "Die Meistersinger von Nürnberg"	Wagner
Entrée Triomphale des Boyards	Halvorsen
Overture to "Pique Dame"	Suppé
Waltz, "Artists' Life"	Strauss
March, "Austria"	Zach

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Two conductors have been selected by the management, Mr. Max Zach, who will be very pleasantly remembered as a universal favorite last season and who will conduct the first half of the concerts.

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The number of reserved tables on the floor of the hall will be slightly increased in answer to the very general request on the part of many patrons who were unable to secure choice places last season. There will also be the same liberal provision in the way of unreserved tables for the purchasers of the regular admission tickets.

All the side seats in the first balcony will be reserved for patrons who do not wish to sit at the tables, and the entire second balcony, like the unreserved tables on the floor, will be open to anyone.

Conductor Zach has already made the programmes for the first week, and every assurance is given that the musical standard of these concerts will be maintained on the same high plane as heretofore.

In the absence of Manager Charles A. Ellis in Europe, the concerts will be under the management of Assistant Manager F. R. Comee.

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Last night Mr. Zach held back a little from making too vivid a contrast with the serious concerts of the recent past, and Strauss was present in only a single number, while Wagner, Rubinstein, Berlioz, Goldmark, Gounod and Delibes, formed the chief part of the musical feast, and Jupiter Pluvius was powerless against Gambrinus and Apollo, for the hall was crowded.

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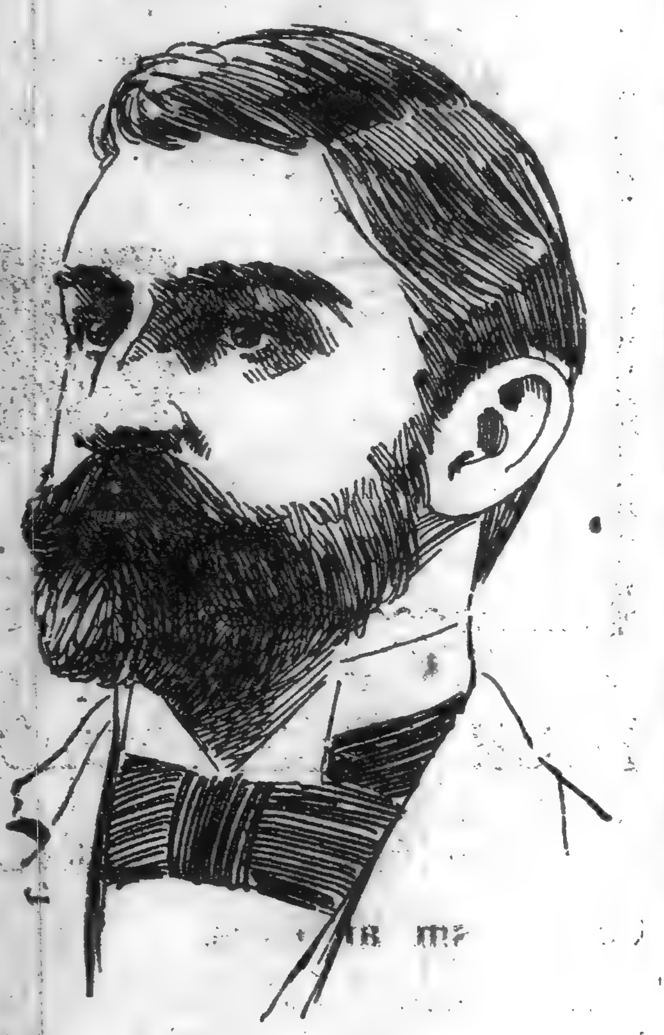

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Mr. Zach, Mr. Ellis and Mr. Comee are to be congratulated on the manner in which the summer season of music has begun.

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Boston Transcript

TUESDAY, MAY 11, 1897.

Music Hall. The Pop Concerts.

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Hungarian March from "La Damnation de Faust"	Berlioz
Overture to "Le Roi l'a dit"	Delibes
Waltz, "Snowballs"	Ziehrer
Selection from "The Wizzard of the Nile"	Herbert
Ballet Music from "Feramors"	Rubinstein
Prelude to Act III. of "Heimchen am Herd"	Goldmark
Selection from "La Colombe"	Gounod
Prelude to "Die Meistersinger von Nürnberg"	Wagner
Entrée Triomphale des Boyards	Halvorsen
Overture to "Pique Dame"	Suppé
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An excellent programme, as such programmes go. Every season of the Pops, so far, has brought its "pianissimo favorite"—during the playing of which the audience is "requested to preserve silence"—and the dainty music from Gounod's "Colombe" bids fair to be the particular one this year. By the way, some serious-minded persons have thought this request "to preserve silence" anomalous, taking it for granted that concert audiences of every description ought to be silent anyway. Whatever the prime object of the Pops may be, if they succeed in curing such persons of even a fraction of their serious-mindedness, and in inducing them to take life a thought more jovially and light-heartedly, they will have worked a miracle that ought to fill the benevolent sociologist's soul with joy. It is just this serious-mindedness that produces the "Boston face,"—a thing known and marveled at in many parts of the world, in fact, wherever it has cast its gloom over cheerful populations. If the Pops can help us to get rid of our "Boston face," the Public Library and the High and Normal School will sink to a secondary rank as educational institutions. As yet the success leaves something to be desired; for most of the audience still persist in bringing their symphony concert faces to the Pops, and, as we have said, some of then look upon a request for monetary silence as an anomaly. But let us not despair; the Pops may in time do their beneficent work; perhaps in the next century our people may even bring their Pop faces to a symphony concert. Then will the millennium be at hand, and the "Boston face" be entrusted to the care of the Historical Society.

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Promenade

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Grand Orchestra of 50

Mr. MAX ZACH, Conductor.

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ADMISSION, 25 CTS.

Sale opens tomorrow (Monday) morning at 9.

C. A. ELLIS, Manager.

F. R. COMEE, Asst. Manager. 1t my9

The Boston Traveler

PUBLISHED BY THE

BOSTON TRAVELER CO.

TUESDAY, MAY 11, 1897.

THE "POPS."

Brilliant Opening of Boston's Favorite Pre-Summer Entertainment.

The twelfth season of the "Pop" concerts opened at Music Hall last night with even more than the usual eclat and enthusiasm. Society folk were out in force, music lovers were not wanting and the elements and yuth, gaiety and beauty were so accurately welded that the resultant whole was a great delight. The hall had been decorated with a scenic meadow in the rear of the stage and much of its usual barrenness had vanished. Mr. Zach wielded the baton and all went as joyously as such a spring fete ought. This was the programme:

Marche Hongroise from "The Damnation of Faust" .... Berlioz
Overture, "Le Roi l'a dit" .... Delibes
(First time.)
Waltz, "Snowballs" .... Ziehrer
(First time.)
Selection, "Wizard of the Nile" .... Herbert
(First time.)
Ballet Music, "Feramors" .... Rubinstein
I. Dance of Bayaderes.
II. Candle Dance of the Brides of Kashmire.
Prelude to Act III. of "Cricket on the Hearth" .... Goldmark
(First time at these concerts.)
La Colombe .... Gounod
Prelude to "The Mastersingers" .... Wagner
Entree Triomphale des Boyards .... Halvorsen
Overture, "Pique Dame" .... Suppe
Waltz, "Artists' Life" .... Strauss
March, "Austria" .... Zach

Needless to say all these things were played to perfection. The same old enthusiasm was evoked, whether the music was old or new. There was an even quartet of novelties, and each seemed assured of a "Pop" place hereafter.

The programme for tonight is as follows:

March, "Princess Ninetta" .... Strauss
Overture, "Oberon" .... Weber
Waltz, "Meerleuchten" .... Ziehrer
Selection, "La Fille de Madame A got" .. Lecocq
Prelude to Act I., "Lohengrin" .... Wagner
Serenade Rococo, (for string orchestra) ......
Meyer-Helmund
(First time.)
Retraite Croate .... Gabriel-Marie
Two Hungarian Dances .... Brahms
Overture, "Barber of Seville" .... Rossini
Waltz, "Kaiser" .... Strauss
Mazourka, "La Mousme" .... Ganne
March, "Puppenfee" .... Bayer

Among the well known people in the audience were Mrs. John L. Gardner and party, which included Mr. Alexander Blaess and Mr. George Proctor, Mr. and Mrs. Frank Zerrahn, Miss Shattuck and Mr. Hugh Whitney, Mr. and Mrs. Arthur Richmond, Miss Olga Gardner and Dr. Monks, Mr. Apthorp and party, Mr. and Mrs. James Forsyth, Mr. Isador Braggiotti, Mr. Joseph Adamowski and party, Mr. George C. Lee, Jr., Mr. Roger Wolcott, Jr., Mr. Thomas L. Babson, Miss Grace Atwill, Mr. William E. Blake and party, Mr. and Mrs. Channing Rust, Mr. Fred Beebe and party, Mr. Frank Sears, Mr. H. C. Spaulding and party, Mr. Dan C. Lane and party, and Mr. Albert C. Leland and party.

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F. R. COMEE, Asst. Mgr. 5t my11

Transcript – May 14 – 97

The programme for the Promenade Concert in Music Hall this evening is as follows:

1. March, "Feurig Blut" .... Vollstedt
2. Overture, "Zampa" .... Hérold
3. Waltz, "Arabian Nights" .... Strauss
4. Selection, "Poor Jonathan" .... Millöcker
5. Ballet music, "Queen of Sheba" .... Goldmark
('Cello obbligato, Mr. E. Loeffler.)
6. Le Dernier Sommeil de la Vierge ... Massenet
7. Two Slavonic Dances .... Dvorak
8. Ride of the Valkyries .... Wagner
9. Selection, "Cavalleria Rusticana" .. Mascagni
10. Overture, "Fledermaus" .... Strauss
11. Polka, "Tyrolean" .... Zeller
12. March, "El Capitan" .... Sousa

Supplementing the musical season proper the Promenade Concerts in Music Hall are exciting general attention. Large audiences are nightly in attendance; and of the good work being done in the public's behalf by the management, Mr. Fred R. Comee, also by Conductors Max Zach and Schulz, appreciative attention will be further given next week.

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Overture, Le Roi l'a Dit .... Dèlibes
(First time.)
Waltz, Snowballs .... Ziehrer
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Selection, Wizard of the Nile .... Herbert
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Ballet music, Feramors .... Rubinstein
Dance of Bayadères.
Candle Dance of the Brides of Kashmere.
Prelude to Act III. of The Cricket on the Hearth .... Goldmark
(First time at these concerts.)
La Colombe .... Gounod
Prelude to The Meistersingers of Nuremberg .... Wagner
Entrée Triomphale des Boyards .. .. Halvorsen
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March, Austria .... Zach

It will be seen that this includes four of what are called "first time" selections. A specialty will be made of these novelties all through the season. During the opening week several other numbers will be introduced for the first time in Boston

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Regular patrons of these concerts will be much interested in the first playing this season of the famous Grubenlichter, the waltz by Zeller, which was the most popular number played all through last year. It will have its initial hearing this season on the first Saturday evening, and other numbers to be played that same evening include The Wizard of the Nile, Herbert; overture to Mignon, A. Thomas; Espana, waltz, Waldteufel; Robin Hood, De Koven; ballet music from Sylvia, Dèlibes; Hymn to St. Cecila, Gounod, with violin solo part; Graceful Dance, Sullivan; overture, Rienzi, Wagner; selections from Carmen, Bizet. Besides these there will be one or two other numbers of less importance. A program embracing so many enjoyable things in one evening has rarely been offered at these promenade concerts.

MUSICAL MATTERS.

Successful Beginning of the "Pop" Concert Season.

"Sumer is icumen in," and its surest advance signal is the beginning of the Popular concerts in Music Hall. After the average Bostonian has reverently listened to his allowance of Brahms, and has gone through his share of Wagner and Beethoven, he turns with something like avidity to Strauss (not the dissonant Richard), to Suppe, to Offenbach, and to all the effervescence of the sparkling style of music.

Last night Mr. Zach held back a little from making too vivid a contrast with the serious concerts of the recent past, and Strauss was present in only a single number, while Wagner, Rubinstein, Berlioz, Goldmark, Gounod and Delibes, formed the chief part of the musical feast, and Jupiter Pluvius was powerless against Gambrinus and Apollo, for the hall was crowded.

It was a more ambitious programme than one usually finds in the popular course, but it seemed to be none the less popular on that account. The audience was heartily enthusiastic and the applause was constant. It was altogether as successful a beginning of the summer season as has yet been seen in Music Hall.

Mr. Zach was cordially welcomed and proved himself a most zealous and intelligent conductor, holding the men well together and achieving a commendable ensemble in even the difficult numbers of the programme.

It was distinctly a modern list of works that was presented. The very beginning showed the tendency of the concert, for Berlioz's "Marche Hongroise" (the great Rakoczy March) from the "Damnation of Faust" was the opening number. Its great crescendo was given with splendid effect, and its fierce and warlike character was excellently preserved, recalling the account that Berlioz gives of its first performance in Hungary, when a Hungarian gentleman suggested that Berlioz kney how to cut out the tryant's heart, judging by his music. Such a truculent melody as this ought to have been the instrumental music of the Reign of Terror; it would have suited far better to the spirit of '93 than any "Ca Ira" or "Carmagnole."

After this outburst of ferocity there came grace and gentility in music as expressed in Delibes' "Le Roi l'a Dit," a composition which did not require any great amount of thinking on the part of the auditors, nor any great exertion on the part of the excellent orchestra.

Spite of the good character of the first part of the programme, it was the second part of the concert, which, as usual, contained the chief numbers in a technical and musical point of view. This part began with the delightful ballet music from Rubinstein's "Feramors." Two numbers of this were given, the "Candle Dance" and the "Dance of the Bayaderes."

Following this came the prelude to the third act of Goldmark's setting of Dickens' "Cricket on the Hearth," made familiar to Bostonians only recently by its performance at the Symphony concerts. A very pretty orchestral number by Gounod—"La Colombe" won the chief triumph of the concert and was imperatively encored. This ambitious part of the programme ended with no less a number than the prelude to "The Mastersingers of Nuremberg," and its reception was sufficiently cordial to prove that the best of music will not be above appreciation at these concerts, if played as carefully and spiritedly as it was on this occasion.

The programme ended with one of Mr. Zach's own compositions.

Mr. Zach, Mr. Ellis and Mr. Comee are to be congratulated on the manner in which the summer season of music has begun.

Louis C. Elson.

TWELFTH SEASON.
Commencing MONDAY,
May 10, the
MUSIC HALL
Promenade
Concerts.
Grand Orchestra of 50
Mr. MAX ZACH, Conductor.
Every Evening (Except Sunday), 8 to 11.
Tickets, with reserved seats, 50c.
ADMISSION, 25 CTS.
Sale opens tomorrow (Monday) morning at 9.
C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager. 1t my2

The Boston Traveler
PUBLISHED BY THE
BOSTON TRAVELER CO.
TUESDAY, MAY 11, 1897.

THE "POPS."

Brilliant Opening of Boston's Favorite Pre-Summer Entertainment.

The twelfth season of the "Pop" concerts opened at Music Hall last night with even more than the usual eclat and enthusiasm. Society folk were out in force, music lovers were not wanting and the elements and yuth, gaiety and beauty were so accurately welded that the resultant whole was a great delight. The hall had been decorated with a scenic meadow in the rear of the stage and much of its usual barrenness had vanished. Mr. Zach wielded the baton and all went as joyously as such a spring fete ought. This was the programme:

Marche Hongroise from "The Damnation of Faust"....................Berlioz
Overture, "Le Roi 'a dit"....................Delibes
(First time.)
Waltz, "Snowballs"....................Ziehrer
(First time.)
Selection, "Wizard of the Nile"..........Herbert
(First time.)
Ballet Music, "Feramors"..........Rubinstein
I. Dance of Bayaderes.
II. Candle Dance of the Brides of Kashmire.
Prelude to Act III. of "Cricket on the "Hearth"....................Goldmark
(First time at these concerts.)
La Colombe....................Gounod
Prelude to "The Mastersingers"..........Wagner
Entree Triomphale des Boyards..........Halvorsen
Overture, "Pique Dame"....................Suppe
Waltz, "Artists' Life"....................Strauss
March, "Austria"....................Zach

Needless to say all these things were played to perfection. The same old enthusiasm was evoked, whether the music was old or new. There was an even quartet of novelties, and each seemed assured of a "Pop" place hereafter.

The programme for tonight is as follows:

March, "Princess Ninetta"....................Strauss
Overture, "Oberon"....................Weber
Waltz, "Meerleuchten"....................Ziehrer
Selection, "La Fille de Madame A got"..Lecocq
Prelude to Act I., "Lohengrin"..........Wagner
Serenade Rococo, (for string orchestra)......
Meyer-Helmund
(First time.)
Retraite Croate....................Gabriel-Marie
Two Hungarian Dances....................Brahms
Overture, "Barber of Seville"..........Rossini
Waltz, "Kaiser"....................Strauss
Mazourka, "La Mousme"....................Ganne
March, "Puppenfee"....................Bayer

Among the well known people in the audience were Mrs. John L. Gardner and party, which included Mr. Alexander Blaess and Mr. George Proctor, Mr. and Mrs. Frank Zerrahn, Miss Shattuck and Mr. Hugh Whitney, Mr. and Mrs. Arthur Richmond, Miss Olga Gardner and Dr. Monks, Mr. Apthorp and party, Mr. and Mrs. James Forsyth, Mr. Isador Braggiotti, Mr. Joseph Adamowski and party, Mr. George C. Lee, Jr., Mr. Roger Wolcott, Jr., Mr. Thomas L. Babson, Miss Grace Atwill, Mr. William E. Blake and party, Mr. and Mrs. Channing Rust, Mr. Fred Beebe and party, Mr. Frank Sears, Mr. H. C. Spaulding and party, Mr. Dan C. Lane and party, and Mr. Albert C. Leland and party.

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MUSIC HALL
Promenade Concerts
GRAND ORCHESTRA OF 50.
MR. MAX ZACH, Conductor.
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F. R. COMEE, Asst. Mgr. C. A. ELLIS, Mgr. 19m

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C. A. ELLIS, Mgr.
F. R. COMEE, Asst. Mgr. 5t my11

Transcript - May 14 - 97

The programme for the Promenade Concert in Music Hall this evening is as follows:

1. March, "Feurig Blut"....................Vollstedt
2. Overture, "Zampa"....................Hérold
8. Waltz, "Arabian Nights"....................Strauss
4. Selection, "Poor Jonathan"..........Millöcker
5. Ballet music, "Queen of Sheba"....Goldmark
('Cello obbligato, Mr. E. Loeffler.)
6. Le Dernier Sommeil de la Vierge...Massenet
7. Two Slavonic Dances....................Dvorak
8. Ride of the Valkyries....................Wagner
9. Selection, "Cavalleria Rusticana"..Mascagni
10. Overture, "Fledermaus"....................Strauss
11. Polka, "Tyrolean"....................Zeller
12. March, "El Capitan"....................Sousa

—o—

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Boston Globe
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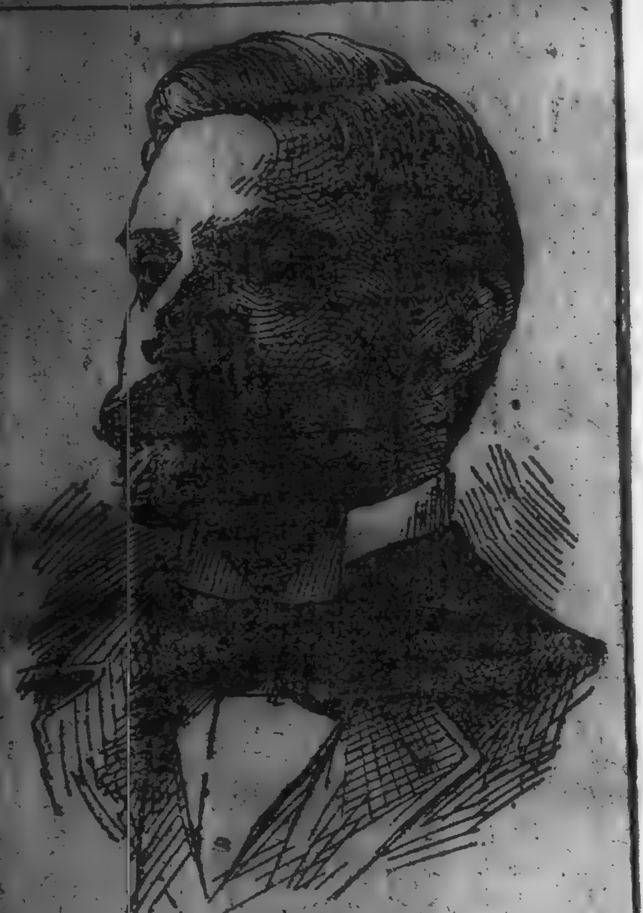

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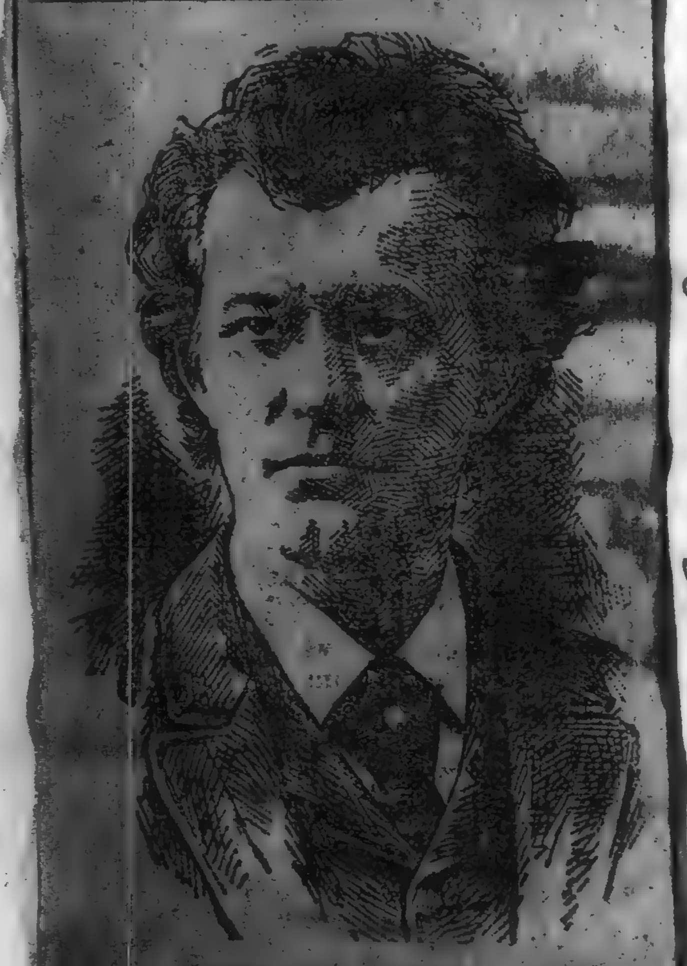

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Boston Journal May 2-'97

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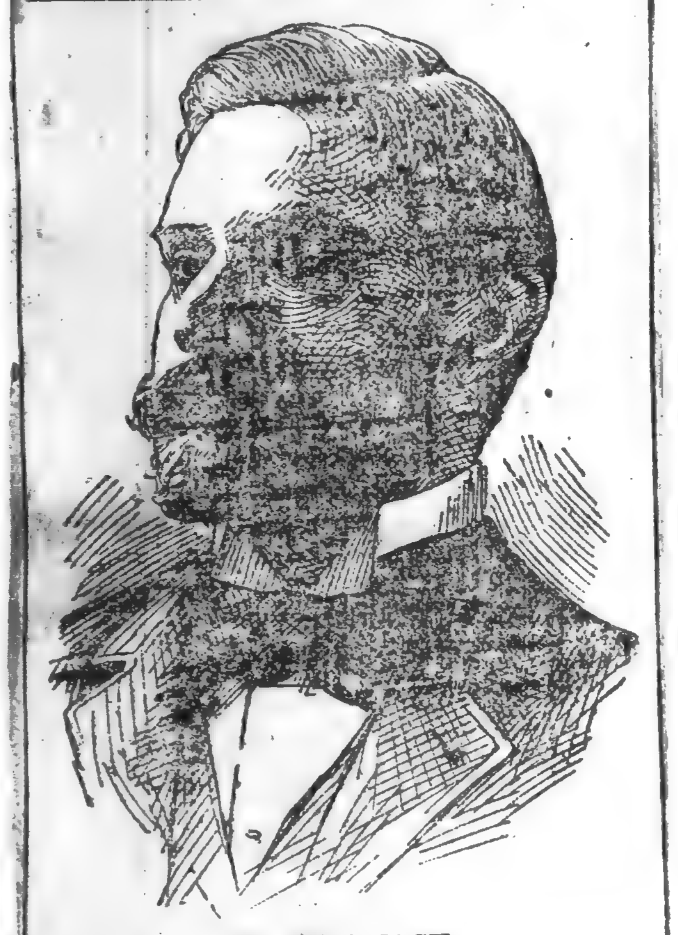

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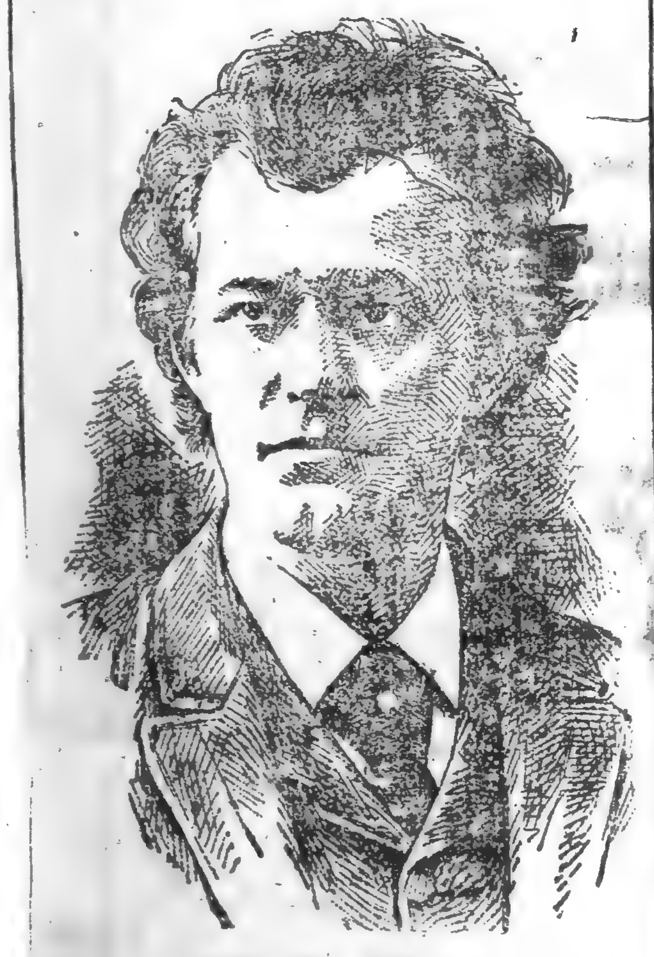

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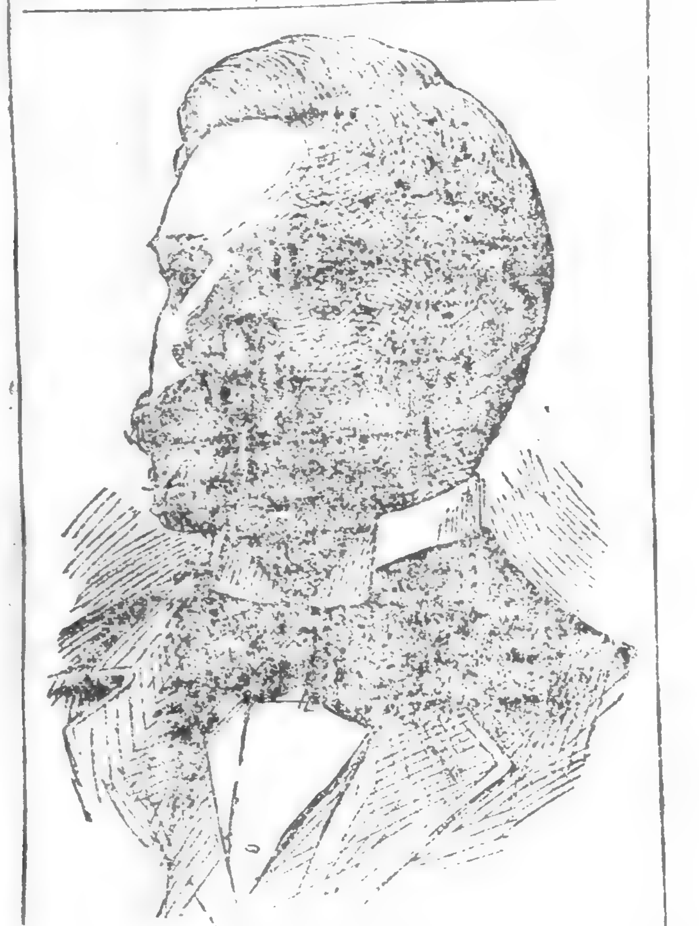

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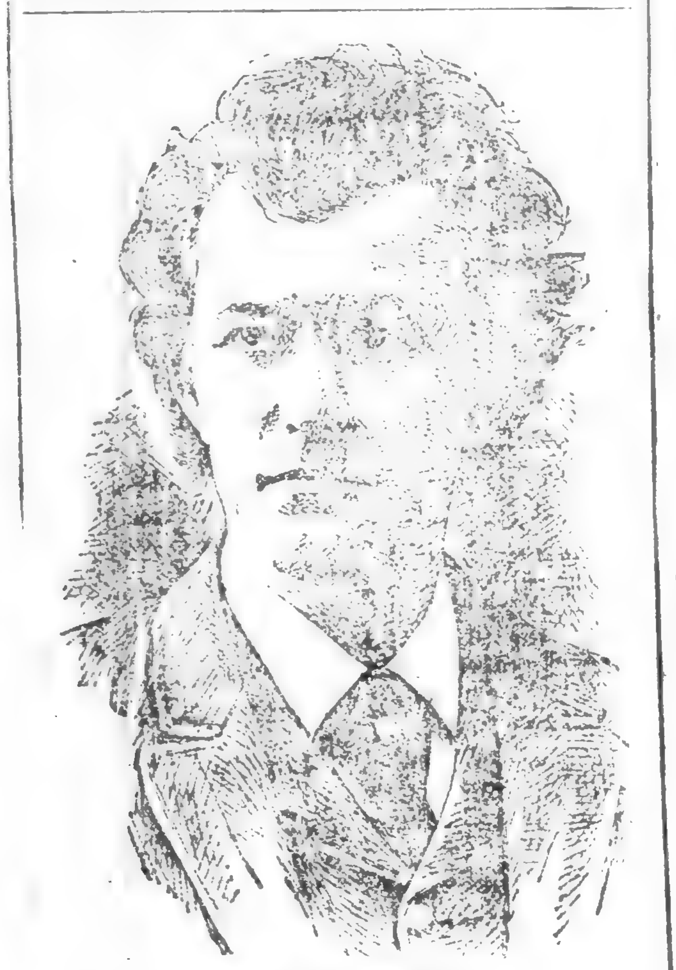

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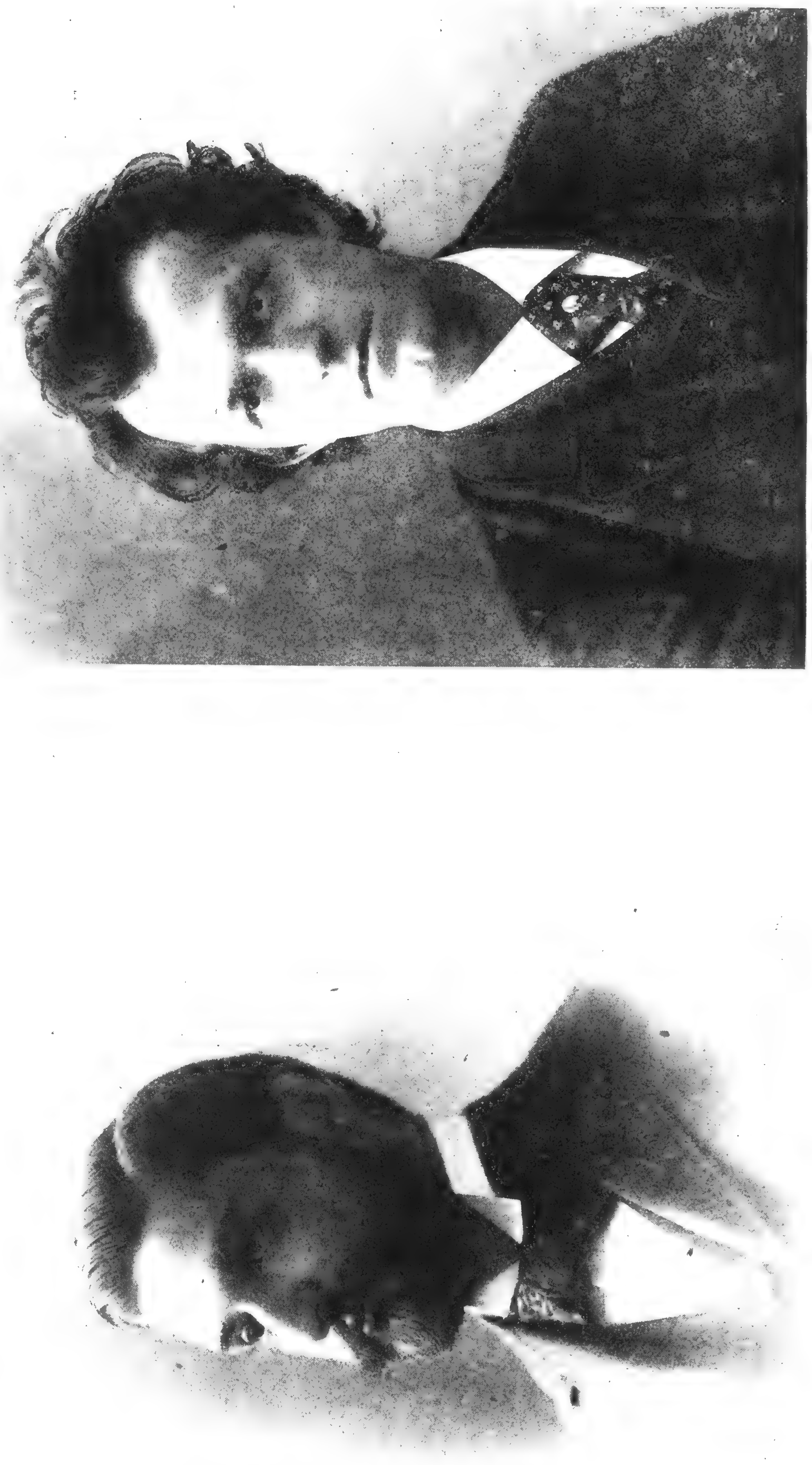

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Fall River Bulletin

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Music Hall Promenade Concerts.

The 12th season of the promenade concerts at Music Hall opened most auspiciously on Monday evening last, and the audiences both on that evening and the following ones of the week have been notable for the fashionable contingent present, "Society" being well represented at every concert. These entertainments are always most welcome at this season of the year and they form a fitting close to a season of attractions of a more serious nature. The music, mostly of a light order, is admirably performed by a well selected orchestra. Conductor Max Zach has been greeted with considerable applause and has renewed the favor with which he was received last year; his programmes are always selected with the greatest of care and always give satisfaction. The service at the tables is all that could be desired and the decorations are both pleasing and effective. All in all, there is every evidence that the popularity of these concerts will be greater, if anything, than in any past year, and the management is well deserving of its success, for nothing is left undone for both the convenience and amusement of patrons.

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C. A. ELLIS, Manager.

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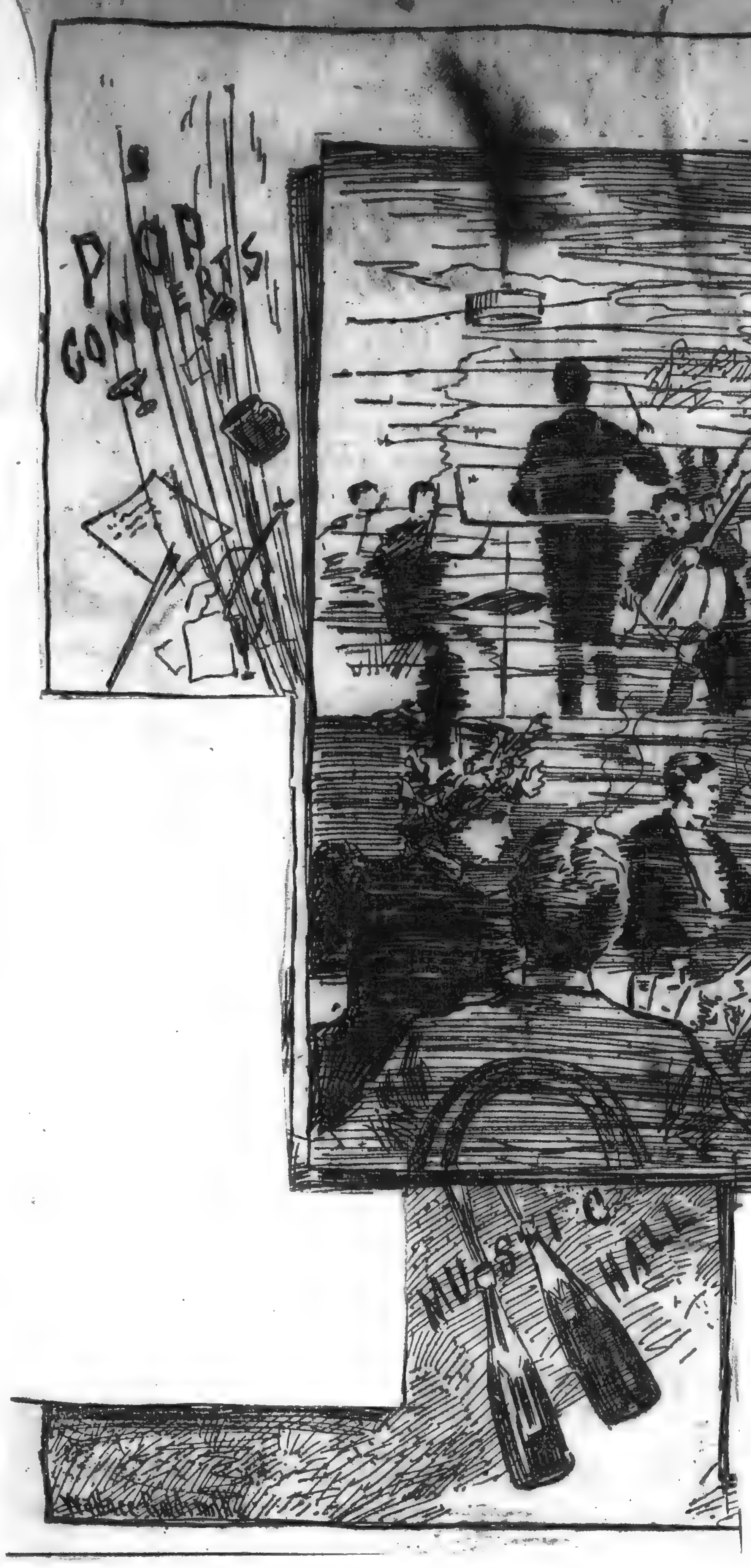
THE BOSTON TRAVELER, SATURDAY, MAY 15, 1897.



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Musical Courier

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PHILIP HALE.

Fall River Bulletin

Boston Music Hall,

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Music Hall | Promenade Concerts...

GRAND ORCHESTRA OF 50.

MR. MAX ZACH, Conductor.

Tickets, with reserved seats, 50c. On sale for any evening of season. Admission 25c.

C. A. ELLIS, Manager, F. R. COMEE, Ass't Manager.

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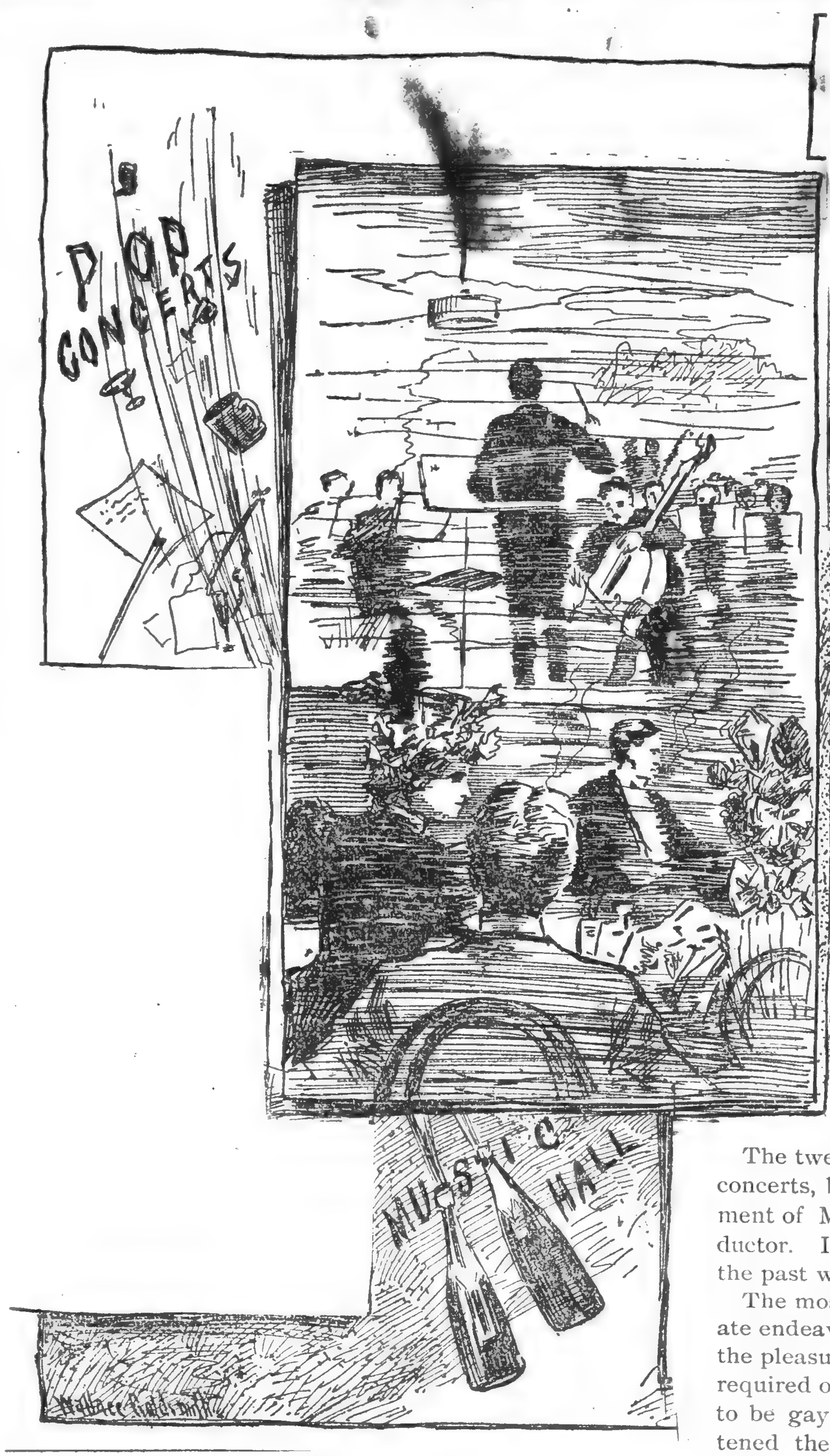

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PHILIP HALE.

remain abroad about two months.

—Mr. and Mrs. William Hooper, Mrs. Caroline Hall Washburn and guests, Miss Amory and party, Colonel Boutwell, Dr. Frederick L. Jack, Dr. Galloupe, Mr. Joshua L. Holden and the Misses Holden, Mr. Harold Going and Mrs. Max Zach were among the well known people at the Promenade Concert Thursday evening.

—Mrs. A. L. Mason, noticeably handsome in a black and white toilette, entertained a group of young people at the "Pop" concert Wednesday evening including Miss Marion Mason in a black gown with large pink hat, Miss Chadwick in black, Mr. Braggiotti and many others. Mrs. Fred Whitwell also chaperoned the son and daughter of Mr. Amory Lawrence. Others present were the Misses Stackpole, Miss Eleanor Shattuck, Mr. Hugh Whitney, Mr. Gaugengigl and guests, Mrs. John L. Gardner with Mr. George Proctor and other guests.

"TIME and the HOUR"

MUSIC.

THE PROMENADE CONCERTS.

The flesh is willing, but the spirit is weak.—PERVERSION.

FOR the twelfth season the Boston Symphony Orchestra has exchanged evening dress, serious music, analytical programmes, and a director, for short coats, gay tunes, four to the hour, and a "conductor." There was a large audience on the opening night, late in arrival, for the rain was heavy and unusually wet, but enthusiastic *in crescendo*.

This summer's decorations of evergreen include a forest of trees, of which some twenty-five hang, *mirabile dictu*, from the bosses of the ceiling, head downward, giving the entering guest an uncanny impression that another world is about to descend upon our own. Fantastic indeed will be the emotions nightly aroused in the minds of the merry tablers, during the last third of the programme, by this topsy-turvy wood. It is to be hoped that the trees are secured in their places by fastenings stronger than the single hair of the sword of Damocles. Whether the effect is in good taste — *cela depend.*

The playing of the orchestra is adequate and delightful, although during the opening numbers of the first night there was a heaviness which disappeared as the players drove out the dampness of the storm with their usual copious draughts of the many beers provided for the active and passive worshippers of the muse. Mr. Zach has won a well-deserved reputation as a maker of attractive programmes, and renders them to the satisfaction of his critical patrons, trained by twelve consecutive seasons into the proper appre[illegible] of the nightly dozen or half a dozen of selections; which is to say, to listen attentively for the first hour, to converse earnestly during the second, to preserve silence while the pianissimo number is rendered, and thereafter to enter into an often successful vocal competition with the brass and percussion band, to whom the last third of the concert is given over.

We do this thing well enough nowadays, we Bostonese, and take our beer and our music with the nonchalance of our long training, without apparent qualms of conscience. True, anxious faces of newcomers, anticipating they know not what of horror, are seen from time to time in the balcony sides, but the clouds of smoke soon hide the tables under the clock and the "happy" faces of the Harvard *habitués*, and they depart in sufficient peace of mind, wondering why these entertainments are called "promenade concerts" when there is no opportunity given to promenade. Several nights after, the bolder and wiser of these visitors may be seen at the tables over the clock, partaking, with an exemplary moderation, of lemonade, the straws of which they handle with awe and respect, as instruments of dissipation. The next step involves a seat at a reserved table on the floor and the rose of a claret punch; also the courage to protest with the waiter in the matter of a leaky straw. And at last a seat on the floor secured by arrival at 7.30, and beer by the whole bottle, paid for without present tip, but with a reassuring "see you later in the evening" to the man in the black coat.

Mr. Zach certainly gives ideal readings of waltzes and mazurkas; he has a proper and sympathetic feeling for all pieces in rhythms of three,— round rhythms,— but his beat is sometimes heavy in common time, which are taken at *tempi* far too slow for these concerts. Rapid *tempi* and brilliant renderings are *sine qua non* at "pop" concerts, and the playing of such is a bagatelle to an orchestra of such virtuosity as his.

The coming programmes are unusually attractive, and "first performances at these concerts" are to be many and of interest. Wagner and Strauss, De Koven and Brahms, Bach and Offenbach, are to vie with one another, as well as with brewer and vintner, for our good will. If only it might be for all summer!

—Notwithstanding the heavy downpour of Monday evening, Music Hall was crowded with an enthusiastic audience, on the opening night of the twelfth season of promenade concerts. Festoons of laurel, and a quantity of foliage combined to decorate the hall, while from the high ceiling depended a number of fir trees of uniform size. Society was out in full force, and a number of pretty toilettes heightened the gay scene. Mrs. J. L. Gardner in a becoming gown of soft grey and a large hat laden with black plumes, entertained Mr. Alexander Blaess, Mr. George Proctor, Miss Olga Gardner and Dr. Monks; Mr. W. G. Apthorp with friends occupied another table, Miss Eleanor Shattuck, looking extremely pretty, was attended by her fiance, Mr. Hugh Whitney, and Mr. E. P. Whitney. Mr. A. Paul Keith entertained a party of gentlemen, and Mr. and Mrs. A. C. Risteen and guests were at another table. Mr. and Mrs. Thomas Russell (Miss Parks) were the host and hostess of an attractive party, and among other well known people at the concert were Mr. and Mrs. Hollon C. Spaulding, Mr. Lewis Andrews Hayden, Mrs. Webster Dorr, Miss Mabel Going, Mr. and Mrs. Atherton Brownell, Mrs. Corinne W. Smith, Miss May L. Greenleaf, Mr. Thos. S. Wood, Mr. F. Estabrook and guests, Mr. and Mrs. Franz Zerrahn, Mr. George P. Sanger, Miss Grace Atwell, Mrs. Charles E. Inches and guests, Mr. Roger Wolcott, jr., Miss Marion H. Brazier, Mr. William Blake, Mr. and Mrs. James Forsaith, Mr. Robert Hooper, Mr. Isadore Braggiotte, Mr. Josef Adamowski, Mr. and Mrs. Arthur Richmond, Mr. George C. Lee, jr., Mr. Fred Beebe and party, Mr. Frank Sears, Mr. Daniel C. Lane and guests, and Mr. and Mrs. Channing Rust. Mr. Fred L. Comee, who so ably managed last year's concerts, bids fair to repeat his success this summer, and is warmly congratulated upon the auspicious opening of the season's concerts.

Music Hall Promenade Concerts.

The 12th season of the promenade concerts at Music Hall opened most auspiciously on Monday evening last, and the audiences both on that evening and the following ones of the week have been notable for the fashionable contingent present, "Society" being well represented at every concert. These entertainments are always most welcome at this season of the year and they form a fitting close to a season of attractions of a more serious nature. The music, mostly of a light order, is admirably performed by a well selected orchestra. Conductor Max Zach has been greeted with considerable applause and has renewed the favor with which he was received last year; his programmes are always selected with the greatest of care and always give satisfaction. The service at the tables is all that could be desired and the decorations are both pleasing and effective. All in all, there is every evidence that the popularity of these concerts will be greater, if anything, than in any past year, and the management is well deserving of its success, for nothing is left undone for both the convenience and amusement of patrons.

"The 'Pop' concerts, like the symphonies, are absorbing in a way. Boston loves them. They are democratic. Here is the clerk, business man, professional man, student, the various gradations of society, men and women alike. Everybody goes, smokes and drinks a little, and feels agreeably relaxed by observing his neighbors as well as hearing the tuneful music. To the right and left in the balconies are the conservative spectators who have come partly to hear the music and partly to see 'Bohemia.'" The above from the "Boston Herald" accurately describes what is one of the regular institutions of this city.

The "Mill" selection played last Saturday night evidently was placed on the programme as a delicate attention to the many treasurers and agents of New England leading corporations who were present and find it so convenient to take the last train home Saturday nights.

Music Notes.

The promenade concerts that began last Monday night in Music Hall, have proved a great and deserved success. The orchestra of fifty skilled musicians, under the guidance of Mr. Max Zach, interpret the selections with rare skill, while the programmes, in quality and quantity, could hardly be bettered. To listen to good music at one's ease is a luxury, and the luxury may be luxuriously enjoyed at these concerts, which are the very best of their kind. The programme for Monday evening is: March, "Paraplule," Bayer; overture, "Light Cavalry," Suppe; waltz, "Les Patineurs," Waldteufel; selection, "Beggar Student," Milloecker; (a) "Sevillana," Massenet; (b) "Serenata," Moszkowski; Hungarian rhapsody in F, Liszt; "Traeumerei," Schumann; ballet music from "Samson and Delilah," Saint-Saens; overture, "Masaniello," Auber; waltz, "O, Schoner Mai," Strauss; polka, "Sangerlust," Strauss; march, "Boccaccio," Suppe.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY [illegible]

VOL. CI., NO. 136.

SUNDAY, MAY 16, 1897.

THE "POP" CONCERT.

The first week of the 12th season of "Pop" concerts at Music Hall ended last night with much enthusiasm for Mr. Zach, the conductor, and the [illegible] picked musicians who constitute the orchestra. The weather during the week was not favorable to large audiences, but this has not affected these popular entertainments, as every reserved seat at the tables has been sold for each evening. Mr. Max Zach, who made so many friends by his able leadership last season, is adding steadily to their number. The programmes have been very attractive, including novelties played at these concerts, together with the most popular selections of past seasons.

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Polka, "Sangerlust"	Strauss
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The first week of the Pop concerts "opened [illegible]iously," to use the expression of one of the smart set who was there Monday night, and no wonder Mr. Comee moved about looking very smiling and happy, for every table was engaged beforehand, and each night since it has been impossible to secure one after 8 o'clock. This year's scarlet and green decorations lend a particularly cheerful and attractive atmosphere to the old hall, and the background of evergreens, looking quite like a miniature forest and felicitously hiding the marks of wear and tear to the good old place, give a decidedly picturesque effect. The playing of the orchestra under Mr. Zach was delightful, and that it was thought so by the large band of listeners was proven conclusively by the attention paid, for talking went on less briskly than usual, and encores were frequent and imperative.

On Monday night at the various tables were noticed Mr. and Mrs. Franz Zerrahn, who came in from Milton, and had with them, among others, Mr. Hugh Whitney and his fiancee, Miss Eleanor Shattuck; Mr. and Mrs. Arthur Richmond, the latter easily one of the prettiest women there of the society set; Miss Olga Gardner and Dr. George Monks, with a party; Mr. George C. Lee, Roger Wolcott, Jr., Mr. Isidore Braggiotti, Mr. William P. Blake, Mr. and Mrs. William Hooper with friends, Mr. Arthur Devens, Mrs. P. V. R. Ely, Mrs. J. L. Gardner, at the table she has engaged for the season, and which, we believe, is the same that she sat at last year, who had with her the two young musicians, Mr. George Proctor and Mr. Alexander Blaess; Mr. and Mrs. Joseph Adamowski, Mr. and Mrs. Frederic Beebe and friends, Mr. Henry T. Spaulding, Mr. George P. Sanger, Mr. Thomas L. Babson, Mr. A. H. Higginson, Mr. W. F. Apthorp and party, Mr. Daniel C. Lane, Mr. Albert Leland, Mr. and Mrs. Channing Rust.

Tuesday night Mr. and Mrs. William Hooper were there again, also Mrs. Gardner and Miss Olga Gardner, and the Hon. George Fred Williams, Lieut. and Mrs. George H. Perkins, U. S. N., and Miss Isabel Perkins, Mr. Edward Gray, Mr. Pierson Beebe, Mr. Clayton Johns, Mr. and Mrs. James Forsyth, Mr. Pierre La Rose of Harvard College, Dr. and Mrs. L. B. Fenderson, with friends, Mr. J. V. R. Gilliat, Mr. Clarence Hollander and Mr. Louis Benton, Mr. Walter De Land Came with party of four, Mr. Louis Whiting, Mr. and Mrs. Robert Baker, Mr. and Mrs. Frank Nichols, Mr. Addison Aldrich, and Mr. and Mrs. Edward Pierce.

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remain abroad about two months.

—Mr. and Mrs. William Hooper, Mrs. Caroline Hall Washburn and guests, Miss Amory and party, Colonel Boutwell, Dr. Frederick L. Jack, Dr. Galloupe, Mr Joshua L. Holden and the Misses Holden, Mr. Harold Going and Mrs. Max Zach were among the well known people at the Promenade Concert Thursday evening.

—Mrs. A. L. Mason, noticeably handsome in a black and white toilette, entertained a group of young people at the "Pop" concert Wednesday evening including Miss Marion Mason in a black gown with large pink hat, Miss Chadwick in black, Mr. Braggiotti and many others. Mrs. Fred Whitwell also chaperoned the son and daughter of Mr. Amory Lawrence. Others present were the Misses Stackpole, Miss Eleanor Shattuck, Mr. Hugh Whitney, Mr. Gaugengigl and guests, Mrs. John L. Gardner with Mr. George Proctor and other guests.

"TIME and the HOUR"

MUSIC.

THE PROMENADE CONCERTS.

The flesh is willing, but the spirit is weak.—PERVERSION.

FOR the twelfth season the Boston Symphony Orchestra has exchanged evening dress, serious music, analytical programmes, and a director, for short coats, gay tunes, four to the hour, and a "conductor." There was a large audience on the opening night, late in arrival, for the rain was heavy and unusually wet, but enthusiastic *in crescendo*.

This summer's decorations of evergreen include a forest of trees, of which some twenty-five hang, *mirabile dictu*, from the bosses of the ceiling, head downward, giving the entering guest an uncanny impression that another world is about to descend upon our own. Fantastic indeed will be the emotions nightly aroused in the minds of the merry tablers, during the last third of the programme, by this topsy-turvy wood. It is to be hoped that the trees are secured in their places by fastenings stronger than the single hair of the sword of Damocles. Whether the effect is in good taste — *cela depend*.

The playing of the orchestra is adequate and delightful, although during the opening numbers of the first night there was a heaviness which disappeared as the players drove out the dampness of the storm with their usual copious draughts of the many beers provided for the active and passive worshippers of the muse. Mr. Zach has won a well-deserved reputation as a maker of attractive programmes, and renders them to the satisfaction of his critical patrons, trained by twelve consecutive seasons into the proper appreciation of the nightly dozen or baker's dozen of selections; which is to say, to listen attentively for the first hour, to converse earnestly during the second, to preserve silence while the pianissimo number is rendered, and thereafter to enter into an often successful vocal competition with the brass and percussion band, to whom the last third of the concert is given over.

We do this thing well enough nowadays, we Bostonese, and take our beer and our music with the nonchalance of our long training, without apparent qualms of conscience. True, anxious faces of newcomers, anticipating they know not what of horror, are seen from time to time in the balcony sides, but the clouds of smoke soon hide the tables under the clock and the "happy" faces of the Harvard *habitués*, and they depart in sufficient peace of mind, wondering why these entertainments are called "promenade concerts" when there is no opportunity given to promenade. Several nights after, the bolder and wiser of these visitors may be seen at the tables over the clock, partaking, with an exemplary moderation, of lemonade, the straws of which they handle with awe and respect, as instruments of dissipation. The next step involves a seat at a reserved table on the floor and the rose of a claret punch; also the courage to protest with the waiter in the matter of a leaky straw. And at last a seat on the floor secured by arrival at 7.30, and beer by the whole bottle, paid for without present tip, but with a reassuring "see you later in the evening" to the man in the black coat.

Mr. Zach certainly gives ideal readings of waltzes and mazurkas; he has a proper and sympathetic feeling for all pieces in rhythms of three,— round rhythms,— but his beat is sometimes heavy in common time, which are taken at *tempi* far too slow for these concerts. Rapid *tempi* and brilliant renderings are *sine qua non* at "pop" concerts, and the playing of such is a bagatelle to an orchestra of such virtuosity as his.

The coming programmes are unusually attractive, and "first performances at these concerts" are to be many and of interest. Wagner and Strauss, De Koven and Brahms, Bach and Offenbach, are to vie with one another, as well as with brewer and vintner, for our good will. If only it might be for all summer!

—Notwithstanding the heavy downpour of Monday evening, Music Hall was crowded with an enthusiastic audience, on the opening night of the twelfth season of promenade concerts. Festoons of laurel, and a quantity of foliage combined to decorate the hall, while from the high ceiling depended a number of fir trees of uniform size. Society was out in full force, and a number of pretty toilettes heightened the gay scene. Mrs. J. L. Gardner in a becoming gown of soft grey and a large hat laden with black plumes, entertained Mr. Alexander Blaess, Mr. George Proctor, Miss Olga Gardner and Dr. Monks; Mr. W. G. Apthorp with friends occupied another table, Miss Eleanor Shattuck, looking extremely pretty, was attended by her fiance, Mr. Hugh Whitney, and Mr. E. P. Whitney. Mr. A. Paul Keith entertained a party of gentlemen, and Mr. and Mrs. A. C. Risteen and guests were at another table. Mr. and Mrs. Thomas Russell (Miss Parks) were the host and hostess of an attractive party, and among other well known people at the concert were Mr. and Mrs. Hollon C. Spaulding, Mr. Lewis Andrews Hayden, Mrs. Webster Dorr, Miss Mabel Going, Mr. and Mrs. Atherton Brownell, Mrs. Corinne W. Smith, Miss May L. Greenleaf, Mr. Thos. S. Wood, Mr. F. Estabrook and guests, Mr. and Mrs. Franz Zerrahn, Mr. George P. Sanger, Miss Grace Atwell, Mrs. Charles E. Inches and guests, Mr. Roger Wolcott, jr., Miss Marion H. Brazier, Mr. William Blake, Mr. and Mrs. James Forsaith, Mr. Robert Hooper, Mr. Isadore Braggiotte, Mr. Josef Adamowski, Mr. and Mrs. Arthur Richmond, Mr. George C. Lee, jr., Mr. Fred Beebe and party, Mr. Frank Sears, Mr. Daniel C. Lane and guests, and Mr. and Mrs. Channing Rust. Mr. Fred L. Comee, who so ably managed last year's concerts, bids fair to repeat his success this summer, and is warmly congratulated upon the auspicious opening of the season's concerts.

"The 'Pop' concerts, like the symphonies, are absorbing in a way. Boston loves them. They are democratic. Here is the clerk, business man, professional man, student, the various gradations of society, men and women alike. Everybody goes, smokes and drinks a little, and feels agreeably relaxed by observing his neighbors as well as hearing the tuneful music. To the right and left in the balconies are the conservative spectators who have come partly to hear the music and partly to see 'Bohemia.'" The above from the "Boston Herald" accurately describes what is one of the regular institutions of this city.

The "Mill" selection played last Saturday night evidently was placed on the programme as a delicate attention to the many treasurers and agents of New England leading corporations who were present and find it so convenient to take the last train home Saturday nights.

Music Hall Promenade Concerts.

The 12th season of the promenade concerts at Music Hall opened most auspiciously on Monday evening last, and the audiences both on that evening and the following ones of the week have been notable for the fashionable contingent present, "Society" being well represented at every concert. These entertainments are always most welcome at this season of the year and they form a fitting close to a season of attractions of a more serious nature. The music, mostly of a light order, is admirably performed by a well selected orchestra. Conductor Max Zach has been greeted with considerable applause and has renewed the favor with which he was received last year; his programmes are always selected with the greatest of care and always give satisfaction. The service at the tables is all that could be desired and the decorations are both pleasing and effective. All in all, there is every evidence that the popularity of these concerts will be greater, if anything, than in any past year, and the management is well deserving of its success, for nothing is left undone for both the convenience and amusement of patrons.

Music Notes.

The promenade concerts that began last Monday night in Music Hall, have proved a great and deserved success. The orchestra of fifty skilled musicians, under the guidance of Mr. Max Zach, interpret the selections with rare skill, while the programmes, in quality and quantity, could hardly be bettered. To listen to good music at one's ease is a luxury, and the luxury may be luxuriously enjoyed at these concerts, which are the very best of their kind. The programme for Monday evening is: March, "Parapluie," Bayer; overture, "Light Cavalry," Suppe; waltz, "Les Patineurs," Waldteufel; selection, "Beggar Student," Milloecker; (a) "Sevillana," Massenet; (b) "Serenata," Moszkowski; Hungarian rhapsody in F, Liszt; "Traeumerei," Schumann; ballet music from "Samson and Delilah," Saint-Saens; overture, "Masaniello," Auber; waltz, "O, Schoner Mai," Strauss; polka, "Sangerlust," Strauss; march, "Boccaccio," Suppe.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CI. NO. 136.

SUNDAY, MAY 16, 1897.

THE "POP" CONCERT.

The first week of the 12th season of "Pop" concerts at Music Hall ended last night with much enthusiasm for Mr. Zach, the conductor, and the [illegible] picked musicians who constitute the orchestra. The weather during the week was not favorable to large audiences, but this has not affected these popular entertainments, as every reserved seat at the tables has been sold for each evening. Mr. Max Zach, who made so many friends by his able leadership last season, is adding steadily to their number. The programmes have been very attractive, including novelties played at these concerts, together with the most popular selections of past seasons.

The programme for tomorrow evening is:

March, "Parapluie"	Bayer
Overture, "Light Cavalry"	Suppe
Waltz, "Les Patineurs"	Waldteufel
Selection, "Beggar Student"	Milloecker
Sevillana	Massenet
Serenata	Moszkowski
Hungarian rhapsody in F	Liszt
Traeumerei	Schumann
Ballet music from "Samson and Dalila"	Saint-Saens
Overture, "Masaniello"	Auber
Waltz, "O Schoner Mai"	Strauss
Polka, "Sangerlust"	Strauss
March, "Boccaccio"	Suppe

The first week of the Pop concerts "opened gloriously," to use the expression of one of the smart set who was there Monday night, and no wonder Mr. Comee moved about looking very smiling and happy, for every table was engaged beforehand, and each night since it has been impossible to secure one after 8 o'clock. This year's scarlet and green decorations lend a particularly cheerful and attractive atmosphere to the old hall, and the background of evergreens, looking quite like a miniature forest and felicitously hiding the marks of wear and tear in the good old place, give a decidedly picturesque effect. The playing of the orchestra under Mr. Zach was delightful, and that it was thought so by the large band of listeners was proven conclusively by the attention paid, for talking went on less briskly than usual, and encores were frequent and imperative.

On Monday night at the various tables were noticed Mr. and Mrs. Franz Zerrahn, who came in from Milton, and had with them, among others, Mr. Hugh Whitney and his fiancee, Miss Eleanor Shattuck; Mr. and Mrs. Arthur Richmond, the latter easily one of the prettiest women there of the society set; Miss Olga Gardner and Dr. George Monks, with a party; Mr. George C. Lee, Roger Wolcott, Jr., Mr. Isidore Braggiotti, Mr. William P. Blake, Mr. and Mrs. William Hooper with friends, Mr. Arthur Devens, Mrs. P. V. R. Ely, Mrs. J. L. Gardner, at the table she has engaged for the season, and which, we believe, is the same that she sat at last year, who had with her the two young musicians, Mr. George Proctor and Mr. Alexander Blaess; Mr. and Mrs. Joseph Adamowski, Mr. and Mrs. Frederic Beebe and friends, Mr. Henry T. Spaulding, Mr. George P. Sanger, Mr. Thomas L. Babson, Mr. A. H. Higginson, Mr. W. F. Apthorp and party, Mr. Daniel C. Lane, Mr. Albert Leland, Mr. and Mrs. Channing Rust.

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INCOMPLETE

1897

FASHION AT THE "POPS."

Seen in Smartest Attire.

Pretty Taffeta Frocks.

Chic Affairs forSummer.

The "Pops" are in full swing, and it is to be quite out of it not to be an enthusiastic attendant at least to the extent of one or two evenings a week. They are unlike any other promenade concerts the world over, but their strictly Bostonese atmosphere delights our strictly Bostonese hearts. Our best bibs and tuckers, our Tuxedos or frocks, and our Saturday evening Symphony frame of mind are none too ceremonious for this short season of—not light, but lighter music, Bohemianized by a cigar and a glass of beer or a pink lemonade.

Monday night, in spite of the rain, half of the smart set was snugly ensconced in Music Hall. There was a great deal of attention paid to the music and very little to each other, the men even facing the orchestras most attentively, instead of turning their backs upon it with the European's nonchalance to scan the pretty faces and frocks about the hall.

And there were a great many charming women—perhaps there seemed more than usual because of their being bunched together so intimately after the vast auditorium of Mechanics' building, where Boston's collected beauty was last en evidence.

Such an impulsive little gypsy sat near the stage, as rapturously en rapport with Mr. Zach's baton as though it was interpreting Wagner instead of Strauss. Her wavy brown hair was topped by a neat little turban of black tulle and satin braid, loops of the straw forming the aigrette with a standing red rose, while a jaunty navy blue Eton suit with seams braided a la militaire was finished by a very blousey waist of white lace with a white satin stock tied in a soft bow on one side of the chin.

It is curious the chic that can be got by placing a bow or a buckle in an unaccustomed place. This bunch of loops on one side of the choker, instead of at the back or at the front, is very fetching, and quite the thing now, and the belt buckle or bow twisted about to the back of the waist is another little touch that marks a woman who is smart in [illegible] sense of the [illegible], that

scolloped over a cadet blue velvet petticoat, the small sleeves had broad scolloped cuffs, turning up over the wrists, and the blouse was a finely accordion plaited one of burnt orange silk, girdled with white moire—the silk reaching below the belt, to form a short plaited basque about the hips, with very taking effect.

A toque of that beautiful straw-like cloth of gold was fetching with this, a few knots of white silk nestling in the crushed folds of the straw, and a bunch of very dark red velvet roses trimming one side richly.

A young woman in a red foulard gown was very fitly topped by a round hat of natural colored manilla, twists of ecru fish net and choux of French blue velvet trimming the crown heavily in an even mass. Cornflowers in a thick bunch were mounted en aigrette on one side with plenty of green leaves and grassy spikes.

The mistake of wearing a red gown with a red hat or vice versa is bound to occur when red is so fashionable, but I have not yet seen it, even on the streets where the fashionably bright colors are running riot. Perhaps we will be spared this misuse of the gorgeous color, although one can never tell what will happen as soon as the public eye gets fully used to it.

At present in the country red jackets are worn almost exclusively on the golf links, and awheel or in carts from clubhouse to home. Red capes are smart, too, over sporting clothes or driving tailor suits, nad a long box coat of red flannel, with stitched seams and white pearl buttons, was too smart for anything one day last week driving about the roads of Hamilton.

Next to red, green is the color of the season. Green parasols are very stunning, and are carried with any gown. Of taffeta, with tiny frills and ruchings inside, they are very saucy—there is something infinitely fetching about taffeta in its very shape. Frocks and wraps and dainty shoes, parasols and hats and long cloaks are all built of it, with excellent effect. It is charming trimmed with tiny tucks, with cordings, with narrow frills and with ruchings of itself, and lines of velvet ribbon, silk fringes, quillings of lace are all most suitable on it.

lingerie tucks was a great success, as simple effects are apt to be when handled cleverly. The skirt was tucked vertically all about the hips, and was trimmed down each side of the front breadths, and about the hem with bias folds of the silk. The bodice was a blouse tucked vertically about the yoke, and with bias bands up each side as though continuations of those up the front of the skirt, other bands outlining the square yoke effect. The sleeves were small gigots with square tucked epaulettes, bias bands of the silk following the seam up the inside of the arm. The choker was a folded one of the silk (which was a beautifully shaded green and gold), while the girdle was of white satin knotted on one side, and giving the only touch of a different material or color to the frock. It would be hard to decide whether a toque of red roses, or a black feather hat, or perhaps a small turban of cloth of gold straw, with a white tip would harmonize best with this creation.

I vote for the black hat set at the latest angle back on the head, and with a fichu-like wrap of black taffeta trimmed with tiny taffeta frills. This wrap is round and cape-shaped behind, reaching just to the waistline. In front it has long slender ends that cross over the bust, and knot at the back of the waist, the ends hanging to the hem of the skirt. The whole thing is edged with three frills of black set closely together and headed with lines of black velvet ribbon. The wrap is unlined, and has no collar, showing that of the green frock beneath.

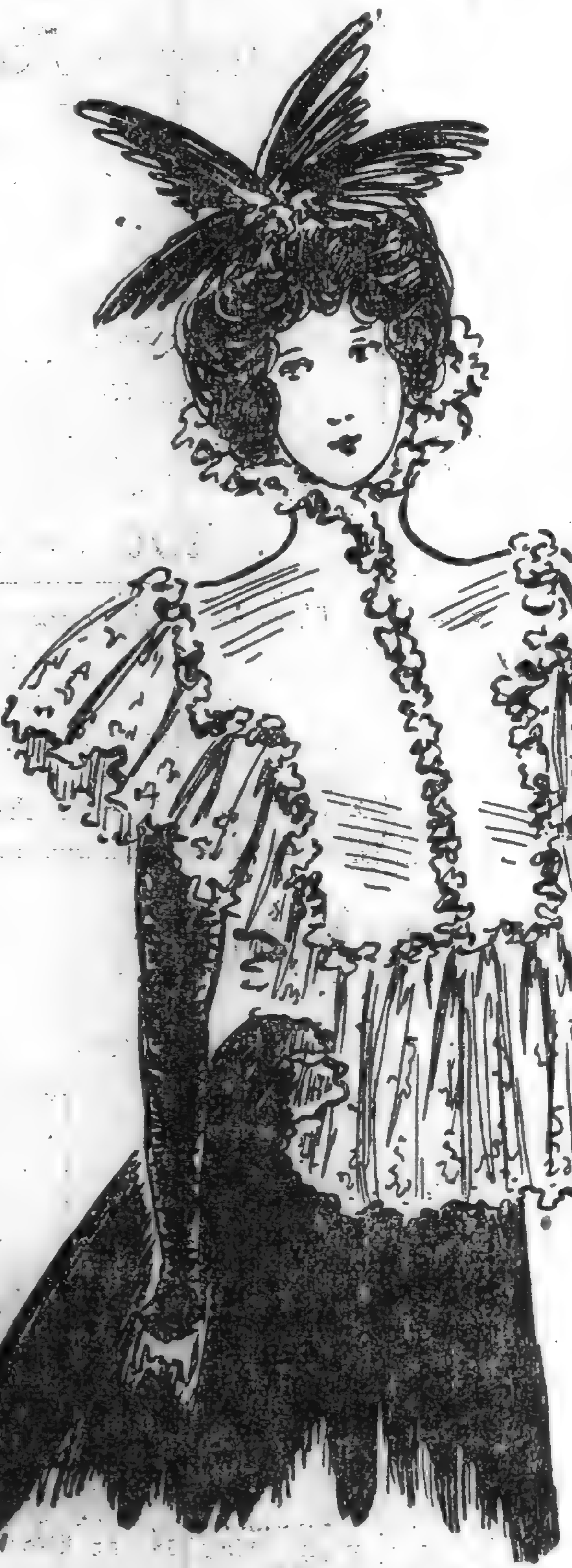
A hat built of taffeta is novel, and usually distinguished. The straw turbans with taffeta crowns a la Mme. de Stael are very modish, and a round straw with a crown built of an upstanding frill of taffeta is fetching, a second frill lying flat upon the brim. A lace scarf is twisted about the crown, and an upstanding cluster of roses completes this conceit.

A black taffeta gown is quaintly trimmed with no end of black velvet from which ang pendants of jet, these placed down one side of the front to fasten the tucked bodice, and continuing down the side of the skirt to the knees. A sash of green taffeta edged with baby black velvet ribbon is crushed about the waist, the ends being gathered into a point and finished with jets.

A Grecian border of narrow black velvet lines trimmed a cashmere frock prettily up each side of the front from the hips to the throat, the vest between being of white muslin in a blouse. A black satin girdle and choker, the last finished with a jabot of cream lace gave the gown its final touches.

Nothing can be more Frenchy than these ultra simple frocks of cashmere, with a bit of trimming here and there, and just the right touch at waist and throat.

A checked taffeta frock the other night at the promenade concerts was in mauve and yellow, and was trimmed with a heart shaped yoke of cream lace, out-



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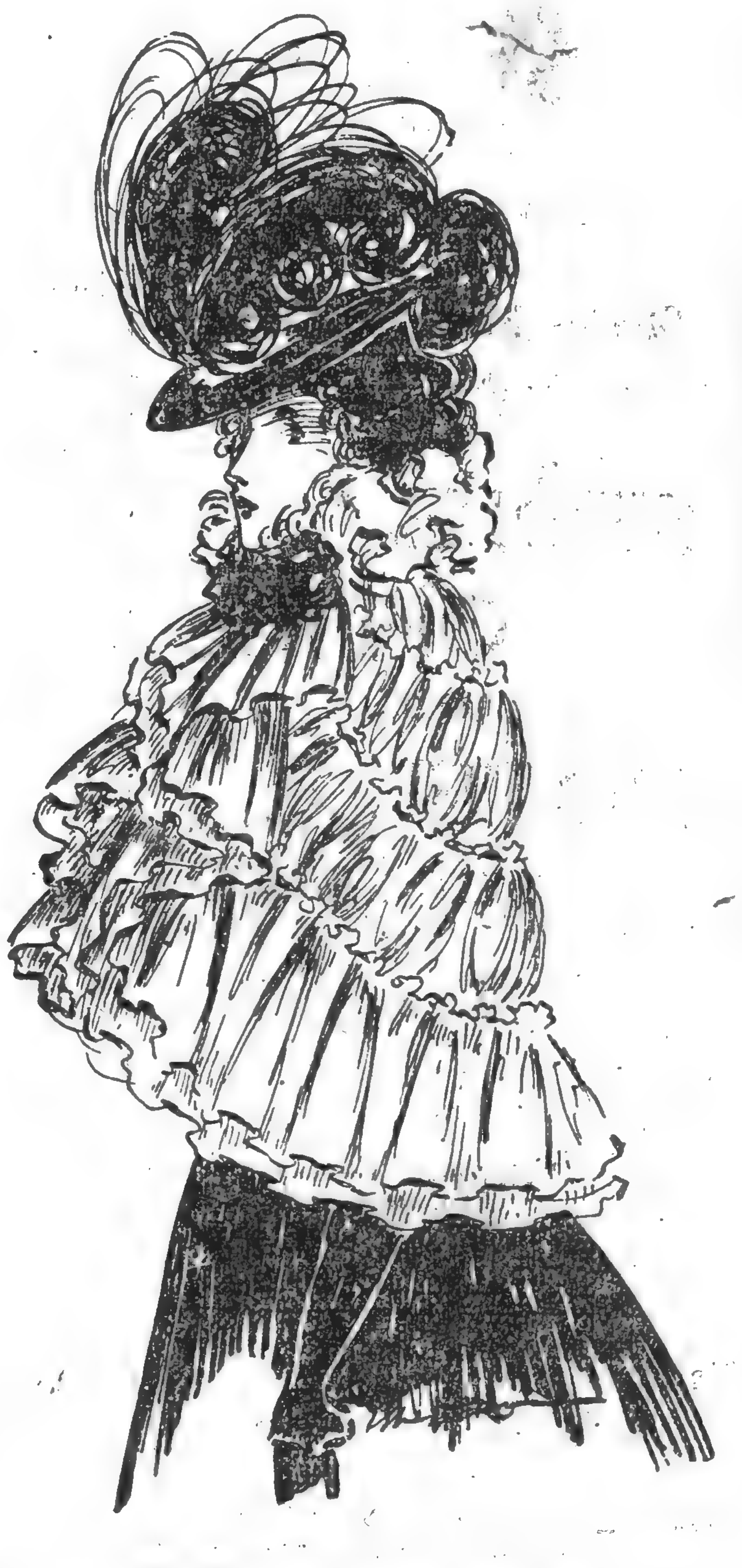

VICTORIAN CAPE OF CHIFFON.

Two dainty sisters sat at different tables with parties of friends, one in a white lace blouse over white satin, butter colored lace banding waist and throat, and a broad round hat of rose colored straw laden with nodding red and pink roses. A black satin skirt and a very neat jacket of black satin, stitched tailor fashion, fitted her slender figure to perfection when she left the hall at 10 o'clock.

The other young girl was in a simple dark blue cashmere frock, with a deep yoke of white satin in lingerie tucks, the choker being of the same and with no frill or bow—as indeed many of the smartest women are wearing them. Her hat was a girlish one of coarsely-braided straw in mixed colors, a broad light blue satin ribbon striped with silver being twisted about the crown and laid over the brim, great loops trimming it without a single blossom or bit of lace to distract from its youthfulness.

A vivacious matron at a table on the balcony wore a cafe au lait frock of draped satin, a full white chiffon vest and a white lace stock trimming it simply. Her hat was a black walking hat, set well over her face, with a thick fence of black French quills on each side and a cache peigne of red roses behind.

A blue and white foulard was charming, trimmed across the skirt with a line of broad white silk fringe simulating an apron, knee deep in front, shortening toward the back till the fringes met at the waistline behind. The bodice was laid in soft folds round and about the body, the opening being down one side under a ruche of the silk and a band of white fringe. The choker was of plain blue silk in a sort of stock, with a flaring cuff standing up from the top about the head and chin, while the waist was tightly nipped by a twist of white satin fastened with a chou at the back.

A hat of red tulle was worn with this, the gauzy stuff being laid in thick rolls about the head like a turban, a fan of tulle and a cluster of poppies forming the aigrette across the back.

One of the smartest gowns there showed the fashionable pointed basque effect, a fashion that is of tomorrow rather than of today. The frock was built of French blue cashmere, the skirt set upon the pointed and tight-fitting bodice with many gathers all about, giving the hips a well-rounded effect and the waist a corresponding slimness. A fold of black ribbon outlined the bodice, the bow being on the hip. The top of the gown was built with two overlapping yokes, one a deal longer than the other, and both edged with a frill of white muslin. The tight sleeves had caps built to match and apparent continuations of the yokes, while a white muslin ruffle was oddly set upon the hem of the skirt above a frill of blue silk. Narrow lines of bias black satin further trimmed the frock, and the ribbon choker fastened under the ear on the opposite side from the knotted girdle.

The hat was a turban of coarsely braided white satin straw, set well back on the pompadour and trimmed with a puffed crown of yellow taffeta silk. Choux of black velvet and a black mephisto tip completed this Frenchy affair, the tip slanting off to one side at a killing angle.

The rain of the opening night obliged a number of women to wear their jacket gowns with bright bodices—a fashion that has not yet been worn out. One pretty top was of violet silk swathed about the figure in flat folds which fastened invisibly under the arm. The top of the bodice was covered with frills of chiffon of the same shade, four in number dipping low over the bust, narrowing toward the sides where choux of violet velvet caught them next the arms, the ruffles deepening again over the shoulders to form epaulettes over the tight sleeves.

Another top of chiffon bloused over a satin girdle, two deep flounces edged with ruches of mull trimming the top, one reaching from the choker to the bust, one hanging beneath it a bit longer. The backs of these two bodices were plain and flat, as is usually best for the symmetry of the figure.

A sailor blouse gown of cardinal drap de satin was trimmed uniquely with thick biases of ecru bengaline, set on in Vandykes about the hips, and about the bust, the bodice tucking inside a girdle of cardinal taffeta buckling behind. The choker was of the ecru silk with a knot under the chin, and the small gigot sleeves were quite untrimmed, as is the preference of late on the best models.

The hat to this frock was a dear little mass of cardinal silk petals, like a huge Jack rose, an osprey of ecru being its only aigrette. While a great tan colored cloak of ladies' cloth enveloped the dainty figure for the ride home.

One of the many jacket suits worn there was of hunter's green cloth, the sleeves and the very short Eton jacket trimmed with lines of black soutache. The jacket crossed over the front and fastened on one side with two black olives, the neck being cut down to show the ecru guipure blouse beneath, and there was a stock and flaring collar of white satin. The belt was of black satin, and the green skirt untrimmed.

A jacket suit of purple cloth was very smartly fastened over a vest of cream lace set smoothly over white silk, a stock of black satin having a bow under the chin. Another jacket was worn over a blouse of tucked ecru fish net, baby ribbons being run through the tops of the tuckings and drawn up to make ruffles of them. The ribbons were black, the lining was blue, and black satin banded throat and waist.

There were two frocks having sleeves of different materials from the rest of the gown—one a blue cashmere with a corded hip yoke, and a tucked bodice, the sleeves being of Roman silk stripes in blue and gold and cardinal. A broad black satin ribbon was arranged most smartly upon the gown, as the only other trimming. It reached in a band from the shoulder to the waist down one side of the bodice, and from the waist to the hem down the opposite side of the skirt, both bands broken half-way by large up-and-down bows. The belt was of black satin fastened invisibly.

The second frock with contrasting sleeves was of violet cashmere, with sleeves of violet and light blue silk in broad stripes that encircled the arm obliquely. The bodice was a corselet of cream lace over light blue, violet velvet girdling the waist and forming the yoke-like plastron.

[11]

[illegible] whole wardrobe of taffeta, and yet hardly lack variety. A [illegible] of taffeta rounded to fit the shoulders and shirred over four encircling cords is a dainty beginning, the edge trimmed with a double flounce of taffeta, one longer than the other. In leaf green, with the lower flounce, as well as the lining, of changeable green and pink taffeta, the edges of the flounces pinked quaintly, and a thick pinked ruche of the green intermixed with cream lace for a tour de cou, the effect is delicious. This wrap is short in front, the cords rounding up to the throat, the flounces following suit, and the back reaching well below the waistline. The flounces about the edge form a sort of jabot up the front, black velvet choux fixing the wrap under the chin. This is carried out in chiffon very effectively, white being set over mauve or green, with a white taffeta lining.

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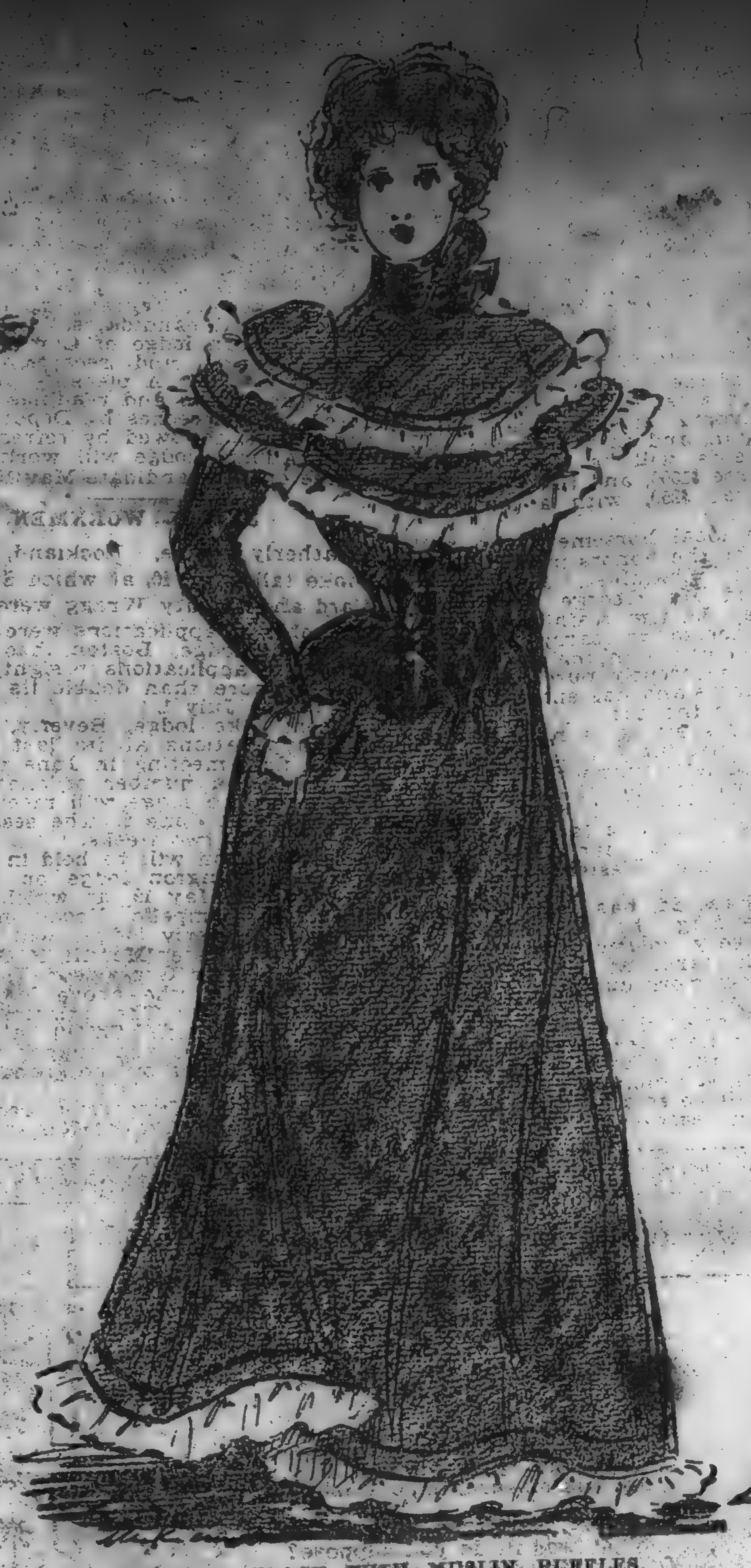

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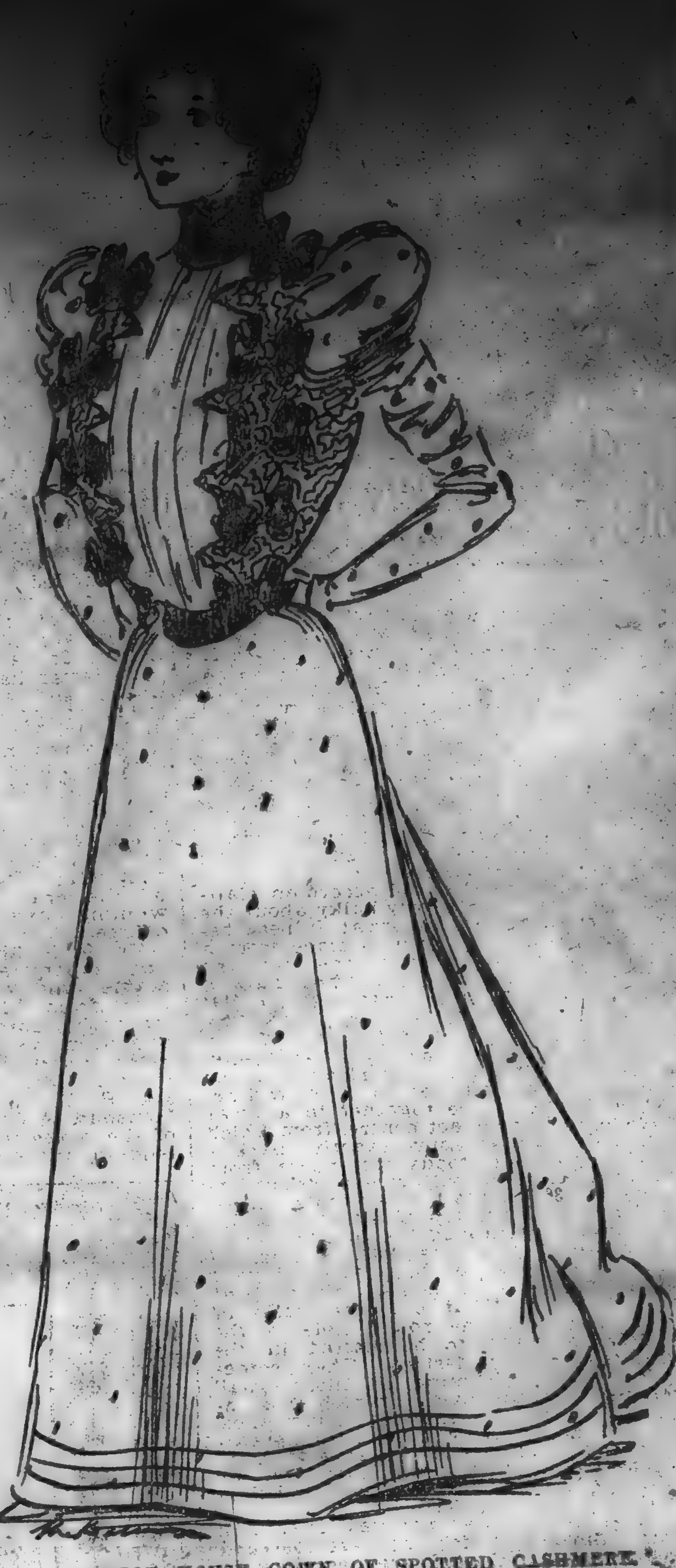

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(First Time).	
Waltz, "Snowballs	Ziehrer
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Selection, "Wizard of the Nile"	Herbert
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Ballet Music, "Feramors"	Rubinstein
1. Dance of the Bayaderes.	
11. Candle Dance of the Brides of Kashmire.	
Prelude to Act III of "The Cricket on the Hearth"	Goldmark
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La Colombe	Gounod
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Entree Triumphales Des Boyards	Halvorsen
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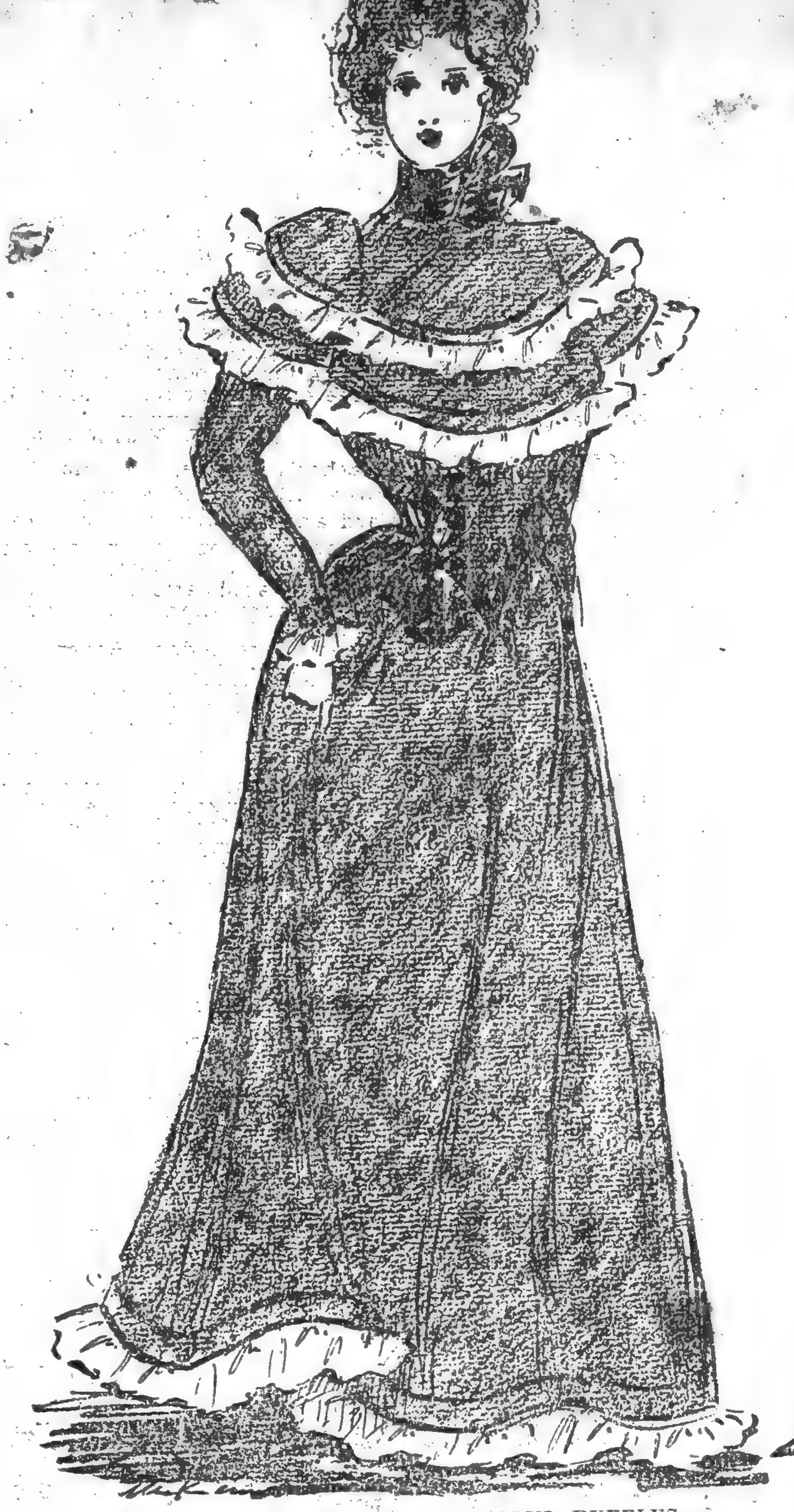

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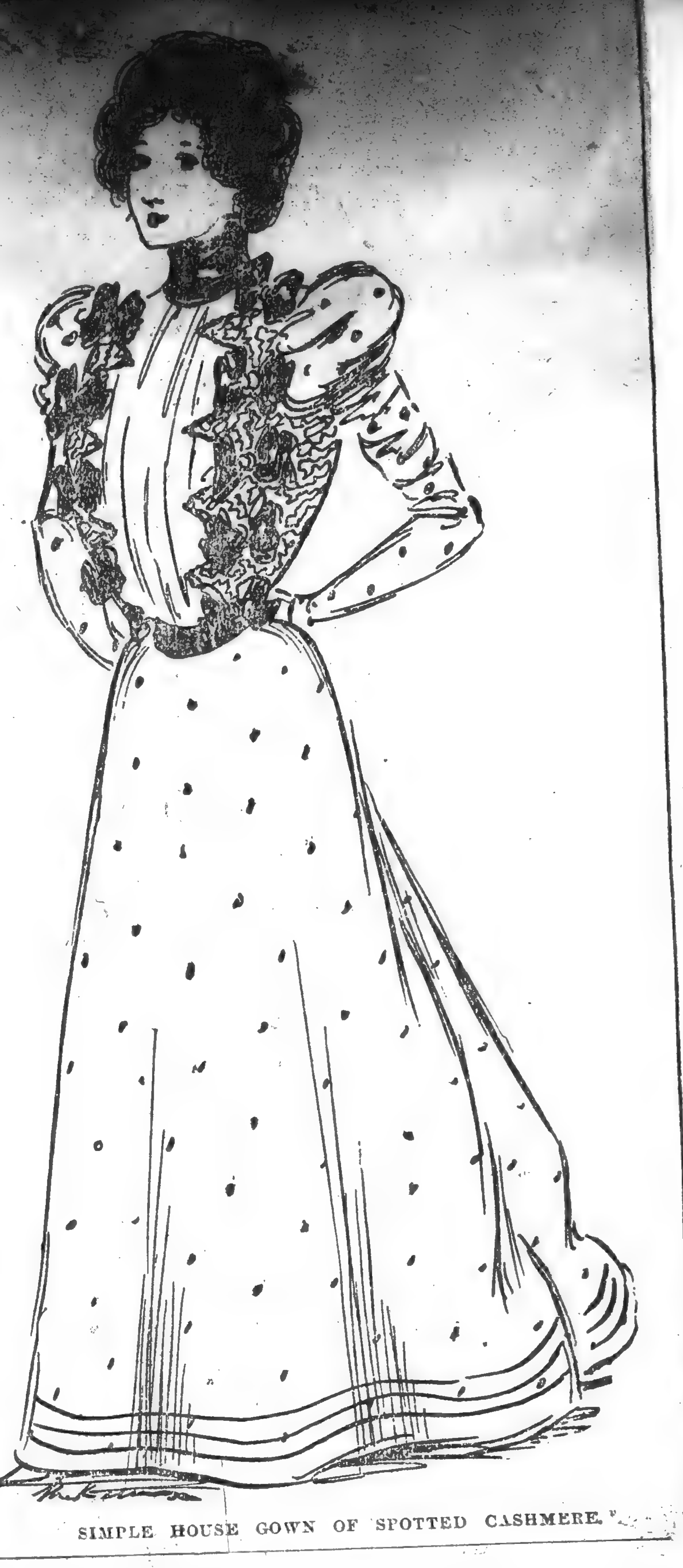

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Promenade Concerts

The promenade concerts in Music hall have attracted the regular large attendance of former seasons, and the first week, despite the cool weather, has demonstrated the great popularity of this form of entertainment. Conductor Zach has an excellent corps of musicians and the programs have been admirably interpreted.

Tomorrow evening the selections will be as follows:

March, Parapluie ....Bayer
Overture, Light Cavalry ....Suppe
Waltz, Les Patineurs ....Waldteufel
Selection, Beggar Student ....Milloecker
Sevillana ....Massenet
Serenata ....Moszkowski
Hungarian rhapsody in F........................Liszt
Traeumerei ....Schumann
Ballet music from Samson and Dalila
Saint-Saens
Overture, Masaniello ....Auber
Waltz, O Schoner Mai ....Strauss
Polka, Sangerlust ....Strauss
March, Boccaccio ....Suppe

—Music hall has seldom presented a more brilliant scene than on Monday night at the opening of the promenade concerts, when, despite the inclemency of the weather, the tables were filled. Mrs John L. Gardner, in a gown of linen, with satin stripes, and wearing a huge black hat with plumes, had her usual table in the center of the enclosure, where her guests were Mr Alexander Blaess, Mr G. W. Proctor and Miss Olga Gardner. At the next table sat Miss Eleanor Shattuck, in a dark gown, with effective cream lace yoke and a large ecru straw hat, with huge blue bows. Her fiance, Mr Hugh Whitney, and her sister, Miss Shattuck, the latter in a large red flower hat and fawn silk waist, sat at the same table. Mr Isidore Braggiotti, with Mr A. H. Wainwright, had a party of friends in the same corner of the hall. Mr S. Hooper-Hooper and Mr Dacore Bush were with friends at tables further back. Mr T. C. Hollander, Mr L. C. Benton, Mr H. M. Leland, Mr and Mrs J. J. Souther, Mr Walter De Land Came, Mr Charles Dennie, Mr and Mrs Edgar L. Pierce, Mr and Mrs Robert Baker, Mrs Fred Brooks and party, Mrs Charles E. Inches and friends, Col Hastings and Dr Otis E. Newell were at the tables with friends. In the center balcony were Mr and Mrs William Hooper, the latter in ecru silk, with white satin and silver vest, with which she wore a large picture hat with black trimmings. In the large audience were noticed Mr Stephen Codman, Dr Charles W. Galloupe, Mr and Mrs James B. Forsythe, Mr Frank Shepard, Mr Lewis Hayden, Mr Paul Keith, Mr Geo. Frederick Munn, Miss Sears, Mr Blake, Miss Hollander, Mr John Hayes, Mr Hamilton Hill, Mr Lehmann, Mr Roger Wolcott Jr, Mrs Curtis Guild Jr, in a party which included several friends, Mr Josef Adamowski, Mr Franz Zerrahn, with party; Mr and Mrs Arthur Richmond, Mr and Mrs John Dana Shepard, Mr and Mrs Jesse G. Swift, Mr George H. Monks, Mr Karl Breneman, Mrs E. R. Comee, Mrs P. V. R. Ely and party, Mr Arthur Spring and Mr Leo Mielsiger, with large party.

—At the Pops Tuesday night were Com Perkins and Miss Isabelle Perkins, the latter gowned in a gray china crepe, with white lace garniture, and a toque of the now fashionable red, in silk and roses. Not until 9 o'clock were the tables all occupied. Mrs John L. Gardner was accompanied by Miss Olga Gardner, Mr Alex Blaess and Mr George Proctor. Mrs Gardner furnished the brightest bit of color in the ring, with her bodice of bright china pink, touched up with white lace. Her niece was in pale blue and large black hat. Nearer the stage sat Mr and Mrs Neil Rantoul and party. The first straw sailor hat of the Pop season made its appearance, and adorned the head of a pretty girl near the table occupied by Dr and Mrs L. B. Fenderson and party, and not far from a large party of Somerset club men, guests of Mr Merriam. In the balcony Rev and Mrs A. A. Berle enjoyed the scene, as did Mrs [illegible] E. Potter and Mrs Max [illegible]

—Mrs John L. Gardner was a missing figure at the Pops Wednesday until after 10, when she arrived with Mr Proctor, attracting more than the usual amount of attention because of appearing in a big green hat profusely garlanded with pink roses and minus the veil, worn usually on all occasions. Her gown was a gray silk, the short jacket opening over a white chiffon blouse. Next to the Gardner table were two tables placed together, occupied by Miss Marion Mason, Mr Braggiotti, Miss Bessie Chadwick and others. The party of eight was chaperoned by Mrs A. L. Mason, who was gowned in a black net, appliqued with white lace and glittering toque. Miss Mason wore a hat of pink silk and soft pink roses; Miss Chadwick was somberly attired in black, relieved by white. Elsewhere in the ring were noted Mr I. M. Gaugengigl, with party, Mr Wheelwright, who had several guests, and Mr John C. Abbott, who was congratulated on his convalescence after a serious illness.

[illegible] every week day [illegible] Music hall taxed by the large crowds who attend.

Mr. Max Zach is furnishing just such programmes as charm the public and Mr. F. R. Comee's management is beyond criticism.

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Overture............"Mirelle"..........Gounod
(First time).
Waltz............"Snowballs"..........Ziehrer
Selection............"Aida"..........Verdi
Ballet Music..........."Faust"..........Gounod
Serenade...........(First time)...........Stange
Menuet........................Bolzoni
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Overture..........."Semiramide"..........Rossini
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Morch.........."La Victorieuse"..........Ganné
(First time).

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Overture, "Mireille"........................Gounod
(First Time.)
Waltz, "Snowballs"........................Ziehrer
Selection, "Aida"........................Verdi
Ballet music, "Faust"........................Gounod
a. Serenade (First Time........................Strange
b. Menuet........................Bolzoni
Overture, "Semiramide"........................Rossini
Excerpts from "The Flying Dutchman"........................Wagner
Selection, "The Geisha"........................Jones
(First Time.)
Waltz, "Longchamps Fleuri"........Waldteufel
(First Time.)
Polka, "Hunters' Yarns"........................Komzak
(First Time.)
March, "La Victorieuse"........................Ganne
(First Time.)

The Promenade Concerts.

At Music Hall the promenade concerts continue to attract large and brilliant audiences. Mr. Zach's orchestra of skilled musicians interpret all the selections with rare skill and are generously applauded. These concerts are a very enjoyable form of entertainment and where one may listen to good music with such ease and comfort it is no wonder that they are so well patronized.

THE POP CONCERTS.

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THE MUSIC HALL "POPS."

The programe at the promenade concert at Music Hall this evening is:

March, "Queen of Sheba"........Gounod
Overture, "Tannhauser" ....Wagner
Waltz, "Artist's Lift" ....Strauss
Selection, "Faust" ....Gounod
Two Movements from Suite, "Peer Gynt"
Grieg
a. Anitra's Dance.
b. In the Halls of the King of the Dovre Mountains. The Imps are chasing Peer Gynt.
Entree Triomphale Des Boyards ..
Halversen
Love's Dream After the Ball ...Czibulka
Polonaise ....Liszt
Huldigungsmarch ....Wagner
Largo ....Handel
Solo Violin, Mr. J. Hoffmann.
Waltz, "Meerleuchten" ....Ziehrer
Marsh, "Manhattan Beach" ......Sousa

THE HARVARD CRIMSON.

Tonight's Promenade Concert.

The programme for the Promenade Concert tonight at Music Hall, Boston, is as follows:

1. Tabasco March, Chadwick.
2. Overture, "Mireille," Gounod.
3. Waltz, "Snowballs," Ziehrer.
4. Selection, "Aida," Verdi.
5. Entr'acte, "Philemon and Baucis," Gounod.
6. a. Serenade, Stange.
   b. Menuet, Bolzoni.
   (For string orchestra.)
7. Overture, "Semiramide," Rossini.
8. Excerpts from "The Flying Dutchman," Wagner.
9. Selection, "The Geisha," Jones.
10. Waltz, "Longchamps Fleuri," Waldteufel.
11. Polka, "Hunters' Yarns," Komzak.
12. March, "La Victorieuse," Ganne.

Music Hall "Pops."

One of the most satisfactory indications of the continued popularity of the Music hall promenade concerts is the large attendance the past week, in face of unfavorable weather. Society has turned out as usual in goodly numbers, and the audiences generally have been, like the music, first class. The very best order has prevailed throughout the week.

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Serenade ....Stange
Menuet ....Bolzoni
Overture, Semiramide ....Rossini
Excerpts from The Flying Dutchman...Wagner
Selection, The Geisha ....Jones
Waltz, Longchamps Fleuri ....Waldteufel
Polka, Hunters' Yarns ....Komzak
March, La Victorieuse ....Ganne

On Friday night at the Pops there was perhaps the largest company of the week. Mr. and Mrs. Matthew Luce had a young party, and Police Commissioner Robert F. Clark also. Miss Eleanor Shattuck, looking exceedingly pretty, was there with her fiance, Mr. Hugh Whitney and party, and so was Miss Sally Fairchild. Mrs. Gardner had her usual attendant, Mr. Proctor, the pianist, and Mr. Pierson Beebe, Mr. Higginson, Mr. Leon Brugniere and party, and Mr. Charles Taylor and [illegible] from Baltimore were [illegible] tables.

...s Daly, E. R. McAdams, Martha and Grace Edgar.

Promenade Concerts.

The promenade concerts in Music hall have attracted the regular large attendance of former seasons, and the first week, despite the cool weather, has demonstrated the great popularity of this form of entertainment. Conductor Zach has an excellent corps of musicians and the programs have been admirably interpreted.

Tomorrow evening the selections will be as follows:

March, Parapluie	Bayer
Overture, Light Cavalry	Suppe
Waltz, Les Patineurs	Waldteufel
Selection, Beggar Student	Milloecker
Sevillana	Massenet
Serenata	Moszkowski
Hungarian rhapsody in F	Liszt
Traeumerei	Schumann
Ballet music from Samson and Dalila	Saint-Saens
Overture, Masaniello	Auber
Waltz, O Schoner Mai	Strauss
Polka, Sangerlust	Strauss
March, Boccaccio	Suppe

——Music hall has seldom presented a more brilliant scene than on Monday night at the opening of the promenade concerts, when, despite the inclemency of the weather, the tables were filled. Mrs John L. Gardner, in a gown of linen, with satin stripes, and wearing a huge black hat with plumes, had her usual table in the center of the enclosure, where her guests were Mr Alexander Blaess, Mr G. W. Proctor and Miss Olga Gardner. At the next table sat Miss Eleanor Shattuck, in a dark gown, with effective cream lace yoke and a large ecru straw hat, with huge blue bows. Her fiance, Mr Hugh Whitney, and her sister, Miss Shattuck, the latter in a large red flower hat and fawn silk waist, sat at the same table. Mr Isidore Braggiotti, with Mr A. H. Wainwright, had a party of friends in the same corner of the hall. Mr S. Hooper-Hooper and Mr Dacore Bush were with friends at tables further back. Mr T. C. Hollander, Mr L. C. Benton, Mr H. M. Leland, Mr and Mrs J. J. Souther, Mr Walter De Land Came, Mr Charles Dennie, Mr and Mrs Edgar L. Pierce, Mr and Mrs Robert Baker, Mrs Fred Brooks and party, Mrs Charles E. Inches and friends, Col Hastings and Dr Otis E. Newell were at the tables with friends. In the center balcony were Mr and Mrs William Hooper, the latter in ecru silk, with white satin and silver vest, with which she wore a large picture hat with black trimmings. In the large audience were noticed Mr Stephen Codman, Dr Charles W. Galloupe, Mr and Mrs James B. Forsythe, Mr Frank Shepard, Mr Lewis Hayden, Mr Paul Keith, Mr Geo. Frederick Munn, Miss Sears, Mr Blake, Miss Hollander, Mr John Hayes, Mr Hamilton Hill, Mr Lehmann, Mr Roger Wolcott Jr, Mrs Curtis Guild Jr, in a party which included several friends, Mr Josef Adamowski, Mr Franz Zerrahn, with party; Mr and Mrs Arthur Richmond, Mr and Mrs John Dana Shepard, Mr and Mrs Jesse G. Swift, Mr George H. Monks, Mr Karl Breneman, Mrs F. R. Comee, Mrs P. V. R. Ely and party, Mr Arthur Spring and Mr Leo Mielsiger, with large party.

——At the Pops Tuesday night were Com Perkins and Miss Isabelle Perkins, the latter gowned in a gray china crepe, with white lace garniture, and a toque of the now fashionable red, in silk and roses. Not until 9 o'clock were the tables all occupied. Mrs John L. Gardner was accompanied by Miss Olga Gardner, Mr Alex Blaess and Mr George Proctor. Mrs Gardner furnished the brightest bit of color in the ring, with her bodice of bright china pink, touched up with white lace. Her niece was in pale blue and large black hat. Nearer the stage sat Mr and Mrs Neil Rantoul and party. The first straw sailor hat of the Pop season made its appearance, and adorned the head of a pretty girl near the table occupied by Dr and Mrs L. B. Fenderson and party, and not far from a large party of Somerset club men, guests of Mr Merriam. In the balcony Rev and Mrs A. A. Berle enjoyed the scene, as did Mrs Flora E. Potter and Mrs Max Zach.

——Mrs John L. Gardner was a missing figure at the Pops Wednesday until after 10, when she arrived with Mr Proctor, attracting more than the usual amount of attention because of appearing in a big green hat profusely garlanded with pink roses and minus the veil, worn usually on all occasions. Her gown was a gray silk, the short jacket opening over a white chiffon blouse. Next to the Gardner table were two tables placed together, occupied by Miss Marion Mason, Mr Braggiotti, Miss Bessie Chadwick and others. The party of eight was chaperoned by Mrs A. L. Mason, who was gowned [illegible] a black net, appliqued with white lace and glittering toque. Miss Mason wore a hat of pink silk and soft pink roses; Miss Chadwick was somberly attired in black, relieved by white. Elsewhere in the ring were noted Mr I. M. Gaugengigl, with party, Mr Wheelwright, who had several guests, and Mr John C. Abbott, who was congratulated on his convalescence after a serious illness.

——Mrs Frederick Warren opened her

THE PROMENADE CONCERTS.

The pop concerts still continue their delightfully merry way, and every week day evening finds Music hall taxed by the large crowds who attend.

Mr. Max Zach is furnishing just such programmes as charm the public and Mr. F. R. Comee's management is beyond criticism.

Owing to long-standing engagements of Music hall, there will be no concerts on the evenings of Wednesday and Thursday, May 26 and 27. The concerts will be continued every evening except Sunday, begining Friday, May 28.

Tomorrow evening's programme will be:

Tobasco March		Chadwick
Overture	"Mirelle"	Gounod
	(First time).	
Waltz	"Snowballs"	Ziehrer
Selection	"Aida"	Verdi
Ballet Music	"Faust"	Gounod
Serenade	(First time)	Stange
Menuet		Bolzoni
	(For string orchestra).	
Overture	"Semiramide"	Rossini
Excerpts from "The Flying Dutchman"		Wagner
Selection	"The Geisha"	Jones
	(First time).	
Waltz	"Longchamps Fleuri"	Waldteufel
	(First time)	
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Ballet music, "Faust"	Gounod
a. Serenade (First Time	Strange
b. Menuet	Bolzoni
Overture, "Semiramide"	Rossini
Excerpts from "The Flying Dutchman"	Wagner
Selection, "The Geisha" (First Time.)	Jones
Waltz, "Longchamps Fleuri" (First Time.)	Waldteufel
Polka, "Hunters' Yarns" (First Time.)	Komzak
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Entree Triomphale Des Boyards	Halvorsen
Love's Dream After the Ball	Czibulka
Polonaise	Liszt
Huldigungsmarch	Wagner
Largo Solo Violin, Mr. J. Hoffmann.	Handel
Waltz, "Meerleuchten"	Ziehrer
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2.	Overture, "Mireille,"	Gounod.
3.	Waltz, "Snowballs,"	Ziehrer.
4.	Selection, "Aida,"	Verdi.
5.	Entr'acte, "Philemon and Baucis,"	Gounod.
6.	a. Serenade,	Stange.
	b. Menuet, (For string orchestra.)	Bolzoni.
7.	Overture, "Semiramide,"	Rossini.
8.	Excerpts from "The Flying Dutchman,"	Wagner.
9.	Selection, "The Geisha,"	Jones.
10.	Waltz, "Longchamps Fleuri,"	Waldteufel.
11.	Polka, "Hunters' Yarns,"	Komzak.
12.	March, "La Victorieuse,"	Ganne.

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[illegible] Mr G. [illegible] tor, Mr Clayton [illegible], Mr Frank Dumaresq, Miss Anna Lyman, Mr A. H. Higginson and Mr Lawrence Curtis were at tables near the center.

—Mr and Mrs Channing Rust of the Berkeley will summer at point Allerton.

—Dr and Mrs J. Foster Bush and Mrs Bush occupied a table at the Pop concert Wednesday evening. At other tables were noticed Mr and Mrs Stephen Bennett and friends, Mr Samuel Hobbs and party, Dr Charles W. Galloupe, Mrs William Carleton, Mrs Edward C. North, Mr Edward F. Albee, Mr Charles North, Miss Florence V. Robinson, Mr Amory, Mr George Frederick Munn, Miss Sears, Miss Eliot and others.

THE Promenades prosper, for they are not really promenade affairs, but just cosy, popular concerts where people drink beer and smoke and, above all, find room for their legs, hearing cheerful music and enjoying a faint sense of impropriety meanwhile. As to the legs, I know many Boston people who have an indelible association of cramps in their calves and classical music, such as the greedy little girl had of ice-cream and a pain between the eyebrows. But at the Pops there is no pain, only freedom and good fellowship and good hearing, and the season's hats make the floor uncommonly cheerful and gay.

EVERY EVENING, 8 to 11.
(Except Sunday.)

Music Hall { Promenade Concerts.

GRAND ORCHESTRA OF FIFTY.

MR. MAX ZACH, Conductor.

Tickets, with reserved seats, 50c. On sale for any evening of season. Admission, 25c.

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

Promenade Concerts.

The "Pop" concert season at Music Hall, has already begun, and judging from the attendance thus far, this season promises to be even better than last. The program for tonight is as follows: Teufels March, Suppe; overture, "Stradella," Flotow; Waltz, "Meerleuchten," Ziehrer; selection, "Wizard of the Nile," Herbert; nocturne and wedding march from "Midsummer Night's Dream," Mendelssohn; "Blissful Dream," Meyer-Helmund; introduction to Act III., "Lohengrin," Wagner; selection, "Fatinitza," Suppe; waltz, "Estudiantine," Waldteufel; overture, "Merry Wives of Windsor," Nicolai; "Love's Dream After the Ball," Czibulka; march, "In Darkest Africa," Metz.

Monday evening will be "Military Night," when the "New York Seventh Regiment March" will be played, also selections from "Simple Simon" and other productions of the Cadets. The program will also include the "American Fantasy," by Herbert; the "Waltz Militaire" by Ganne; the "1812" and "Tabasco" overtures, and other appropriate selections.

Music Notes.

The "Pops" are still continuing their triumphant course, and there can be no better evening amusement than listening to the excellent selections of music interpreted in a most artistic manner; and this year the selections have been particularly good and varied. The programme for Monday night is: New York Seventh Regiment March, overture, "Light Cavalry," Suppe; waltz from "Jack and the Beanstalk," Sloane; selection, "Robin Hood," De Koven; two movements from ballet music, "Sylvia," Delibes; Retraite Croate, Gabriel-Marie; waltz from "Simple Simon," Sloane; overture, "1812," Tschaikowsky; overture, "Tabasco," Chadwick; American Fantasy, Bendix; Waltz Militaire, "La Housarde," Ganne; march, "Simple Simon," Sloane. Next Saturday evening Mr. Max Zach retires from the conductor's stand, and his place will be taken by Mr. Leo Schulz.

THE POP CONCERTS.

A View of Boston's Ascent To Bohemia.

He That Finds Most Pleasure Is the Brave Man.

The Times May Change, but the Pops Do Not.

It is doubtful if the "Pop" concerts will ever change. This is writing generally. They were the same in the beginning as they are now and as they ever shall be while the generosity of the chief supporter and the good favor of this bluish-blooded population last. The conductors have changed; the style of program has changed; the people have changed in person; in short, each season has been a new view of this indoor series of festivities. But there is a similarity that, succeeding itself like the seasons, challenges new ideas and new opinions. To use a newspaper figure, the same cut that portrayed the scenes in Music Hall years ago is as useful as ever.

The old truth that the times change and that men change with them could not have been written of the Promenade concerts. There is no homogeneity about them; perhaps that is the reason of their unchangeableness. The audience might be likened to to a florid island surrounded by a sea of troubles. Once inside the select quadrangle, jocundity seems to bottle itself; once outside, it gushes forth with a pop. The Pops are the best specimen of the jocoserious institutions of Boston. There the stranger may study history.

There is no denying the existence of these two elements, the jocose and the serious. Each is as palpable as the other. Boston can never be Bohemia.

Probably the fairest average of a Pop concert audience attended the opening, on a Monday night. It was the fairest because it was the largest. Society came in and stowed itself away in corners, frigifying the environment. The people who lack only a name to be prominent—people who wear the togs and manners of the topmost station—came in and mixed themselves up with society. Then the social gallimaufry was complete. Then the people who don't care who they are or how they are came in and filled what was left of the floor. The inclosure in the balcony was jammed by a similar operation. The out-and-out disinterested yet watchful spectators crowded into the sides of the balcony. What goes on in the upper balcony, and how the folk up there are affected by the distant spectacle in the pit, the manager alone knows. It is possible that the zealous students of sociology mount to these eyries, there to take copious notes of others taking copious draughts.

But now for closer observation.

The most conspicuous, not the most important, ingredient of this spectacle is society. It is chiefly through the conspicuity of society that the Pops remain unchanged. The plebs supply the divers delicious liquids; society supplies the ice. Society inlays the audience with little deserts, into which no ordinary cit dares to step. There are are a few cases of what, by a full stretch of the word and the observation, might be called Bohemians.

You see these happy-go-lucky ones under the first balcony, in the rear of the floor, where the lights are as brilliant and as numerous as the rays of the aurora borealis, and where conversation may buzz even after the audience has been "respectfully requested to preserve silence." This seems to be the most cordial spot in the hall. Here, if anywhere, seats should be at a premium. Nightly there is a coterie back against the rearmost wall that is made up of students that ought to be grinding in their crimson-flagged rooms at Harvard, but who, mindful of what they learned in one of the Italian courses, agree with de Medici that a man should be happy while be may; that the uncertainty of tomorrow is not to be thought of. They preserve a sort of subdued hilarity. Their quips and jokes keep time with the music, whether that be "Ronde d'Amour" or a Strauss waltz, their laugh is as interminable as a recitative by Siegfried. They have a merriment that possesses all the elements of contagion, yet few catch it. They are so walled in by non-conductors, disciples of the orthodoxy of science, that all the most yearning sympathizer can do is to admire them distantly.

"The [illegible] time," [illegible] "They will give in. W[illegible] have that again." The more indolent rattle glasses. The instigators hold up their hands and clap energetically, exhaustingly. That is the opposite of thumbs down. It signifies overmastering favor. Then the conductor gives in.

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Kujawiak	Wieniawski
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Finale, Act I, Lohengrin	Wagner
Overture, Light Cavalry	Suppe
Selection, La Grande Duchesse	Offenbach
Polka, Arabella	Knecht
March, Tabasco	Chadwick

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One of the best places to spend an evening is at the Music Hall, where the "Pop" concerts continue to attract large audiences. The selections given by the well-trained orchestra are particularly good this season, and so varied that all tastes are satisfied. The management is providing the best of service at the tables, and everything is done that can be done for the comfort of the patrons. After this evening Conductor Zach retires from the leadership of the orchestra and Mr. Leo Schulz will take his place.

[illegible] John [illegible] Gardner was accompanied at the Pop concert Monday by Miss Olga Gardner and Mr G. W. Proctor, Mr Clayton Johns, Mr Frank Dumaresq, Miss Anna Lyman, Mr A. H. Higginson and Mr Lawrence Curtis were at tables near the center.

—Mr and Mrs Channing Rust of the Berkeley will summer at point Allerton.

—Dr and Mrs J. Foster Bush and Mrs Bush occupied a table at the Pop concert Wednesday evening. At other tables were noticed Mr and Mrs Stephen Bennett and friends, Mr Samuel Hobbs and party, Dr Charles W. Galloupe, Mrs William Carleton, Mrs Edward C. North, Mr Edward F. Albee, Mr Charles North, Miss Florence V. Robinson, Mr Amory, Mr George Frederick Munn, Miss Sears, Miss Eliot and others.

THE Promenades prosper, for they are not really promenade affairs, but just cosy, popular concerts where people drink beer and smoke and, above all, find room for their legs, hearing cheerful music and enjoying a faint sense of impropriety meanwhile. As to the legs, I know many Boston people who have an indelible association of cramps in their calves and classical music, such as the greedy little girl had of ice-cream and a pain between the eyebrows. But at the Pops there is no pain, only freedom and good fellowship and good hearing, and the season's hats make the floor uncommonly cheerful and gay.

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(Except Sunday.)

Music Hall | Promenade Concerts.

GRAND ORCHESTRA OF FIFTY.
MR. MAX ZACH, Conductor.

Tickets, with reserved seats, 50c. On sale for any evening of season. Admission, 25c.

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Music Notes.

The "Pops" are still continuing their triumphant course, and there can be no better evening amusement than listening to the excellent selections of music interpreted in a most artistic manner; and this year the selections have been particularly good and varied. The programme for Monday night is: New York Seventh Regiment March, overture, "Light Cavalry," Suppe; waltz from "Jack and the Beanstalk," Sloane; selection, "Robin Hood," De Koven; two movements from ballet music, "Sylvia," Delibes; Retraite Croate, Gabriel-Marie; waltz from "Simple Simon," Sloane; overture, "1812," Tschaikowsky; overture, "Tabasco," Chadwick; American Fantasy, Bendix; Waltz Militaire, "La Housarde," Ganne; march, "Simple Simon," Sloane. Next Saturday evening Mr. Max Zach retires from the conductor's stand, and his place will be taken by Mr. Leo Schulz.

THE POP CONCERTS.

A View of Boston's Ascent To Bohemia.

He That Finds Most Pleasure Is the Brave Man.

The Times May Change, but the Pops Do Not.

It is doubtful if the "Pop" concerts will ever change. This is writing generally. They were the same in the beginning as they are now and as they ever shall be while the generosity of the chief supporter and the good favor of this bluish-blooded population last. The conductors have changed; the style of program has changed; the people have changed in person; in short, each season has been a new view of this indoor series of festivities. But there is a similarity that, succeeding itself like the seasons, challenges new ideas and new opinions. To use a newspaper figure, the same cut that portrayed the scenes in Music Hall years ago is as useful as ever.

The old truth that the times change and that men change with them could not have been written of the Promenade concerts. There is no homogeneity about them; perhaps that is the reason of their unchangeableness. The audience might be likened to to a florid island surrounded by a sea of troubles. Once inside the select quadrangle, jocundity seems to bottle itself; once outside, it gushes forth with a pop. The Pops are the best specimen of the jocoserious institutions of Boston. There the stranger may study history.

There is no denying the existence of these two elements, the jocose and the serious. Each is as palpable as the other. Boston can never be Bohemia.

Probably the fairest average of a Pop concert audience attended the opening, on a Monday night. It was the fairest because it was the largest. Society came in and stowed itself away in corners, frigifying the environment. The people who lack only a name to be prominent—people who wear the togs and manners of the topmost station—came in and mixed themselves up with society. Then the social gallimaufry was complete. Then the people who don't care who they are or how they are came in and filled what was left of the floor. The inclosure in the balcony was jammed by a similar operation. The out-and-out disinterested yet watchful spectators crowded into the sides of the balcony. What goes on in the upper balcony, and how the folk up there are affected by the distant spectacle in the pit, the manager alone knows. It is possible that the zealous students of sociology mount to these eyries, there to take copious notes of others taking copious draughts.

But now for closer observation.

The most conspicuous, not the most important, ingredient of this spectacle is society. It is chiefly through the conspicuity of society that the Pops remain unchanged. The plebs supply the divers delicious liquids; society supplies the ice. Society inlays the audience with little deserts, into which no ordinary cit dares to step. There are are a few cases of what, by a full stretch of the word and the observation, might be called Bohemians.

You see these happy-go-lucky ones under the first balcony, in the rear of the floor, where the lights are as brilliant and as numerous as the rays of the aurora borealis, and where conversation may buzz even after the audience has been "respectfully requested to preserve silence." This seems to be the most cordial spot in the hall. Here, if anywhere, seats should be at a premium. Nightly there is a coterie back against the rearmost wall that is made up of students that ought to be grinding in their crimson-flagged rooms at Harvard, but who, mindful of what they learned in one of the Italian courses, agree with de Medici that a man should be happy while be may; that the uncertainty of tomorrow is not to be thought of. They preserve a sort of subdued hilarity. Their quips and jokes keep time with the music, whether that be "Ronde d'Amour" or a Strauss waltz, their laugh is as interminable as a recitative by Siegfried. They have a merriment that possesses all the elements of contagion, yet few catch it. They are so walled in by non-conductors, disciples of the orthodoxy of science, that all the most yearning sympathizer can do is to admire them distantly.

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Selection, Prince Ananias	Herbert
Waltz, Wiener Blut	Strauss
Overture, Benvenuto Cellini	Berlioz
Evening Rest For String Orchestra and Harp	Loeschborn
Kujawiak Arranged by L. Schulz.	Wieniawski
Finale, Act I, Lohengrin	Wagner
Overture, Light Cavalry	Suppe
Selection, La Grande Duchesse	Offenbach
Polka, Arabella	Knecht
March, Tabasco	Chadwick

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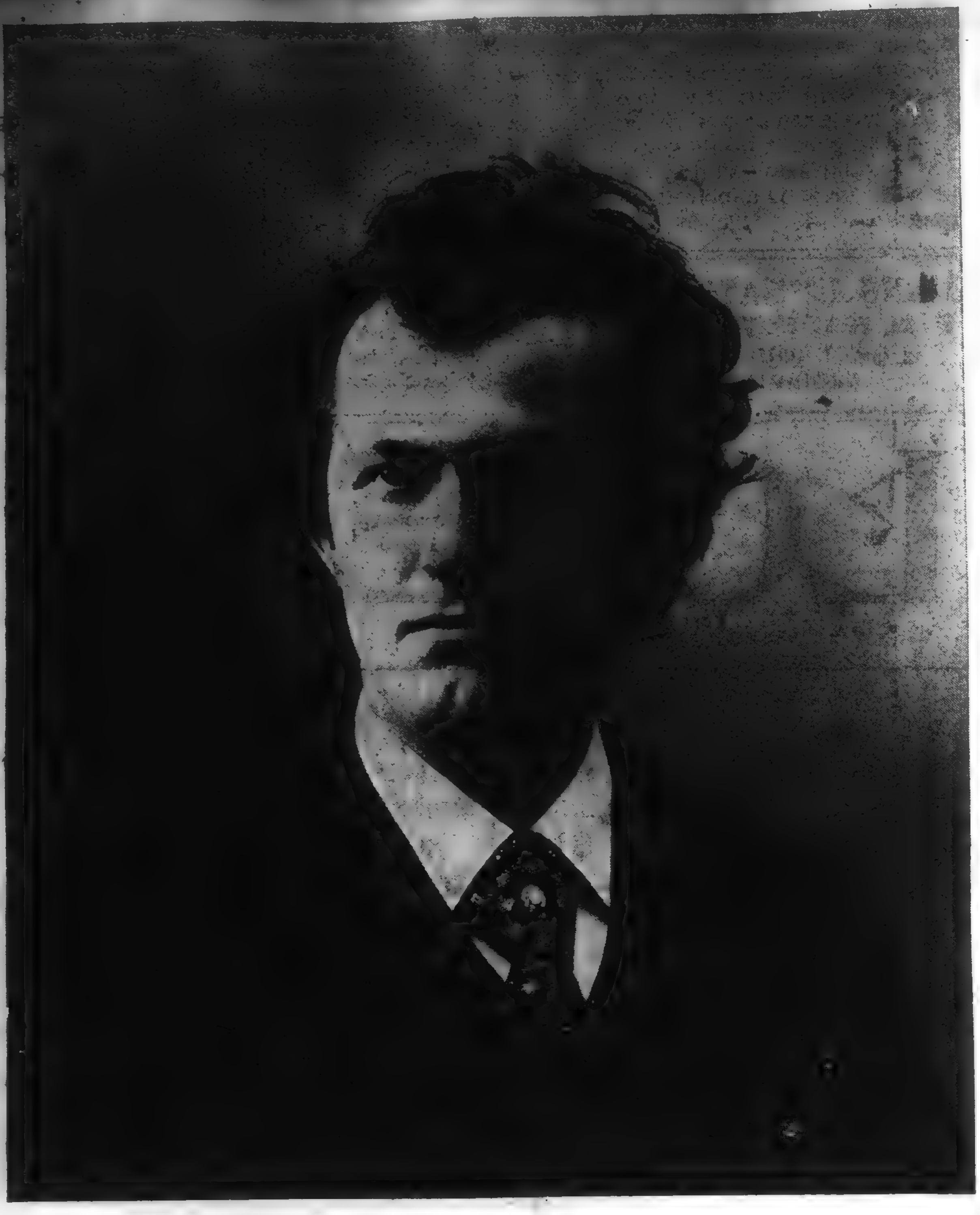
Beacon · June 5



Les Schulz, Conductor Promenade Concerts.

Eighty tables have been engaged at Music Hall for Wednesday evening's pop concert, which will be occupied by the visiting hotel men. With their customary forethought the managers of the concerts have arranged the following program which is complimentary to the Hotel Men's Mutual Benefit Association.

Hoch Habsburg March . . . . . Kral
Oberon overture . . . . Weber
Thousand and One Nights Waltz . Strauss
Erminie selection . . . . Jacobowski
Lohengrin Finale, Act I. . . . Wagner

Manfred Entr'acte . . . . . Reinecke
Espana . . . . Waldteufel
Nabucodonosor overture . . . . Verdi
Sylvia Ballet Music . . . . . . Delibes
  a. Les Chasseuresses.
  b. Introduction and Valse Lente.
  c. Pizzicato Polka.
  d. Bacchanale.

Mikado selection . . . . . Sullivan
Bella-Bocca Polka . . . . . Waldteufel
Austria March . . . . . . Zach

THE POPS.

Mr. Zach laid down the baton, as conductor of the Promenade Concerts at Music Hall last evening, having given much satisfaction to the large audiences of the past week by the variety of his programs and the spirit of his leading.

Mr. Leo Schulz will make his first appearance Monday evening as conductor at these concerts. His thorough musicianship is well known to Boston lovers of music, and his début here will be welcomed by all frequenters of these delightful concerts. The program will be as follows:

Coronation March ....Meyerbeer
Overture, "Fra Diavolo" ....Auber
Selection, "Prince Ananias" ....Herbert
Waltz, "Wiener Blut" ....Strauss
Overture, "Benvenuto Cellini" ....Berlioz
Evening Rest ....Loeschhorn
For string orchestra and harp.
First time.
Kujawiak ....Wieniawski
Aranged by L. Schulz.
First time.
Finale, Act I., "Lohengrin" ....Wagner
Overture, "Light Cavalry" ....Suppe
Selection, "La Grande Duchesse"..Offenbach
Polka, "Arabella" ....Knecht
First time.
March, "Tabasco" ....Chadwick

CONDUCTOR SCHULZ.

Mr. Leo Schulz, who makes his début at the Promenade Concerts Monday night, was born in Posen, Prussia, in 1865. He made his first public appearance when 9 years of age, and at 15 was commanded to play before the royal family. His teacher was Joachim. When Arthur Nikisch came to America to conduct the Boston Symphony Orchestra, Mr. Schulz was solo 'cellist of the Gewandhaus Orchestra in Leipsic, and was persuaded to come to Boston by Mr. Nikisch. Mr. Schulz is not only known as a musician, but as the composer of choral works, trios, quartets and orchestral works. His friends speak of his ability in the highest praise.

——A most interesting program will be presented at the "Pop" concert tomorrow evening, where Mr. Leo Schulz makes his first appearance as conductor. The following selections will be given: Coronation March, by Meyerbeer; Overture, "Fra Diavolo" by Auber; Selection, "Prince Ananias" by Herbert; Waltz, "Wiener Blut" by Strouss; Overture, Benvenuto Cellini" by Berlioz; Evening Rest by Loeschhorn, For String Orchestra and Harp; Kujawiak, by Wieniawski, Arranged by L. Schulz; Finale, Act I., "Lohengrin" by Wagner; Overture, "Light Cavalry" by Suppe; Selection, "La Grande Duchesse" by Offenbach; Polka, "Arabella" by Knecht; March, "Tobasco" by Chadwick.

Monday night will mark the first appearance of Conductor Leo Schulz and an excellent program has been arranged. Among the numbers are "Coronation March," by Meyerbeer, "Prince Ananias," Herbert (first time), Finale Act I., Lohengrin, Overture "Light Cavalry," Suppe, La Grande Duchesse, Offenbach, the "Tobasco" March by Chadwick and other popular selections.

Conductor Max Zach made his farewell appearance as musical director of the popular concerts in Music Hall Saturday evening. The program was of special excellence and Conductor Zach was compelled many times to bow acknowledgments to the music-loving audience.

THE PROMENADE CONCERTS.

Last evening Mr. Max Zach made his farewell appearance as conductor of the Music Hall Promenade orchestra, amid protestations of delight at the success he has achieved during the season.

Tomorrow night Mr. Leo Schulz will make his first appearance and an especially interesting programme will mark the occasion.

It will be:

Coronation March ....Meyerbeer
Overture, "Fra Diavolo" ....Auber
Selection, "Prince Ananias" ....Herbert
(First Time.)
Waltz, "Wiener Blut" ....Strauss
Overture, "Benvenuto Cellini" ....Berlioz
Evening Rest ....Loeschhorn
For String Orchestra and Harp.
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Kujawiak ....Wieniawski
Arranged by L. Schulz.
(First Time)
Finale, Act I, "Lohengrin" ....Wagner
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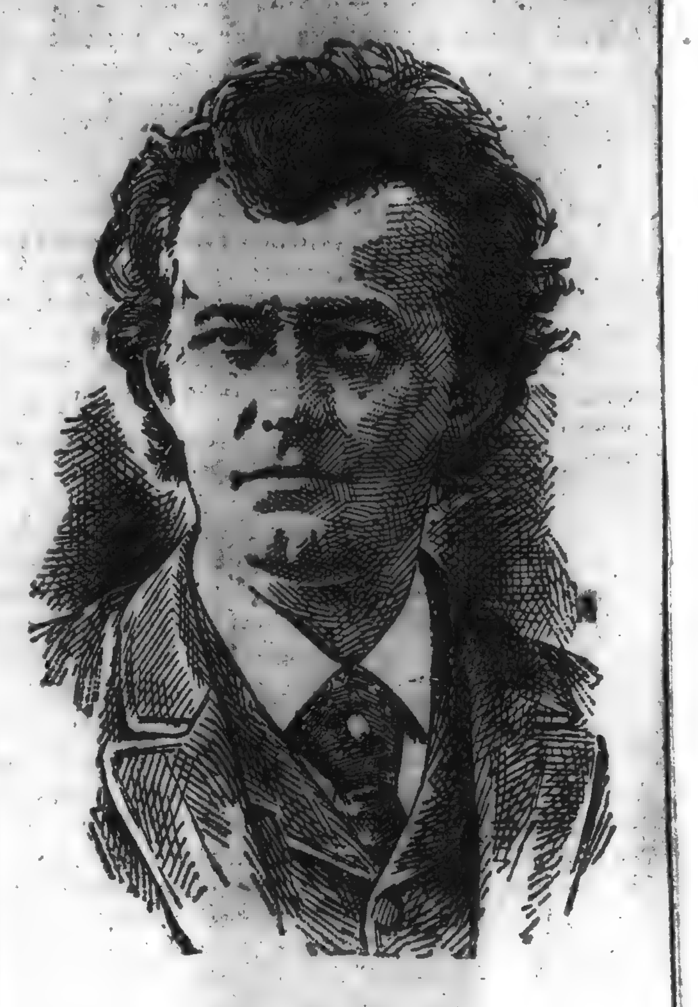
Selection, "La Grande Duchesse" ...Offenbach
Polka, "Arabella" ....Knecht
(First Time)
March, "Tabasco" ....Chadwick

Every evening except Sunday, from 8 to 11, Music Hall and the "pop" concerts attract large numbers of people. The music is a splendid "background" for conversation, and these unique entertainments, so "Bostonian" in character, continue to live up to their "popular" nickname.

MUSIC HALL PROMENADES.

The first half of these summer evening entertainments of music and a touch of life in Bohemia ended with the concert last evening. Max Zach, who so successfully directed the orchestra last season and the first four weeks of the present, made his farewell appearance. During his service as conductor, Mr. Zach has deservedly won the high favor in which he is now held by the musical public through his conscientious work and skill as a programme maker.

These concerts will continue only four weeks more. Leo Schulz will be the conductor. Mr. Schulz was born in 1865 in Posen, Prussia, and at nine years of age played successfully in public. At the age of twelve, in consequence of his unusual talent, he was accepted at the Royal Academy of Music in Berlin, where, under the instruction of Joachim Kiel and Hansmann, his progress was very marked. At fifteen years he had acquired such proficiency as to be invited to play before the royal family.



LEO SCHULZ.

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Mr. Schulz has selected the following numbers for his opening programme tomorrow evening: Coronation march, Meyerbeer; overture, "FraDiavolo," Auber; selection, "Prince Ananias," Herbert (first time); waltz, "Wiener Blut," Strauss; overture, "Benvenuto Cellini," Berlioz; evening rest, Loeschhorn, for string orchestra and harp (first time); Kujawiak, Wieniawski, arranged by L. Schulz (first time); finale, Act 1, "Lohengrin," Wagner; overture, "Light Cavalry," Suppe; selection, "La Grande Duchesse," Offenbach; polka, "Arabella," Knecht (first time); march, "Tabasco," Chadwick.

Next Wednesday evening will be Hotel Men's night at the promenade concerts, when a special program will be rendered.

The Promenade Concerts.

Another successful week of the "Pop" Concerts is just closing at Music Hall. Large audiences have again been present all the week and listened most attentively to the high class music which Conductor Zach and his well trained orchestra have offered. Although the social season is about closed and many have left the city for the summer, these concerts are of so attractive a nature that they draw immense houses, a large contingent of the fashionables coming in town specially to attend them. On Monday next, Memorial Day, a very interesting programme will be given, and there has already been a large advance sale of tickets.

Music Notes.

The "Pop" concerts continue gaily on their course, and very large and very delighted audiences have been the rule. Those wishing to enjoy the pleasure of a "table" seat should not delay their application to the last minute, as the demands are many. On Monday evening Mr. Leo Schulz makes his first appearance as conductor at these concerts and he will give the following admirable programme:

Coronation March......................Meyerbeer
Overture, "Fra Diavolo" ....Auber
Selection, "Prince Ananias" ....Herbert
Waltz, "Wiener Blut" ....Strauss
Overture, "Benvenuto Cellini" ....Berlioz
"Evening Rest" ....Loeschhorn
For String Orchestra and Harp.
(First Time.)
"Kujawiak" .... Wieniawski
Arranged by L. Schulz.
(First Time.)
Finale, Act I., "Lohengrin" ....Wagner
Overture, "Light Cavalry" ....Suppe
Selection, "La Grande Duchesse"..Offenbach
Polka, "Arabella" ....Knecht
(First Time.)
March, "Tabasco" ....Chadwick

MUSIC HALL PROMENADES.

The first half of these summer evening entertainments ended with the concert last evening, at which Mr. Max Zach, who so successfully directed the orchestra last season and during the first four weeks of the present, made his farewell appearance. During his term as conductor Mr. Zach has fairly won the high favor in which he is held by the patrons of these concerts. They will continue for four weeks only. Mr. Leo Schulz will be the conductor. Mr. Schulz was born in 1865 in Posen, Prussia, and at 9 years of age played successfully in public. At the age of 12, in consequence of his unusual talent, he was accepted at the Royal Academy of Music in Berlin, where, under the instruction of Joachim, Kiel and Hausmann, his progress was very marked. At 15 years he had acquired such proficiency as to be invited to play before the royal family. From 1880 to 1883 he concertized very successfully through Germany, Austria and Russia. After that he filled the position as conductor of light opera at the People's Theatre, Posen. He held this position until 1885, when he was chosen solo 'cellist of the Berlin Philharmonic orchestra. Shortly afterward he was invited to take the position as solo 'cellist of the Gewandhaus orchestra in Leipsic. When Mr. Nikisch came to America he prevailed upon Mr. Schulz to come also, since which time he has been a member of the Boston symphony orchestra, and has appeared as soloist with that organization with success. Mr. Schulz has composed several trios, quartets and orchestral works. On Wednesday evening next there will be a special programme complimentary to the Hotel Men's Mutual Benefit Association, 400 of whom have signified their intention of attending in a body. Mr. Schulz has selected the following music for tomorrow evening:

Coronation march.........................Meyerbeer
Overture, "Fra Diavolo" ....Auber
Selection, "Prince Ananias" ....Herbert
Waltz, "Wiener Blut" ....Strauss
Overture, "Benvenuto Cellini" ....Berlioz
"Evening Rest" ....Loeschhorn
"Kujawiak" ....Wieniawski
Finale, act 1, "Lohengrin" ....Wagner
Overture, "Light Cavalry" ....Suppe
Selection, "La Grande Duchesse" ...Offenbach
Polka, "Arabella" ....Knecht
March, "Tabasco" ....Chadwick

Tonight's Promenade Concert.

The programme for the promenade concert tonight at Music Hall, Boston, is as follows:

1. "Coronation March," Meyerbeer.
2. Overture, "Fra Diavolo," Auber.
3. Selection, "Prince Ananias," Herbert.
4. Waltz, "Wiener Blut," Strauss.
5. Overture, "Benvenuto Cellini," Berlioz.
6. "Evening Rest," Loeschhorn. For String Orchestra and Harp.
7. "Kujawiak,," Wieniawski. Arranged by L. Schulz.

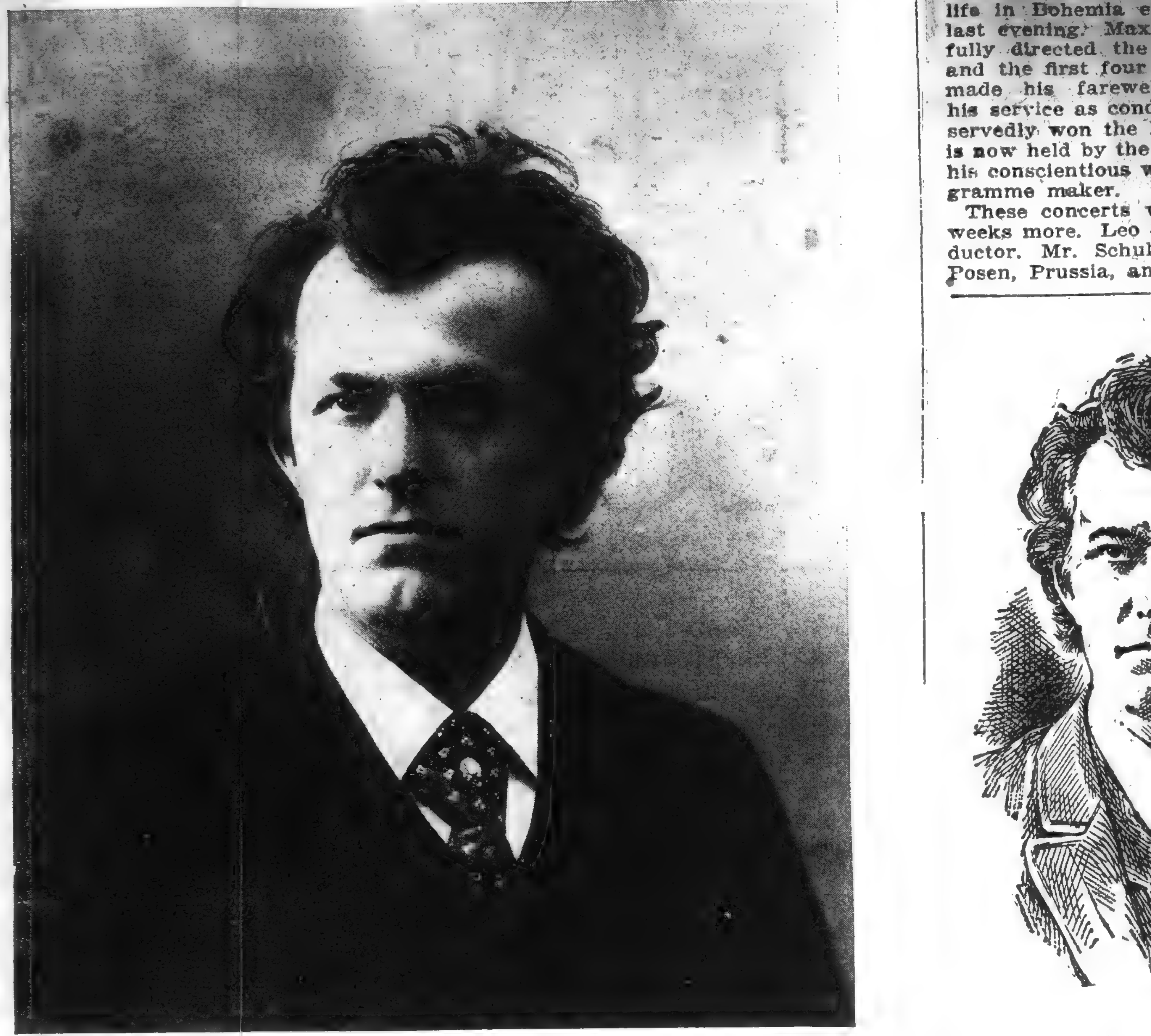
THE MUSIC HALL "POPS."

Farewell Appearance of Conductor Max Zach.

The program at the promenade concert at Music hall this evening is:

March, "Austria ....Zach
Overture, "William Tell" ....Rossini
Waltz, "Arabian Nights" ....Strauss
Harp solo. a. "Chant d'Exiles..Godefroid
b. Mazourka.......Schuecker
Soloist, Mr. Heinrich Schuecker.
Selection from "The Geisha........
Sydney Jones
Violin solo, Faust Fantasie........
Wieniawski
Soloist, Mr. Jacques Hoffman.
Polish dance.....................Scharwenka
Overture, "Rienzi" ....Wagner
Waltz, "Grubenlichter" ....Zeller
American Fantasy....................Bendix
By request.
Polka, "Bella-Bocca" ....Waldteufel
March, "Up the Street" ....Morse

Beacon. June 5



Les Schuız, Concuctor Promenade Concerts.

Eighty tables have been engaged at Music Hall for Wednesday evening's pop concert, which will be occupied by the visiting hotel men. With their customary forethought the managers of the concerts have arranged the following program which is complimentary to the Hotel Men's Mutual Benefit Association.

Hoch Habsburg March . . . . . Kral
Oberon overture . . . . Weber
Thousand and One Nights Waltz . Strauss
Erminie selection . . . . . Jacobowski
Lohengrin Finale, Act I. . . . . Wagner
Manfred Entr'acte . . . . . Reinecke
Espana . . . . Waldtenfel
Nabucodonosor overture . . . . Verdi
Sylvia Ballet Music . . . . . . Delibes
  a. Les Chasseuresses.
  b. Introduction and Valse Lente.
  c. Pizzicato Polka.
  d. Bacchanale.
Mikado selection . . . . . Suliivan
Bella-Bocca Polka . . . . . Waldteufel
Austria March . . . . . . Zach

THE POPS.

Mr. Zach laid down the baton, as conductor of the Promenade Concerts at Music Hall last evening, having given much satisfaction to the large audiences of the past week by the variety of his programs and the spirit of his leading.

Mr. Leo Schulz will make his first appearance Monday evening as conductor at these concerts. His thorough musicianship is well known to Boston lovers of music, and his début here will be welcomed by all frequenters of these delightful concerts. The program will be as follows:

Coronation March ....Meyerbeer
Overture, "Fra Diavolo"..................Auber
Selection, "Prince Ananias"..........Herbert
Waltz, "Wiener Blut"......................Strauss
Overture, "Benvenuto Cellini"..........Berlioz
Evening Rest ....Loeschhorn
For string orchestra and harp.
First time.
Kujawiak ....Wieniawski
Arranged by L. Schulz.
First time.
Finale, Act I., "Lohengrin"..........Wagner
Overture, "Light Cavalry" ....Suppe
Selection, "La Grande Duchesse"..Offenbach
Polka, "Arabella" ....Knecht
First time.
March, "Tabasco" ....Chadwick

CONDUCTOR SCHULZ.

Mr. Leo Schulz, who makes his début at the Promenade Concerts Monday night, was born in Posen, Prussia, in 1865. He made his first public appearance when 9 years of age, and at 15 was commanded to play before the royal family. His teacher was Joachim. When Arthur Nikisch came to America to conduct the Boston Symphony Orchestra, Mr. Schulz was solo 'cellist of the Gewandhaus Orchestra in Leipsic, and was persuaded to come to Boston by Mr. Nikisch. Mr. Schulz is not only known as a musician, but as the composer of choral works, trios, quartets and orchestral works. His friends speak of his ability in the highest praise.

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both tasteful and artistic.

——A most interesting program will be presented at the "Pop" concert tomorrow ev ening, where Mr. Leo Schulz makes his first appearance as conductor. The following selections will be given: Coronation March, by Meyerbeer; Overture, "Fra Diavolo" by Auber; Selection, "Prince Ananias" by Herbert; Waltz, "Wiener Blut" by Strouss; Overture, Benvenuto Cellini" by Berlioz; Evening Rest by Loeschhorn, For String Orchestra and Harp; Kujawiak, by Wieniawski, Arranged by L. Schulz; Finale, Act I., "Lohengrin" by Wagner; Overture, "Light Cavalry" by Suppe; Selection, "La Grande Duchesse" by Offenbach; Polka, "Arabella" by Knecht; March, "Tobasco" by Chadwick.

Monday night will mark the first appearance of Conductor Leo Schulz and an excellent program has been arranged. Among the numbers are "Coronation March," by Meyerbeer, "Prince Ananias," Herbert (first time), Finale Act I., Lohengrin, Overture "Light Cavalry," Suppe, La Grande Duchesse, Offenbach, the "Tobasco" March by Chadwick and other popular selections.

Conductor Max Zach made his farewell appearance as musical director of the popular concerts in Music Hall Saturday evening. The program was of special excellence and Conductor Zach was compelled many times to bow acknowledgments to the music-loving audience.

THE PROMENADE CONCERTS.

Last evening Mr. Max Zach made his farewell appearance as conductor of the Music Hall Promenade orchestra, amid protestations of delight at the success he has achieved during the season.

Tomorrow night Mr. Leo Schulz will make his first appearance and an especially interesting programme will mark the occasion.

It will be:

Coronation March.........................Meyerbeer
Overture, "Fra Diavolo"....................Auber
Selection, "Prince Ananias" ....Herbert
(First Time.)
Waltz, "Wiener Blut".........................Strauss
Overture, "Benvenuto Cellini"...........Berlioz
Evening Rest.............................Loeschhorn
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Kujawiak...................... .... Wieniawski
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Finale, Act I, "Lohengrin".............Wagner
Overture, "Light Cavalry"............ ...Suppé
Selection, "La Grande Duchesse". ..Offenbach
Polka, "Arabella"................. ...Knecht
(First Time)
March, "Tabasco"........................Chadwick

Every evening except Sunday, from 8 to 11, Music Hall and the "pop" concerts attract large numbers of people. The music is a splendid "background" for conversation, and these unique entertainments, so "Bostonian" in character, continue to live up to their "popular" nickname.

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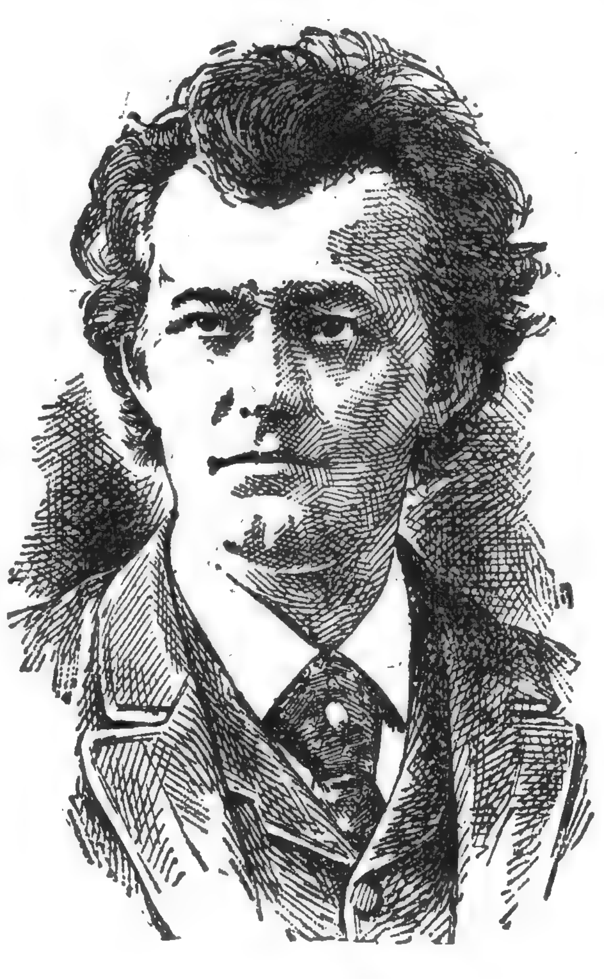

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Overture, "Benvenuto Cellini"........Berlioz
"Evening Rest"...................Loeschhorn
For String Orchestra and Harp.
(First Time.)
"Kujawiak" .... Wieniawski
Arranged by L. Schulz.
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Selection, "La Grande Duchesse"..Offenbach
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Tonight's Promenade Concert.

The programme for the promenade concert tonight at Music Hall, Boston, is as follows:

1. "Coronation March," Meyerbeer.
2. Overture, "Fra Diavolo," Auber.
3. Selection, "Prince Ananias," Herbert.
4. Waltz, "Wiener Blut," Strauss.
5. Overture, "Benvenuto Cellini," Berlioz.
6. "Evening Rest," Loeschhorn.
   For String Orchestra and Harp.
7. "Kujawiak,," Wieniawski.
   Arranged by L. Schulz.

THE MUSIC HALL "POPS."

Farewell Appearance of Conductor Max Zach.

The program at the promenade concert at Music hall this evening is:

March, "Austria.........................Zach
Overture, "William Tell"........Rossini
Waltz, "Arabian Nights"........Strauss
Harp solo. a. "Chant d'Exiles..Godefroid
b. Mazourka.......Schuecker
Soloist, Mr. Heinrich Schuecker.
Selection from "The Geisha........
Sydney Jones
Violin solo, Faust Fantasie........
Wieniawski
Soloist, Mr. Jacques Hoffman.
Polish dance..................Scharwenka
Overture, "Rienzi"...............Wagner
Waltz, "Grubenlichter"............Zeller
American Fantasy................Bendix
By request.
Polka, "Bella-Bocca"........Waldteufel
March, "Up the Street"............Morse

Monday night, at the Pops, which was designated military night on the programmes, brought out easily the largest and most brilliant company since the concerts began. The splendid decorations which had been put up for the Shaw Memorial exercises in the morning were all there for the evening, adding immensely to the picturesque surroundings. It was really thrilling when at the close of the "American Fantasy" the orchestra played the "Star Spangled Banner" and the house rose in a body, as by common impulse, and cheered. A lot of Cadets, who were celebrating their release from duty, made things merry when "Simple Simon" and "Jack and the Bean Stalk" selections were played. Another unique feature in the way of adornment was the electric sign on Hamilton place, so arranged that the letters were in red, white and blue, making a brilliant as well as a patriotic effect.

In the crowd around the tables were Col. Henry L. Higginson, in his uniform of major of cavalry, which he had worn during the memorial exercises that day, with Mrs. Higginson; his son, Mr. A. H. Higginson, and his nieces, Mrs. H. P. McKean, Jr., and Miss Pauline Shaw. Near by were Mr. and Mrs. F. H. Prince, who brought most of their coaching party of the afternoon, eight in all. Mrs. Gardner came in just before 10 o'clock, with Mr. and Mrs. St. Gaudens.

Others there were the Hon. George P. Lawrence, president of the Senate; the Hon. James G. Phillips, ex-Secretary Olney, the Hon. Robert F. Clark and party, Lieut.-Gov. Crane, Mrs. Curtis Guild, Jr., the Hon. and Mrs. Henry Cabot Lodge and Miss Lodge, Miss Gretchen Welch, with her fiance, J. S. Fay, 3d, and party; Mr. Philip Sears, Mr. and Mrs. George Lee, Mrs. James Jackson and Miss Madeleine Jackson, Mr. and Mrs. James Gardiner White, and too many more for space to mention.

Mrs. F. Gordon Dexter was a conspicuous and handsome figure in the balcony at the "Pop" Wednesday night. Mr. Alexander H. Higginson had a table party, and Judge Dewey and his brother, Mr. Frank Dewey, were with ladies at one near by. Mrs. Gardner came in late with Mr. Proctor. She was in pale blue, with white lace bodice, over the elbow sleeves of which were drawn long white gloves, and her black hat had black plumes. Mr. Lincoln Crosby, Mr. Johnson Morton, Prof. and Mrs. Leo Lewis of Tufts College and Mrs. Lewis and Mr. Walter Friend were also there.

Tomorrow night the reign of Mr. Schutz begins, Mr. Zach giving up his baton to him for the last half of the series. The new leader is a thorough musician, and has a lot of friends, who mean to give him a jolly good send off for his first night. Mr. Comee is having all sorts of pleasant things said to him of the success of the "Pops" under his management this year. It has certainly been more marked than ever before.

Mrs. F. Gordon Dexter brought a large table party to the "Pops" on Friday night, and Mrs. Gardner had another of like dimensions. Mrs. Dexter on Wednesday, when she sat in the balcony, looked unusually handsome and distinguished in black, with black velvet bolero edged with white lace opening over a burnt orange blouse. Her small toque was of purple and white.

The Promenade Concerts.

Mr. Leo Schulz made his first appearance last night as a conductor of the Promenade Concerts at Music Hall. He was greeted warmly as he stepped forward to lead the opening piece, Meyberbeer's "Coronation March," and there was hearty applause throughout the evening from the large audience. Mr. Schulz has been known here since the season of '89-'90 as a 'cellist of commanding talent, a composer of serious aims and technical ability, an admirable all round musician. Last night he showed his understanding and authority as a conductor. Larger experience may bring more physical grace in the outward manifestation of his wishes, but the spirit and the musical feeling shown by him are indisputable.

The program included overtures by Auber, Berlioz and Suppé, a waltz by Strauss, selections from operas by Oppenbach and Wagner, the march from "Tabasco," and these novelties: "Arabella" Polka by Knecht, Wieniawski's "Kujawiak," arranged by Mr. Schulz; Loeschhorn's "Evening Rest" for strings and harp, and a pot-pourri on airs from "Prince Ananias."

Mr. Schulz proposes to set apart an evening in the week for soloists. Thus Thursday night Messrs. Ondricek, Schulz, Jacquet Hackebarth and Schuecker will appear. Wednesday evening a special program has been arranged for the Hotel Men's Mutual Benefit Association. The program this evening will be as follows:

Wedding march	Mendelssohn
Overture, "Merry Wives of Windsor."	Nicolai
Gavotte Cirkus	Fliege
Selection, "Carmen"	Bizet
Overture, "Ivane soussanine" (First time.)	Glinka
Prelude, Janie (First time.)	Dalcrose
Ride of the Hussars (First time.)	Spindler
Slavonic Rhapsody, No. 2	Dvorak
Overture, "Martha"	Flotow
Waltz, "Vienna Beauties" (First time.)	Ziehrer
Selection, "Mikado"	Sullivan
March, "Washington Post"	Sousa

Mr Schulz Conducts the "Pops."

Mr Leo Schulz made his first appearance as conductor of the promenade concerts in Music hall last evening. He will conduct the concerts during the four weeks that they are to continue, and judging by the heartiness of the applause which rewarded his efforts last evening it may be confidently predicted that he will become a great favorite with the patrons of the "Pops."

Mr Schulz has for several years been a prominent and highly esteemed member of the Symphony orchestra. As a solo cellist he has earned an enviable reputation, and he has also gained recognition as a composer. The honors due a well equipped conductor must now be given him.

It would not be in good taste to compare Mr Schulz' work with that of his predecessor. Mr Zach is an able musician and he gave thorough satisfaction during the time that he had charge of the orchestra, and it is high praise to say that Mr Schulz deserves to become quite as popular. He conducted last evening with excellent judgment and with constant evidence of artistic instinct. He also showed appreciation of the demands likely to be made by a popular gathering. It is light, tuneful and lively music that is most desired at a concert in which conversation and liquid refreshments are prominent features, and it was this kind of music that Mr Schulz provided last evening . .

The following attractive program will be played this evening:

Wedding march	Mendelssohn
Overture, Merry Wives of Windsor	Nicolai
Waltz, Vienna Beauties (First time)	Ziehrer
Selection, Carmen	Bizet
Overture Ivane soussanine (First time)	Glinka
Prelude, Janie (First time)	Dalcrose
Ride of the Hussars (First time)	Spindler
Slavonic Rhapsody, No 2	Dvorak
Overture, Martha	Flotow
Gavotte Cirkus	Fliege
Selection, Mikado	Sullivan
March, Washington Post	Sousa

Tomorrow evening Mr Schulz' program will be arranged in anagram form, complimentary to the hotel men's mutual benefit association, several hundred of whom have announced their intention of attending the concert. The program will be as follows:

Hoch Habsburg march	Kral
Oberon Overture	Weber
Thousand and One Nights waltz	Strauss
Erminie selection	Jacobowski
Lohengrin Finale, act I	Wagner
Manfred entr'acte	Reinecke
Espana	Waldteufel
Nabucodonosor overture	Verdi
Sylvia ballet music	Delibes
Mikado selection	Sullivan
Bella-Bocca polka	Waldteufel
Austrian march	Zach

THE "POP" CONCERTS.

The fifth week of the promenade concerts in Music Hall began last evening. The occasion had a special interest in the first appearance of Mr. Leo Schulz as conductor of the orchestra for the rest of the season for these entertainments. Mr. Schulz was welcomed with great cordiality, and his efforts met with hearty applause through the whole performance. His programme was attractive in every way, and presented an ample share of bright and pleasing novelties. He conducts with easy freedom and authority, and in a thoroughly musicianly spirit, holding his orchestra firmly in hand. Among the selections that were most enthusiastically applauded was the "Benvenuto Cellini" overture by Berlioz, which was read and played so effectively that the audience recalled Mr. Schulz some four or five times, and for a moment seemed bent on an encore. One of the novelties that was imperatively redemanded was an arrangement for string orchestra and harp of "Evening Rest," and another was Wieniawski's "Kujawiak," cleverly and tastefully arranged by Mr. Schulz. Both selections were admirably played. The new conductor was a complete success, and at once won the favor of his public in the position. The programme for tonight is: Wedding march, Mendelssohn; overture, "Merry Wives of Windsor," Nicolai; Gavotte Cirkus, Fliege; selection, "Carmen," Bizet; overture, "Ivane soussanine" (first time), Glinka; prelude, Janie (first time), Dalcrose; "Ride of the Hussars" (first time), Spindler; Slavonic rhapsody, No. 2, Dvorak; overture, "Martha," Flotow; waltz, "Vienna Beauties" (first time), Ziehrer; selection, "Mikado," Sullivan; march, "Washington Post," Sousa.

NOTES.

"The Hotel Men's Mutual Benefit Association will go to the Promenade Concert tomorrow night." It should be an easy task to arrange a complimentary and satisfactory program. The concert might begin with the overture to "The Portuguese Inn" by Cherubini or "The Hostess of Lyons" by Bousquet. There should be selections from Dufresne's "Hôtel de la poste," Prévost's "Hotel des Princes" and Arquier's "Hôtellerie de Sarzanno." Some one should sing or play the Rondo of the Pie from "Geneviève de Brabant," "the Roast Beef of old England," the air from Diaz's "Coupe du roi de Thulé," Schubert's "Trout," the Cider song from "The Chimes of Normandy." Nor should "The Isle of Champagne" be overlooked.

——Monday was the "banner night" at the Pops, and essentially military as well as patriotic in the makeup of the program. There was a notable audience, in size and quality unexcelled this season. Lieut Gov Crane, Hon George P. Lawrence, Hon James D. Phillips, Hon Richard Olney, Mr Robert F. Clark, Mr and Mrs Henry L. Higginson, Mrs John L. Gardner, who drove in from the Country club with her guests, who included Mr Augustus St Gaudens, Miss Pauline Shaw, Mrs McKean, Mrs James Jackson, who chaperoned a party of 12, Mr George C. Lee, Mr Philip Sears, Hon Henry Cabot Lodge, Mrs A. P. Gardner, Mrs Curtis Guild Jr and Miss Mary Jackson were present.

M[illegible] MATTERS.

The "Pop" Concerts—Mr. Leo Schulz a Success as Conductor.

"A change of pasture makes fat calves," and a change of conductors makes interesting "Pops." Midseason in the Music Hall popular concert course was celebrated last night by the entrance of Mr. Leo Schulz upon the duties of conductor of the orchestra. This was in accordance of the plan made at the beginning of the season, and was not in any degree an aspersion of the merits of Mr. Zach in the same post.

The large audience which on Saturday sped the parting, returned on Monday night to welcome the coming guest, and Mr. Schulz received hearty applause on his appearance, and still more after he had shown of what excellent musical material he is made.

If one were drawing a parallel between the two conductors, in the Plutarchian manner, one would comment on the fact that one conductor began and the other ended with the last of the alphabet; that one was elegant in pose and graceful in manner while the other was like a little Beethoven in appearance and in energy; but the parallels would come together at the close, for both are good musicians and are entitled to the summer guests' (if this be summer) gratitude.

Mr. Schulz began the second part of the concert ambitiously enough with Berlioz's "Benvenuto Cellini" overture, a severe test for any orchestra; and this was given in a manner that told at once that there will be good musical interpretation during the Schulz regime.

The entire second part of the programme was of high character, for evidently this leader does not believe that good orchestral work goes out of season, like oysters. He held the men finely together during this brilliant work and the ensemble was worthy of a quieter audience than any smoking-concerts can furnish. This very intricate overture won about half-a-dozen recalls for the conductor, a triumph of which any leader might be very proud.

A "Kujawiak" by Wieniowski, arranged by Mr. Schulz, won almost as emphatic approval and proved the new conductor an adept at orchestral scoring.

A pretty piece for harp and string orchestra displayed graceful melody and careful shading, and also allowed Mr. Schuecker to give some graceful execution on his instrument, while the Glockenspiel added plenty of sugar to the sweet compound.

It is scarcely necessary to speak of the numbers in detail; thus much was evident—the new conductor is a great success; he reads the scores with much more of artistic effect than is generally obtained in a light and popular concert; he is improving the programmes not only by choosing new and interesting works, but by adding good solos and making the central part of the concert (from 9 to 10 each evening) of a higher standard than it has ever been before.

We note the usual historic error in the programmes for Thursday evening; the "air by Louis XIII." (often called "Amaryllis") arranged by Ghys, is announced; Louis XIII. is quite innocent of this melody; it is a pretty Gavotte, played originally in a ballet by Baltazarini and called "Le Clochette," because a little bell sounded the dominant note all through the chief theme.

When will this odd blunder, perpetuated even by Theodore Thomas, be set right?

The odd part of it all is that Louis XIII. did write a passionate love-song to Madame d'Hauteville, which he called "Amaryllis," but some musical bungler has "mixed those children up, and no one ever knew it."

Louis C. Elson.

——Mrs Phinehas Adams gave a table party at the Pops Monday for Dr and Mrs John Howard Payne, Miss Houghton and Messrs Charles and A. D. Curran.

——A noticeable figure at the Pops Monday was Mrs Fred Prince in a distinctly Parisian gown of gray cloth, trimmed with gray satin shingles put on in wave effect. A huge gray hat, laden with plumes, was worn coquettishly well over the eyes. Mrs Prince was Mrs Gardner's guest.

On Monday witnesses of the parade

——Saturday night last at the Pops may well be called "college night," with Harvard, Tufts and Princeton men grouped here and there, enlivening the pauses with their "yells." Conductor Zach courteously responded to the Princeton call for "Fair Harvard," when the entire audience joined the orchestra in singing the words. Every table was occupied. Noted among many familiar faces were Mr and Mrs William Hooper, with party of six; Miss Martha Dana, Col Thomas L. Livermore, Mr and Mrs George Lee, Mr Charles Hayden, Mr Walter DeLand Came, Mr and Mrs W. H. Bowker, Mr Lipsiger and Mrs Alice E. Cram.

SUMMER MUSIC.

The following most attractive programme has been arranged by Conductor Zach for the Promenade Concert at Music Hall this evening:—

Teufels March	Suppe
Overture, "Stradella"	Flotow
Waltz, "Meerleuchten"	Ziehrer
Selection, "Wizard of the Nile"	Herbert
Nocturne and Wedding March from "Midsummer Night's Dream"	Mendelssohn
Blissful Dream	Meyer-Helmund
Introduction to Act III., "Lohengrin"	Wagner
Selection, "Fatinitza"	Suppe
Waltz, "Estudiantina"	Waldteufel
Overture, "Merry Wives of Windsor"	Nicolai
Love's Dream After the Ball	Czibulka
March, "In Darkest Africa"	Metz

Monday evening, May 31, will be "Military Night," when the "New York Seventh Regiment March" will be played, also selections from "Simple Simon" and other productions of the Cadets. The programme will also include the "American Fantasy" by Bendix, the "Waltz Militaire" by [illegible] and "Tabasco" overture [illegible] selections.

[illegible] notable [illegible] when a conductor [illegible] a compliment to one of his [illegible] in giving among his numbers a [illegible] march, the work of Mr Hadley, the [illegible] son of Mr Henry Hadley, super[illegible] of music in Somerville. Many [illegible] were showered upon the [illegible], who was in attendance, ac[illegible] by Mr Lucius Hosmer, the [illegible] of the "Walking Delegate." [illegible] Hadley has recently returned from [illegible], where he pursued his studies with the best masters. In attendance Tuesday were Miss Bessie Chadwick, Mrs James Jackson, with party of eight; Mr Philip H. Wynne, Mr John C. Abbott, Mr and Mrs Hanson, Mr and Mrs Henry Hadley and party, Hon Albert E. Pillsbury, Mr and Mrs Franz Zerrahn, Hon E. Rollins Morse, Miss Marion Mason, Miss Amory, who is a constant attendant and on this occasion wore a gown of gray cloth, Mr and Mrs Randolph Coolidge with party, Mr John S. Clarke, Mrs Alice Kent Robertson, Dr Sargent, Mrs and Miss Smith, Mr Arthur L. Spring, Col Frank B. Stevens, Col James Lake and Col Boutwell.

—Mrs Fred R. Comee of the Berkeley is entertaining her mother, Mrs Frederick Galloupe of New Bedford, and was at Keith's theater Tuesday evening.

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His methods of conducting are certainly original, but effective, and he read the different numbers in a pleasing and artistic manner, which apparently suited the audience, judging from the liberality of the applause. The programme was varied, among the most popular numbers being Mr. Schulz's own arrangement of Wieniawski's "Kujawiak," Suppe's overture "Light Cavalry" and selections from "La Grande Duchesse." Mr. Schulz will conduct the concerts for the remainder of the season, which will close Saturday evening, July 3.

Tonight will be played for the first time at these concerts "Ivan e Soussanine," prelude "Janie," "Ride of the Hussars" and the waltz "Vienna Beauties."

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Selection, "Fatinitza"	Suppé
Waltz, "Estudiantina"	Waldteufel
Overture, "Merry Wives of Windsor"	Nicolai
Love's Dream After The Ball	Czibulka
March, "In Darkest Africa"	Metz

HOTEL MEN'S WEEK OF PLEASURE.

Rain Interfered with Yesterday's Plans, Yet a Good Time Was Enjoyed.

The visitors attended the Promenade Concert last evening. Over the Hamilton place entrance to Music Hall there were big letters of electric lights forming the words "Hotel Men's Concert." Eighty tables and many first balcony seats were reserved for the party and all appeared to have a happy time. The order of the programme was arranged as an acrostic—"H.O.T.E.L. M.E.N.S. M. B. A." On the programme Manager Comee had in colors a reproduction of the badge which all members are wearing, as well as the crest of the association. Today

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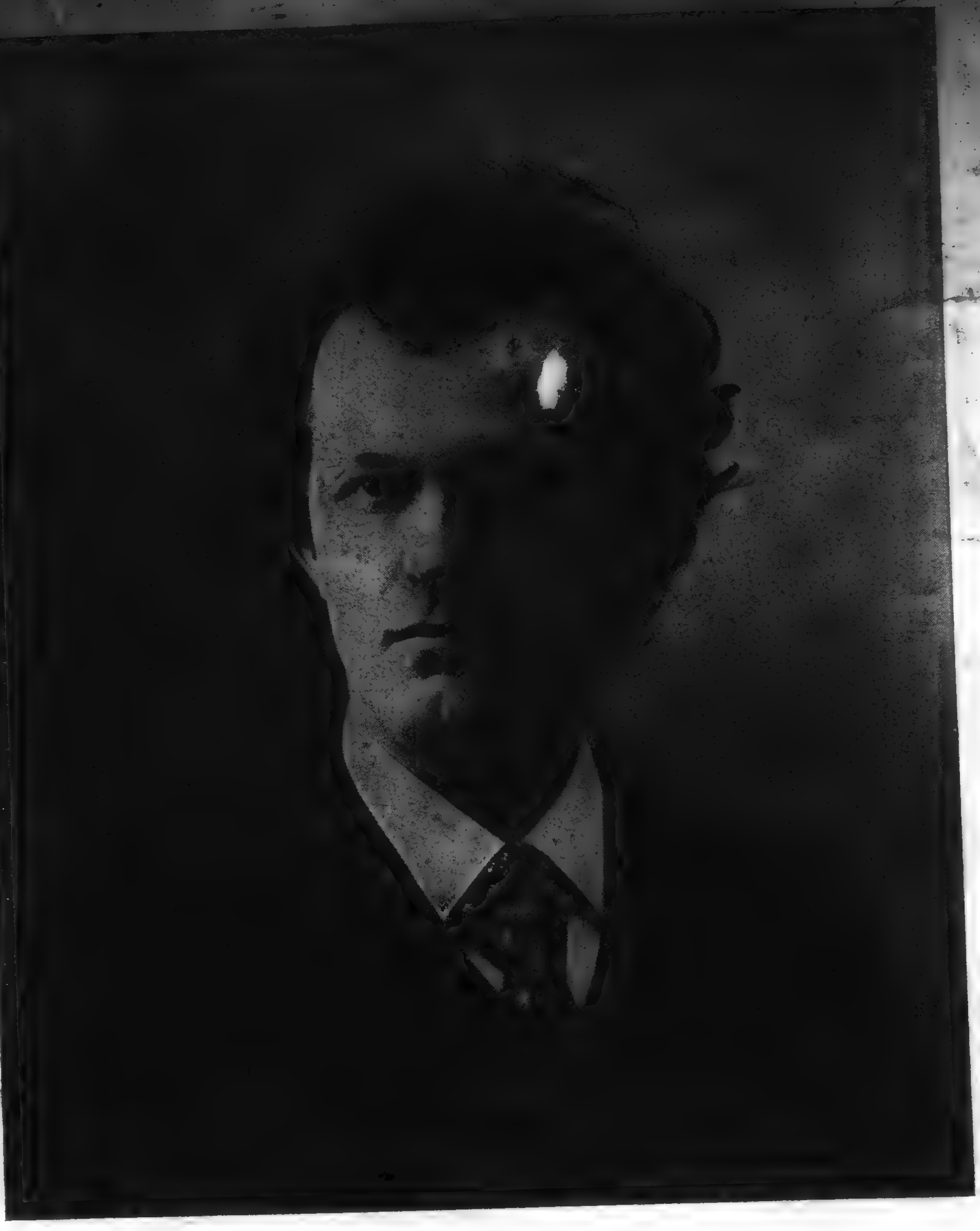
A special programme will be rendered "Harvard Night" at the Music Hall promenade concert on Tuesday, June 22, the night before the Yale game. Seats are now on sale at Music Hall.



LEO SCHULZ, CONDUCTOR PROMENADE CONCERTS.

MUSIC HALL PROMENADES.

The Music Hall promenade concerts entered upon the sixth and last week but two of the present season with the performance of last evening. The programme rendered included the selection played at these concerts for the first time, Meyerbeer's "Robert le Diable" being received with great favor. As the season draws to a close, "special" nights will begin to be frequent. Next Wednesday will be "Wagner night" and Thursday the numbers will be patriotic. Harvard night will be on Tuesday, June 22.

The programme for this evening is:

Persian march	Strauss
Overture, "Poet and Peasant"	Suppe
Waltz, "The Kiss"	Strauss
Selection, "Robin Hood"	De Koven
Overture, "Rienzi"	Wagner
Chanson triste (for string orchestra)	Tschaikowsky
(First time.)	
Selection, "Traviata"	Verdi
Waltz, "A Toi"	Waldteufel
Danse Macabre	Saint-Saens
Selection, "Prince Ananias"	Herbert
Spanish serenade	Metra
Teuffels march	Suppe

—Col Henry Hastings and party, Mr Charles Hayden, Mr George Brooks, Mr G. Dexter, Miss Hastings, Mr and Mrs Jack Shepard, Dr and Mrs George McPherson with a party, Mr George Hall and Mr and Mrs Bentley Warren, were among the large audience at the "Pop" concert last Saturday evening.

Music Notes.

The Promenade Concerts, with Mr. Leo Schulz in the conductor's stand, have lost none of their popularity. Mr. Schulz is a thorough musician and he has inspired his orchestra with a rare enthusiasm. He makes a most admirable conductor, and his interpretation of the more serious works in the programme is of high art value that deserves the appreciation it receives. The programmes are varied and effective and judging by the favor with which they are received, Mr. Schulz has hit the ppy medium. The programme for Monday n at is: March, Joachim; overture, "Chant des Belges," Litolff; waltz, "Rose Leaves," Waldteufel; selection, "The Geisha," Sydney Jones; overture, "Astorga," Abert; ballet music, "Laurin," (a) Night, (b) Bacchanale, Moszkowski; waltz, "Donauweibschen," Strauss; Kukuska, Russian Dances, Lehar; selection, "Robert le Diable," Meyerbeer; Charme D'Amour, Ronsard; Ride

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PROMENADE CONCERTS.

The limited season of the Promenade concerts at Music hall is drawing to a close, and the large crowds which are nightly in attendance attest to the prevalent desire to enjoy these delightful affairs while yet there is time.

Tomorrow night's programme will be:

*March	Joachim
*Overture, "Chant des Belges"	Litolff
*Waltz, "Rose Leaves"	Waldteufel
Selection, "The Geisha"	Sidney Jones
*Overture, "Astorga"	Abert
*Ballet Music, "Laurian" a Night. b Bacchanale.	Moszkowski
*Waltz, "Donaweibschen"	Strauss
*Kukuska, Russian Dances	Lehar
*Selection, "Robert le Diable"	Meyerbeer
*[illegible]	Ronsard
Ride [illegible]	Spindler
*March, "Cotton K[illegible]"	Sousa

*[illegible]

Promenade Concerts.

That the popularity of the "Pops" continue undiminished is evinced by the attendance this week. Mr. Leo Schulz, as conductor, has made a decidedly favorable impression upon all who have attended. Tonight's program is as follows:

March, "Liberty Bell,"	Sousa
Overture, "Struensee,"	Meyerbeer
Waltz, "Les Patineurs,"	Waldteufel
Selection, "Carmen,"	Bizet
Overture, "Tannhauser,"	Wagner
Melody, "Old Folks at Home,"	Bush
For String Orchestra. (First Time.)	
Waltz, "Kaiser,"	Strauss
Columbian March,	Schulz
Two Hungarian Dances,	Brahms
Selection, "Tabasco,"	Chadwick
Waltz, "Vienna Beauties,"	Ziehrer
Radetzky March,	Strauss

Tonight's Promenade Concert.

The programme for the promenade concert tonight at Music Hall, Boston, is as follows:

1. March, "Liberty Bell," Sousa.
2. Overture, "Struensee," Meyerbeer.
3. Waltz, "Les Patineurs," Waldteufel.
4. Selection, "Carmen," Bizet.
5. Overture, "Tannhäuser," Wagner.
6. Melody, "Old Folks at Home," Bush.

(For string orchestra.)

7. Waltz, "Kaiser," Strauss.
8. Columbian March, Schulz.
9. Two Hungarian Dances, Brahms.
10. Selection, "Tabasco," Chadwick.
11. Waltz, "Vienna Beauties," Ziehrer.
12. Radetzky March, Strauss.

For the evening, the "Pop" concert management had engaged the H. M. M. B. A. as their guests. Eighty tables were reserved for the latter in the centre of the big hall and the scene presented was a brilliant one, for gathered round were elegantly dressed women and conventionally dressed men. The orchestra, under the efficient leadership of Leo Schulz, seemed to play with extra vim, and their performances were every one of them encored. The programme was of a novel character, forming an acrostic of the Hotel Men's Mutual Benefit Association, as follows:

Hoch Habsburg March	Kral
Oberon overture	Weber
Thousand and One Nights Waltz	Strauss
Erminie selection	Jacobowski
Lohengrin Finale, Act I.	Wagner
Manfred Entr'acte	Reinecke
Espana	Waldteufel
Nabucodonosor overture	Verdi
Sylvia Ballet Music a. Les Chasseuresses. b. Introduction and Valse Lente. c. Pizzicato Polka. d. Bacchanale.	Delibes
Mikado selection	Sullivan
Bella-Bocca Polka	Waldteufel
Austria March	Zach

Thursday

Monday evening, at the Pops, when Mr. Leo Schulz made his first appearance as conductor, there was a fine programme, a full house and life and enthusiasm galore. All the parties around the tables seemed to be having a particularly good time and to look especially jolly. There were more bright colors in the costumes of the women than had been noticed the fore, which gave a finishing touch to the generally gala atmosphere.

At one of the tables near the stage were Mr. and Mrs. William Apthorp, with the young French lecturer, M. Deslouis, and Mr. Pierre La Rose of Harvard. Mrs. Apthorp was looking unusually well in black, with bodice of apple green and white lace, and a small toque of violets and black plumes. At Mrs. Gardner's table, the lady herself being absent, were Mr. and Mrs. Arthur Richmond and Miss Anna Lyman.

Mrs. Wirt Dexter, looking distinguished in black, and Mrs. G. H. Windeler. Both had parties, and so did Mrs. Thomas Nowell, who was handsome in black and yellow and a large black hat, with plumes. Mr. and Mrs. I. R. Clark were with a large party, including Mr. A. P. Browne, Mr. and Mrs. Herbert Austin, Miss Maynadier and Mr. Howard Maynadier of Cambridge. Mrs. Clark was beautifully gowned in dark grenadine over cerise, with jewelled passementerie and lace on the bodice.

Others there were Miss Marie Hoffendahl, Mr. and Mrs. W. F. Goodwin, Mrs. Richard Arnold, Mr. Atherton, Mr. and Mrs. Lander Beuve, Mr. Presby Palmer and party, Mr. Zach, the former leader, who was in the front row of the balcony with his wife; Dr. Dixon, Mrs. Phineas Adams, Mr. James Lake, Mr. Walter De Land Came, Mr. Joseph T. Whitney, Mr. C. F. Stratton, Mr. W. R. Thayer, Mr. Von Raalte and many more.

The Promenade Concerts.

Mr. Leo Schulz, the new conducto of the "Pop" concerts, has given some admirable programmes during this, the first week of his leadership of the orchestra, and the delighted audiences have shown their appreciation of his efforts by bestowing most generous applause upon most of the numbers presented. The concerts continue to draw very large audiences, and no doubt will until the end of the season, for they are a most enjoyable entertainment at this time of the year.

THE MUSIC HALL PROMENADES.

Conductor Leo Schulz, who assu the direction of the orchestra last M day, has, during his first week as rector, made many new friends, and programmes have been unusually in esting from the fact that he has in duced in them so many solo numbe On Wednesday evening next the p gramme will consist of music by W ner. Thursday evening, the 17th, be given up to patriotic music. For morrow evening the programme will c sist almost wholly of novelties, as f lows:

March	Joac
Overture, "Chant des Belges"	Li
Waltz, "Rose Leaves"	Waldte
Selection, "The Geisha"	Sydney J
Overture, "Astorga"	A
Ballet music, "Laurin" a. Night. b. Bacchanale.	Moszkow
Waltz, "Donauweibschen"	Str
Kukuska, Russian dances	Le
Selection, "Robert le Diable"	Meyer
Charme D'Amour	Rons
"Ride of the Hussars"	Spin
March, "Cotton King"	So

—Tuesday night called out a notable audience at Music hall, when conductor Zach paid a compliment to one of his auditors in giving among his numbers a new march, the work of Mr Hadley, the young son of Mr Henry Hadley, supervisor of music in Somerville. Many compliments were showered upon the composer, who was in attendance, accompanied by Mr Lucius Hosmer, the composer of the "Walking Delegate." Mr Hadley has recently returned from Vienna, where he pursued his studies with the best masters. In attendance Tuesday were Miss Bessie Chadwick, Mrs James Jackson, with party of eight; Mr Philip H. Wynne, Mr John C. Abbott, Mr and Mrs Hanson, Mr and Mrs Henry Hadley and party, Hon Albert E. Pillsbury, Mr and Mrs Franz Zerrahn, Hon E. Rollins Morse, Miss Marion Mason, Miss Amory, who is a constant attendant and on this occasion wore a gown of gray cloth, Mr and Mrs Randolph Coolidge with party, Mr John S. Clarke, Mrs Alice Kent Robertson, Dr Sargent, Mrs and Miss Smith, Mr Arthur L. Spring, Col Frank B. Stevens, Col James Lake and Col Boutwell.

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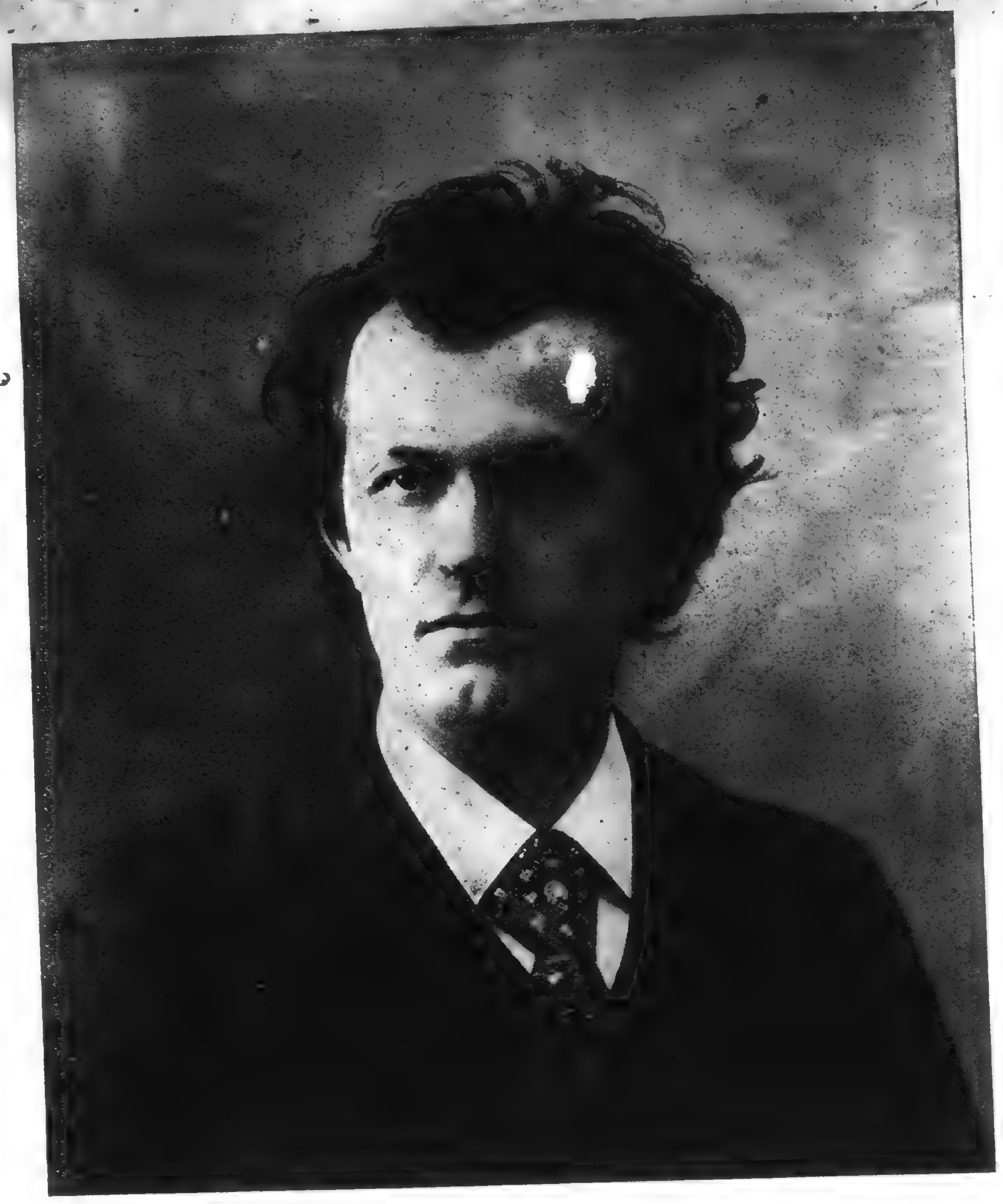

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The Promenade Concerts, with Mr. Leo Schulz in the conductor's stand, have lost none of their popularity. Mr. Schulz is a thorough musician and he has inspired his orchestra with a rare enthusiasm. He makes a most admirable conductor, and his interpretation of the more serious works in the programme is of high art value that deserves the appreciation it receives. The programmes are varied and effective and judging by the favor with which they are received, Mr. Schulz has hit the happy medium. The programme for Monday night is: March, Joachim; overture, "Chant des Belges," Litolff; waltz, "Rose Leaves," Waldteufel; selection, "The Geisha," Sydney Jones; overture, "Astorga," Abert; ballet music, "Laurin," (a) Night, (b) Bacchanale, Moszkowski; waltz, "Donauweibschen," Strauss; Kukuska, Russian Dances, Lehar; selection, "Robert le Diable," Meyerbeer; Charme D'Amour, Ronsard; Ride

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PROMENADE CONCERTS.

The limited season of the Promenade concerts at Music hall is drawing to a close, and the large crowds which are nightly in attendance attest to the prevalent desire to enjoy these delightful affairs while yet there is time.

Tomorrow night's programme will be:

*March	Joachim
*Overture, "Chant des Belges"	Litolff
*Waltz, "Rose Leaves"	Waldteufel
Selection, "The Geisha"	Sidney Jones
*Overture, "Astorga"	Abert
*Ballet Music, "Laurian" a Night. b Bacchanale.	Moszkowski
*Waltz, "Donaweibschen"	Strauss
*Kukuska, Russian Dances	Lehar
*Selection "Robert le Diable"	Meyerbeer
*Charme D'Amour	Ronsard
Ride of the Hussars	Spindler
*March, "Cotton King"	Sousa

*First Time.

Promenade Concerts.

That the popularity of the "Pops" continue undiminished is evinced by the attendance this week. Mr. Leo Schulz, as conductor, has made a decidedly favorable impression upon all who have attended. Tonight's program is as follows:

March, "Liberty Bell,"	Sousa
Overture, "Struensee,"	Meyerbeer
Waltz, "Les Patineurs,"	Waldteufel
Selection, "Carmen,"	Bizet
Overture, "Tannhauser,"	Wagner
Melody, "Old Folks at Home."	Bush
For String Orchestra. (First Time.)	
Waltz, "Kaiser,"	Strauss
Columbian March,	Schulz
Two Hungarian Dances,	Brahms
Selection, "Tabasco,"	Chadwick
Waltz, "Vienna Beauties,"	Ziehrer
Radetzky March,	Strauss

Tonight's Promenade Concert.

The programme for the promenade concert tonight at Music Hall, Boston, is as follows:

1.	March, "Liberty Bell,"	Sousa.
2.	Overture, "Struensee,"	Meyerbeer.
3.	Waltz, "Les Patineurs,"	Waldteufel.
4.	Selection, "Carmen,"	Bizet.
5.	Overture, "Tannhäuser,"	Wagner.
6.	Melody, "Old Folks at Home," (For string orchestra.)	Bush.
7.	Waltz, "Kaiser,"	Strauss.
8.	Columbian March,	Schulz.
9.	Two Hungarian Dances,	Brahms.
10.	Selection, "Tabasco,"	Chadwick.
11.	Waltz, "Vienna Beauties,"	Ziehrer.
12.	Radetzky March,	Strauss.

For the evening, the "Pop" concert management had engaged the H. M. M. B. A. as their guests. Eighty tables were reserved for the latter in the centre of the big hall and the scene presented was a brilliant one, for gathered round were elegantly dressed women and conventionally dressed men. The orchestra, under the efficient leadership of Leo Schulz, seemed to play with extra vim, and their performances were every one of them encored. The programme was of a novel character, forming an acrostic of the Hotel Men's Mutual Benefit Association, as follows:

Hoch Habsburg March	Kral
Oberon overture	Weber
Thousand and One Nights Waltz	Strauss
Erminie selection	Jacobowski
Lohengrin Finale, Act I.	Wagner
Manfred Entr'acte	Reinecke
Espana	Waldteufel
Nabucodonosor overture	Verdi
Sylvia Ballet Music a. Les Chasseuresses. b. Introduction and Valse Lente. c. Pizzicato Polka. d. Bacchanale.	Delibes
Mikado selection	Suliivan
Bella-Bocca Polka	Waldteufel
Austria March	Zach

Monday evening, at the Pops, when Mr. Leo Schuts made his first appearance as conductor, there was a fine programme, a full house and life and enthusiasm galore. All the parties around the tables seemed to be having a particularly good time and to look especially jolly. There were more bright colors in the costumes of the women than had been noticed the fore, which gave a finishing touch to the generally gala atmosphere.

At one of the tables near the stage were Mr. and Mrs. William Apthorp, with the young French lecturer, M. Deslouis, and Mr. Pierre La Rose of Harvard. Mrs. Apthorp was looking unusually well in black, with bodice of apple green and white lace, and a small toque of violets and black plumes. At Mrs. Gardner's table, the lady herself being absent, were Mr. and Mrs. Arthur Richmond and Miss Anna Lyman.

Mrs. Wirt Dexter, looking distinguished in black, and Mrs. G. H. Windeler. Both had parties, and so did Mrs. Thomas Nowell, who was handsome in black and yellow and a large black hat, with plumes. Mr. and Mrs. I. R. Clark were with a large party, including Mr. A. P. Browne, Mr. and Mrs. Herbert Austin, Miss Maynadier and Mr. Howard Maynadier of Cambridge. Mrs. Clark was beautifully gowned in dark grenadine over cerise, with jewelled passementerie and lace on the bodice.

Others there were Miss Marie Hoffendahl, Mr. and Mrs. W. F. Goodwin, Mrs. Richard Arnold, Mr. Atherton, Mr. and Mrs. Lander Bouvè, Mr. Presby Palmer and party, Mr. Zach, the former leader, who was in the front row of the balcony with his wife; Dr. Dixon, Mrs. Phineas Adams, Mr. James Lake, Mr. Walter De Land Came, Mr. Joseph T. Whitney, Mr. C. F. Stratton, Mr. W. R. Thayer, Mr. Von Raalte and many more.

The Promenade Concerts.

Mr. Leo Schulz, the new conducto of the "Pop" concerts, has given some admirable programmes during this, the first week of his leadership of the orchestra, and the delighted audiences have shown their appreciation of his efforts by bestowing most generous applause upon most of the numbers presented. The concerts continue to draw very large audiences, and no doubt will until the end of the season, for they are a most enjoyable entertainment at this time of the year.

THE MUSIC HALL PROMENADES.

Conductor Leo Schulz, who assu the direction of the orchestra last M day, has, during his first week as rector, made many new friends, and programmes have been unusually in esting from the fact that he has in duced in them so many solo numb On Wednesday evening next the p gramme will consist of music by W ner. Thursday evening, the 17th, be given up to patriotic music. For morrow evening the programme will c sist almost wholly of novelties, as f lows:

March	Joach
Overture, "Chant des Belges"	Lit
Waltz, "Rose Leaves"	Waldteu
Selection, "The Geisha"	Sydney J
Overture, "Astorga"	A
Ballet music, "Laurin" a. Night. b. Bacchanale.	Moszkow
Waltz, "Donauweibschen"	Str
Kukuska, Russian dances	Le
Selection, "Robert le Diable"	Meyer
Charme D'Amour	Rons
"Ride of the Hussars"	Spin
March, "Cotton King"	So

THE MUSIC HALL "POPS."

The past week has been a gay and festive one at the Promenade Concerts, the cold and rainy weather keeping people away from the seashore resorts, to the benefit of Music Hall. Enchanting music has kept time to the clink of the beer glass and every evening has witnessed a brilliant and fashionable crowd, Wednesday night being the gala night of the week when four hundred hotel men accompanied by their lady friends honored the "Pops" with their presence. With the warm June days now upon us the coming week at Music Hall will be more attractive than ever, for it is always delightfully cool even in the warmest weather. The following programme has been arranged for tomorrow night.

March	Joachim
Overture, "Chant des Belges"	Litolff
Waltz, "Rose Leaves"	Waldteufel
Selection, "The Geisha"	Sydney Jones
Overture, "Astorga"	Abert
Ballet Music, "Laurin"	Moszkowski
a. Night.	
b. Bacchanale.	
Waltz, "Donauweibschen"	Strauss
Kukuska. Russian Dances	Lehar
Selection, "Robert le Diable"	Meyerbeer
Charme D'Amour	Ronsard
Ride of the Hussars	Spindler
March, "Cotton King"	Sousa

MUSIC HALL PROMENADES.

Conductor Leo Schulz, who assumed the direction of the orchestra last Monday, has during his first week made many new friends. He conducts in an authoritative as well as musicianly manner, and his programmes have been unusually interesting from the fact that he has introduced so many solo numbers.

The threatening weather has not apparently kept people away, for each evening has seen a large audience. On Wednesday evening next the programme will consist of music by Wagner, Thursday evening, the 17th, will be patriotic music. For tomorrow (Monday) evening a programme of novelties will be given as follows:

March, Joachim; overture, "Chant des Belges," Litolff; waltz, "Rose Leaves," Waldteufel; selection, "The Geisha," Sydney Jones; overture, "Astorga," Abert; ballet music, "Laurin," Moszkowski (a) night, (b) bacchanale; waltz, "Donauweibschen," Strauss; Kukuska, Russian dances, Lehar; selection, "Robert le Diable," Meyerbeer; Charme D'Amour, Ronsard; ride of the hussars, Spindler; march, "Cotton King," Sousa.

—The Pop concerts opened brilliantly Monday night, with an unusual number in attendance, to give a cordial greeting to the new leader, Mr Leo Schulz. Mrs Thomas Nowell of Commonwealth av chaperoned a large party of young people, which included her daughter. Mrs Nowell wore a bodice of buttercup yellow, adorned with lace and jewels, and a becoming bonnet of black and white touched up with jet. Adjoining their tables was one occupied by Mr and Mrs Apthorp, the latter in a blue flowered silk and a toque of violets and foliage. They had many callers during the evening. Near the Hamilton pl entrance was a party chaperoned by Mrs Wirt Dexter of Raleigh st, in a rich black gown, heavily studded with jet, her hair topped off with a butterfly bonnet of jetted lace. Opposite Mrs Dexter was her daughter, in black, relieved by a pearl colored vest, covered with jetted tulle and a small toque, in which white prevailed. Miss Simpkins, who is their guest at present, was in the party, and several young men. Elsewhere were noted: Col Stevens, Mrs Phinehas Adams, Mr James H. Lake, Mr and Mrs Arthur Richmond, Mr and Mrs John D. Gilman, Mrs Alice E. Cram, Mr Pierre L. Rose, Mr Walter Deland Came and Mr Henry Daniels.

—Dr and Mrs Galvin, Miss Laura Wood, Miss Mary Lugrin, Mr Max Zach, Mr Cartaret Fenno, Mr Matthew Luce, with Miss Pauline Shaw, Mrs Irene C. Inman, Mr Frederick St J. Keeler, Mr Clement I. Walker and Mr Thomas C. Bell of New York, and Mr George W. Proctor were in attendance at the Pop concert Tuesday evening.

THE MUSIC HALL "POPS."

The past week has been a gay and festive one at the Promenade Concerts, the cold and rainy weather keeping people away from the seashore resorts, to the benefit of Music Hall. Enchanting music has kept time to the clink of the beer glass and every evening has witnessed a brilliant and fashionable crowd, Wednesday night being the gala night of the week when four hundred hotel men accompanied by their lady friends honored the "Pops" with their presence. With the warm June days now upon us the coming week at Music Hall will be more attractive than ever, for it is always delightfully cool even in the warmest weather. The following programme has been arranged for tomorrow night.

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Overture, "Astorga"	Abert
Ballet Music, "Laurin"	Moszkowski
a. Night.	
b. Bacchanale.	
Waltz, "Donauweibschen"	Strauss
Kukuska. Russian Dances	Lehar
Selection, "Robert le Diable"	Meyerbeer
Charme D'Amour	Ronsard
Ride of the Hussars	Spindler
March, "Cotton King"	Sousa

[illegible] hall [illegible] continues to evidence the popularity of these enjoyable musical evenings which have become so great a factor in amusements in this [illegible] Schulz has arranged admirable programmes and as the season draws to a [illegible] "special" nights will begin to be [illegible]. Next Wednesday evening Wagner's compositions will make up the selections, and Thursday the numbers will be patriotic and [illegible] with Bunker Hill day.

Tomorrow evening 10 selections will be played for the first times at the concerts. The program is arranged as follows:

March	Joachim
Overture, Chant des Belges	Litolff
Waltz, Rose Leaves	Waldteufel
Selection, The Geisha	Sydney Jones
Overture, Astorga	Abert
Ballet music, Laurin	Moszkowski
Waltz, Donauweibschen	Strauss
Kukuska, Russian dances	Lehar
Selection, Robert le Diable	Meyerbeer
Charme d'Amour	Ronsard
Ride of the Hussars	Spindler
March, Cotton King	Sousa

The programmes at the Pops this week have been specially appreciated by the large number attending, and it is gratifying to see what a success Mr. Schutz is making. He is very magnetic, and everything moves with a swing and go which is inspiring. Thursday night Mr. Schutz played a solo on the 'cello accompanied by Mr. Schuecker on the harp, which aroused the enthusiasm of the audience to a wild pitch. One could have heard a pin drop all over the house while the playing went on. Not a cork popped nor a match scratched, and even the waiters seemed to stand spellbound in the aisles. That was the best triumph of all!

At the Pops Friday evening a notable figure with a party at the tables was ex-Secretary Olney. Miss Pauline Shaw had a number of young people with a chaperone, and Mr. and Mrs. R. C. Dixey, Police Commissioner Robert F. Clark, Mr. Charles Sampson, Matthew Luce, Jr., all with more or less guests, Mr. Joseph Bigelow, Mr. Frank Chase, Mr. Pierson Beebe, and Miss Dupee and party were also there.

Music Hall Promenades.

The sixth and last week but two of the promenade concerts began in Music hall last evening with a "novelty" program. The season will close July 3, and up to that time conductor Schulz will make a feature of special programs, the next one being tomorrow evening, when Wagner's compositions will comprise the principal part of the selections. This evening's program will be as follows:

Persian march	Strauss
Overture, Poet and Peasant	Suppe
Waltz, The Kiss	Strauss
Selection, Robin Hood	De Koven
Overture, Rienzi	Wagner
Chanson Triste (For string orchestra)	Tschaikowsky
Selection, Traviata	Verdi
Waltz, A Toi	Waldteufel
Danse Macabre	Saint-Saens
Selection, Prince Ananias	Herbert
Spanish serenade	Metra
Teufels march	Suppe

Thursday, Bunker Hill day, the program will comprise "patriotic" selections and "Harvard night" will be appropriately celebrated Tuesday, June 22.

Promenade Concerts.

That the popularity of the "Pops" continue undiminished is evinced by the attendance this week. Mr. Leo Schulz, as conductor, has made a decidedly favorable impression upon all who have attended. Tonight's program is as follows:

March, "Liberty Bell,"	Sous.
Overture, "Struensee,"	Meyerbeer
Waltz, "Les Patineurs,"	Waldteufel
Selection, "Carmen,"	Bizet
Overture, "Tannhauser,"	Wagner
Melody, "Old Folks at Home,"	Bush
For String Orchestra. (First Time.)	
Waltz, "Kaiser,"	Strauss
Columbian March,	Schulz
Two Hungarian Dances,	Brahms
Selection, "Tabasco,"	Chadwick
Waltz, "Vienna Beauties,"	Ziehrer
Radetzky March,	Strauss

—Hon Richard Olney and party, Dr and Mrs Henry H. Haskell, Miss Pauline Shaw and friends, Mr Haughton and party, Miss Florence V. Robinson, Mr and Mrs Elisha James, Mr Franklin Snow and Mr Wardwell and friends were among those at the Pop concert Friday evening.

Wednesday night at the Pops over 400 members of the Hotel Members' Association were entertained. They expressed themselves more than pleased with their evening. The seal of the society was reproduced on the programmes with the badge worn at this year's convention, a very pretty attention of Manager Comee's.

Great Crowd of [illegible]

Their Friends in [illegible]

Last night was the [illegible] son at the pops—Harvard [illegible] all Manager Comee, Conductor Leo Schulz, 400 or 500 students, any number of people not students, but in perfect sympathy with the occasion, and a brilliant display of colors everywhere could make it.

Music Hall could not quite rid itself of its staid and dignified habit, but gorgeous red lights, Harvard flags and the colors the people wore, went a long way toward making the place look positively gay.

"Harvard Night" was written in glowing red light over the entrance doors in Hamilton place. At the back of the stage "Harvard" was spelled in great crimson letters on a field of white, and the familiar crimson flags with the white H in the centre were hung everywhere around the hall. At 9 o'clock every reserved seat at the tables and in the balcony had been sold, and nearly every seat was occupied; and the hall in every part was massed with colors.

The students all displayed the crimson somehow, but the greatest show of it was made by the women in the audience. The red hats of the earlier season were worn by many and there were red waists, red fans, red scarfs and handkerchiefs in nearly every group. Not a few of the women wore dresses all of red. Of these, the most effective was the gown of a girl who sat at a table near the balcony rail, near neighbor to a girl in Yale blue.

The glee club was at the Pop, of course, and tables were reserved for the members of the Crimson editorial board. Many of the clubs and societies at Harvard also had tables of their own. But Harvard men of today were not the only ones inside the rail. Many old-time Harvard men were there, and they were as enthusiastic as any of the others. There were several Harvard names on the programme, and an excellent programme it was. From the Bruguiere march, "University," with which the concert opened, every number was encored. The "Hamlet" selection, composed by Atherton, a Harvard man, and given by the Hasty Pudding Club in 1893, was demanded over and over again.

When the American fantasy was concluded with the "Star Spangled Banner" there was quite an exciting scene. As if by prearrangement, there was a general uprising, and the audience, standing, joined with the Harvard glee club in singing the chorus, which was followed by cheer after cheer. A waltz, "Bacchante," was the next number, and as Mr. Morse, the composer, is a Harvard man, it was received with cheers, which, however, were cut short, for "Fair Harvard" was to follow it, and everybody wanted to sing "Fair Harvard."

With the members of the glee club leading the way, there was a grand rush for the stage. In a few moments all that could be seen of the conductor was the hand that held the baton. And so "Fair Harvard" was sung.

The cheers that followed shook the building. There was another demonstration when "America" was rendered by the orchestra.

HARVARD NIGHT.

Everything Was Crimson at Music Hall Pop.

SIX COMPOSERS ALUMNI.

Glee Club Climbed Upon the Platform and Sang With the Orchestra—Programme of Black and Red—Great Enthusiasm.

"Fair Harvard" was sung by hundreds of voices with great enthusiasm at the Pops last night. It was Harvard night, and everything had been done to make the boys feel at home. "Harvard Night" was inscribed over the Hamilton place entrance in burning red, a red light welcomed the collegians on the Winter street entrance, the waiters wore pinks of crimson hue, Harvard flags were distributed around Music Hall, and last but not least, the programme was printed black on red.

Mr. Schulz also had remembered his guests, and six of the twelve composers whose works were played last night, are Harvard men, not counting "Fair Harvard," the composer of which is not known, but who, presumably, was also a fair son of Harvard.

The attendance was very large. Every seat on the floor was taken, and people stood up in every nook and corner. The galleries were equally well filled and the greatest enthusiasm prevailed, reaching its climax when members of the Glee Club climbed the platform and accompanied by the orchestra, the strains of "Fair Harvard" rang out. The boys nearly shouted themselves hoarse, and were it not for the law requiring the hall to be closed at 11 o'clock, they would be there yet, singing "Fair Harvard."

Those of the Glee Club present, as well as the editors of the Harvard Crimson, were guests of Mr. Fred R. Comee, the assistant manager, who was a busy man last night, flitting to and fro. Mr. Ellis is away in Europe, and so the whole arrangements and the management of the affair rested upon the shoulders of Mr. Comee, who acquitted himself to the satisfaction of everybody, and Harvard [illegible] to his efforts [illegible]

College Refrain.

A lurid hue pervaded [illegible] Music hall, last evening, when [illegible] ular annual "Pop" Harvard [illegible] given, with an attendance that [illegible] jammed the place to suffocation.

Everywhere fiery red met the eye of the spectator, from the paper on which the programs were printed, the shirt bosoms of some of the students, and the waists and hats of the pretty young women, to the banners bearing Harvard's initials that hung all about the walls, and even the little "petticoats" that adorned the half dozen chandeliers that hang about the stage. Even the electric light globes were of rosy hue, and outside, on the Hamilton pl side of the building, the word "Harvard" was displayed in letters of ruddy fire.

Mr Comee, who in the absence abroad of manager Ellis, has had the entire direction of the "pops" this season, really spread himself for the occasion, and the success that rewarded his efforts appeared in the enthusiastic spirit that prevailed all the evening.

Harvard was in the van from first to last. About 200 of the boys were on hand when the doors were opened, in order to have first pick of the tables, and they continued to come in droves up to 8.

This was the program:

March, University	Bruguiere
College overture	Moses
Waltz, Espana	Waldteufel
Selection, Sphinx	Thomson
Academic overture	Brahms
Theme and variations	Haydn
Selection, Hamlet	Atherton-Abbott
(Produced by the Hasty Pudding club, 1893)	
Waltz, Blue Danube	Strauss
American fantasy	Bendix
Waltz, Bacchante	Morse
Fair Harvard	
March, Casino	Belisle

There were cheers after nearly every one of the numbers, the climax being reached when the orchestra struck the first strains of "The Star Spangled Banner." Almost as one man, the students jumped to their feet, followed by the remainder of the audience, while waving hats and handkerchiefs, keeping time to the air, testified to the emotion that swayed the entire assemblage.

An uproarious demonstration followed, which was intensified after the orchestra gave for an encore "Up the Street" march. Again and again the spirited march was given in response to irresistible encores, interspersed with Harvard yells and cheers.

When the time came for the singing of "Fair Harvard," the limited available space on the stage was quickly filled by members of the Harvard glee club, who led in the refrain, which was joined in by the larger part of the audience.

For the last selection "America" was given, nearly everybody singing with great gusto and bringing to a close what proved to be not only "Harvard night," but a notably patriotic night as well.

Mr Schulz, the new conductor, was palpably a great favorite with the audience, and the happy smiles that overspread his face during the evening were fully justified.

A CRIMSON RETREAT.

Direful Calamity That Befell 200 Young Men Who, by Chance, After a Charge, Became Separated From Their Voices.

It was 10.40 o'clock by the sober-faced timepiece that leans against the first balcony in Music Hall. There were people everywhere, from the feet of the orchestra down stairs to the feet of Apollo, who presides over the second balcony. Most of the women were adorned with a bit of crimson. Some, even, wore all crimson—dresses and blushes. Most of the men had a bit of crimson, too—a hat-band or a necktie. All this color seemed to reflect itself upon the oratorio-saturated walls.

Here and there was a flag with a big H staring out from it. The electric lamps over the orchestra wore crimson riding hoods. The musicians were smiling expectantly, like men listening to a good joke.

All at once the band began to play that many-named tune that is known across the Charles as "Fair Harvard." Simultaneously two flying wedges of students started toward the conductor, one from either side of the stage. That was all right. It was a part of the program. But it was not written that all the enemies of the Fogg Art Museum and all the worshipers of Charles Eliot Norton should follow after. They did, writing or no writing. They made for the stand as they will make for the tree tomorrow afternoon, impetuously, eagerly, irresistibly. The second violins protested. They were swept into Charybdis. The first violins strove to escape the rout. They were swallowed by Scylla. Some of the volunteers had obviously been visiting; others had been practising to down Yale this afternoon. They shoved along boldly, just as though they were rushing to or from chapel. When they faced the audience, however, their spirits fell down, ran away, quit. It was time to begin. Where were the bold voices of the quondam bold students? Gone?

Mr. Schulz swung his heavyweight right arm as though he were competing in a 16-pound hammer contest. The musicians poised their art on a chord. This was the cue. Out rolled the words, "Fair Harvard, thy sons," and so forth—out from the audience [illegible] wouldn't have [illegible] modern Grecian [illegible] were members of the [illegible] Club. The two hun[illegible] their mouths convul[illegible] their fingers.

It was a retreat [illegible] far. And [illegible]

THE MUSIC HALL "POPS."

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a. Night.	
b. Bacchanale.	
Waltz, "Donauweibschen"	Strauss
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Selection, "Robert le Diable"	Meyerbeer
Charme D'Amour	Ronsard
Ride of the Hussars	Spindler
March, "Cotton King"	Sousa

MUSIC HALL PROMENADES.

Conductor Leo Schulz, who assumed the direction of the orchestra last Monday, has during his first week made many new friends. He conducts in an authoritative as well as musicianly manner. and his programmes have been unusually interesting from the fact that he has introduced so many solo numbers.

The threatening weather has not apparently kept people away, for each evening has seen a large audience. On Wednesday evening next the programme will consist of music by Wagner, Thursday evening, the 17th, will be patriotic music. For tomorrow (Monday) evening a programme of novelties will be given as follows:

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—Dr and Mrs Galvin, Miss Laura Wood, Miss Mary Lugrin, Mr Max Zach, Mr Cartaret Fenno, Mr Matthew Luce, with Miss Pauline Shaw, Mrs Irene C. Inman, Mr Frederick St J. Keeler, Mr Clement I. Walker and Mr Thomas C. Bell of New York, and Mr George W. Proctor were in attendance at the Pop concert Tuesday evening.

THE MUSIC HALL "POPS."

The past week has been a gay and festive one at the Promenade Concerts, the cold and rainy weather keeping people away from the seashore resorts, to the benefit of Music Hall. Enchanting music has kept time to the clink of the beer glass and every evening has witnessed a brilliant and fashionable crowd, Wednesday night being the gala night of the week when four hundred hotel men accompanied by their lady friends honored the "Pops" with their presence. With the warm June days now upon us the coming week at Music Hall will be more attractive than ever, for it is always delightfully cool even in the warmest weather. The following programme has been arranged for tomorrow night.

March	Joachim
Overture, "Chant des Belges"	Litolff
Waltz, "Rose Leaves"	Waldteufel
Selection, "The Geisha"	Sydney Jones
Overture, "Astorga"	Abert
Ballet Music, "Laurin"	Moszkowski
a. Night.	
b. Bacchanale.	
Waltz, "Donauweibschen"	Strauss
Kukuska. Russian Dances	Lehar
Selection, "Robert le Diable"	Meyerbeer
Charme D'Amour	Ronsard
Ride of the Hussars	Spindler
March, "Cotton King"	Sousa

Music Hall Promenades.

The attendance at the Music hall promenade concerts continues to evidence the popularity of these enjoyable musical evenings which have become so great a factor in summer amusements in this city. Mr Schulz has arranged admirable programs, and as the season draws to a close "special" nights will begin to be frequent. Next Wednesday evening Wagner's compositions will make up the selections, and Thursday the numbers will be patriotic and [illegible] with Bunker Hill day.

Tomorrow evening 10 selections will be played for the first times at the concerts. The program is arranged as follows:

March	Joach
Overture, Chant des Belges	Lit
Waltz, Rose Leaves	Waldteu
Selection, The Geisha	Sydney Jones
Overture, Astorga	Abert
Ballet music, Laurin	Moszkowski
Waltz, Donauweibschen	Strauss
Kukuska, Russian dances	Lehar
Selection, Robert le Diable	Meyerbeer
Charme d'Amour	Ronsard
Ride of the Hussars	Spindler
March, Cotton King	Sousa

The programmes at the Pops this week have been specially appreciated by the large number attending, and it is gratifying to see what a success Mr. Schutz is making. He is very magnetic, and everything moves with a swing and go which is inspiring. Thursday night Mr. Schutz played a solo on the 'cello accompanied by Mr. Schuecker on the harp, which aroused the enthusiasm of the audience to a wild pitch. One could have heard a pin drop all over the house while the playing went on. Not a cork popped nor a match scratched, and even the waiters seemed to stand spellbound in the aisles. That was the best triumph of all!

At the Pops Friday evening a notable figure with a party at the tables was ex-Secretary Olney. Miss Pauline Shaw had a number of young people with a chaperone, and Mr. and Mrs. R. C. Dixey, Police Commissioner Robert F. Clark, Mr. Charles Sampson, Matthew Luce, Jr., all with more or less guests, Mr. Joseph Bigelow, Mr. Frank Chase, Mr. Pierson Beebe, and Miss Dupee and party were also there.

Music Hall Promenades.

The sixth and last week but two of the promenade concerts began in Music hall last evening with a "novelty" program. The season will close July 3, and up to that time conductor Schulz will make a feature of special programs, the next one being tomorrow evening, when Wagner's compositions will comprise the principal part of the selections. This evening's program will be as follows:

Persian march	Strauss
Overture, Poet and Peasant	Suppe
Waltz, The Kiss	Strauss
Selection, Robin Hood	De Koven
Overture, Rienzi	Wagner
Chanson Triste (For string orchestra)	Tschaikowsky
Selection, Traviata	Verdi
Waltz, A Toi	Waldteufel
Danse Macabre	Saint-Saens
Selection, Prince Ananias	Herbert
Spanish serenade	Metra
Teufels march	Suppe

Thursday, Bunker Hill day, the program will comprise "patriotic" selections and "Harvard night" will be appropriately celebrated Tuesday, June 22.

Promenade Concerts.

That the popularity of the "Pops" continue undiminished is evinced by the attendance this week. Mr. Leo Schulz, as conductor, has made a decidedly favorable impression upon all who have attended. Tonight's program is as follows:

March, "Liberty Bell,"	Sous.
Overture, "Struensee,"	Meyerbeer
Waltz, "Les Patineurs,"	Waldteufel
Selection, "Carmen,"	Bizet
Overture, "Tannhauser,"	Wagner
Melody, "Old Folks at Home."	Bush
For String Orchestra. (First Time.)	
Waltz, "Kaiser,"	Strauss
Columbian March,	Schulz
Two Hungarian Dances,	Brahms
Selection, "Tabasco,"	Chadwick
Waltz, "Vienna Beauties,"	Ziehrer
Radetzky March,	Strauss

—Hon Richard Olney and party, Dr and Mrs Henry H. Haskell, Miss Pauline Shaw and friends, Mr Haughton and party, Miss Florence V. Robinson, Mr and Mrs Elisha James, Mr Franklin Snow and Mr Wardwell and friends were among those at the Pop concert Friday evening.

Wednesday night at the Pops over 400 members of the Hotel Members' Association were entertained. They expressed themselves more than pleased with their evening. The seal of the society was reproduced on the programmes with the badge worn at this year's convention, a very pretty attention of Manager Comee's.

"HARVARD NIGHT" AT THE

Great Crowd of Enthusiastic Students and Their Friends in Music Hall.

Last night was the night of the crimson at the pops—Harvard night, for all Manager Comee, Conductor Leo Schulz, 400 or 500 students, any number of people not students, but in perfect sympathy with the occasion, and a brilliant display of colors everywhere could make it.

Music Hall could not quite rid itself of its staid and dignified habit, but gorgeous red lights, Harvard flags and the colors the people wore, went a long way toward making the place look positively gay.

"Harvard Night" was written in glowing red light over the entrance doors in Hamilton place. At the back of the stage "Harvard" was spelled in great crimson letters on a field of white, and the familiar crimson flags with the white H in the centre were hung everywhere around the hall. At 9 o'clock every reserved seat at the tables and in the balcony had been sold, and nearly every seat was occupied; and the hall in every part was massed with colors.

The students all displayed the crimson somehow, but the greatest show of it was made by the women in the audience. The red hats of the earlier season were worn by many. and there were red waists, red fans, red scarfs and handkerchiefs in nearly every group. Not a few of the women wore dresses all of red. Of these, the most effective was the gown of a girl who sat at a table near the balcony rail, near neighbor to a girl in Yale blue.

The glee club was at the Pop, of course, and tables were reserved for the members of the Crimson editorial board. Many of the clubs and societies at Harvard also had tables of their own. But Harvard men of today were not the only ones inside the rail. Many old-time Harvard men were there, and they were as enthusiastic as any of the others. There were several Harvard names on the programme, and an excellent programme it was. From the Bruguiere march, "University," with which the concert opened, every number was encored. The "Hamlet" selection, composed by Atherton, a Harvard man, and given by the Hasty Pudding Club in 1893, was demanded over and over again.

When the American fantasy was concluded with the "Star Spangled Banner" there was quite an exciting scene. As if by prearrangement, there was a general uprising, and the audience, standing, joined with the Harvard glee club in singing the chorus, which was followed by cheer after cheer. A waltz, "Bacchante," was the next number, and as Mr. Morse, the composer, is a Harvard man, it was received with cheers, which, however, were cut short, for "Fair Harvard" was to follow it, and everybody wanted to sing "Fair Harvard."

With the members of the glee club leading the way, there was a grand rush for the stage. In a few moments all that could be seen of the conductor was the hand that held the baton. And so "Fair Harvard" was sung.

The cheers that followed shook the building. There was another demonstration when "America" was rendered by the orchestra.

HARVARD NIGHT.

Everything Was Crimson at Music Hall Pop.

SIX COMPOSERS ALUMNI.

Glee Club Climbed Upon the Platform and Sang With the Orchestra—Programme of Black and Red—Great Enthusiasm.

"Fair Harvard" was sung by hundreds of voices with great enthusiasm at the Pops last night. It was Harvard night, and everything had been done to make the boys feel at home. "Harvard Night" was inscribed over the Hamilton place entrance in burning red, a red light welcomed the collegians on the Winter street entrance, the waiters wore pinks of crimson hue, Harvard flags were distributed around Music Hall, and last but not least, the programme was printed black on red.

Mr. Schulz also had remembered his guests, and six of the twelve composers whose works were played last night, are Harvard men, not counting "Fair Harvard," the composer of which is not known, but who, presumably, was also a fair son of Harvard.

The attendance was very large. Every seat on the floor was taken, and people stood up in every nook and corner. The galleries were equally well filled and the greatest enthusiasm prevailed, reaching its climax when members of the Glee Club climbed the platform and accompanied by the orchestra, the strains of "Fair Harvard" rang out. The boys nearly shouted themselves hoarse, and were it not for the law requiring the hall to be closed at 11 o'clock, they would be there yet, singing "Fair Harvard."

Those of the Glee Club present, as well as the editors of the Harvard Crimson, were guests of Mr. Fred R. Comee, the assistant manager, who was a busy man last night, flitting to and fro. Mr. Ellis is away in Europe, and so the whole arrangements and the management of the affair rested upon the shoulders of Mr. Comee, who acquitted himself to the satisfaction of everybody, and Harvard Night, thanks to his efforts, was a pronounced success.

HARVARD NIGHT AT TH

Atmosphere Was Lurid and Vast [illegible] Most Patriotic, All Joining in [illegible] College Refrain.

A lurid hue pervaded the interior of Music hall, last evening, where the regular annual "Pop" Harvard night was given, with an attendance that fairly jammed the place to suffocation.

Everywhere fiery red met the eye of the spectator, from the paper on which the programs were printed, the shirt bosoms of some of the students, and the waists and hats of the pretty young women, to the banners bearing Harvard's initials that hung all about the walls, and even the little "petticoats" that adorned the half dozen chandeliers that hang about the stage. Even the electric light globes were of rosy hue, and outside, on the Hamilton pl side of the building, the word "Harvard" was displayed in letters of ruddy fire.

Mr Comee, who in the absence abroad of manager Ellis, has had the entire direction of the "pops" this season, really spread himself for the occasion, and the success that rewarded his efforts appeared in the enthusiastic spirit that prevailed all the evening.

Harvard was in the van from first to last. About 200 of the boys were on hand when the doors were opened, in order to have first pick of the tables, and they continued to come in droves up to 8.

This was the program:

March, University	Bruguiere
College overture	Moses
Waltz, Espana	Waldteufel
Selection, Sphinx	Thomson
Academic overture	Brahms
Theme and variations	Haydn
Selection, Hamlet	Atherton-Abbott
(Produced by the Hasty Pudding club, 1893)	
Waltz, Blue Danube	Strauss
American fantasy	Bendix
Waltz, Bacchante	Morse
Fair Harvard	
March, Casino	Belisle

There were cheers after nearly every one of the numbers, the climax being reached when the orchestra struck the first strains of "The Star Spangled Banner." Almost as one man, the students jumped to their feet, followed by the remainder of the audience, while waving hats and handkerchiefs, keeping time to the air, testified to the emotion that swayed the entire assemblage.

An uproarious demonstration followed, which was intensified after the orchestra gave for an encore "Up the Street" march. Again and again the spirited march was given in response to irresistible encores, interspersed with Harvard yells and cheers.

When the time came for the singing of "Fair Harvard," the limited available space on the stage was quickly filled by members of the Harvard glee club, who led in the refrain, which was joined in by the larger part of the audience.

For the last selection "America" was given, nearly everybody singing with great gusto and bringing to a close what proved to be not only "Harvard night," but a notably patriotic night as well.

Mr Schulz, the new conductor, was palpably a great favorite with the audience, and the happy smiles that overspread his face during the evening were fully justified.

A CRIMSON RETREAT.

Direful Calamity That Befell 200 Young Men Who, by Chance, After a Charge, Became Separated From Their Voices.

It was 10.40 o'clock by the sober-faced timepiece that leans against the first balcony in Music Hall. There were people everywhere, from the feet of the orchestra down stairs to the feet of Apollo, who presides over the second balcony. Most of the women were adorned with a bit of crimson. Some, even, wore all crimson—dresses and blushes. Most of the men had a bit of crimson, too—a hat-band or a necktie. All this color seemed to reflect itself upon the oratorio-saturated walls.

Here and there was a flag with a big H staring out from it. The electric lamps over the orchestra wore crimson riding hoods. The musicians were smiling expectantly, like men listening to a good joke.

All at once the band began to play that many-named tune that is known across the Charles as "Fair Harvard." Simultaneously two flying wedges of students started toward the conductor, one from either side of the stage. That was all right. It was a part of the program. But it was not written that all the enemies of the Fogg Art Museum and all the worshipers of Charles Eliot Norton should follow after. They did, writing or no writing. They made for the stand as they will make for the tree tomorrow afternoon, impetuously, eagerly, irresistibly. The second violins protested. They were swept into Charybdis. The first violins strove to escape the rout. They were swallowed by Scylla. Some of the volunteers had obviously been visiting; others had been practising to down Yale this afternoon. They shoved along boldly, just as though they were rushing to or from chapel. When they faced the audience, however, their spirits fell down, ran away, quit. It was time to begin. Where were the bold voices of the quondam bold students? Gone?

Mr. Schulz swung his heavyweight right arm as though he were competing in a 16-pound hammer contest. The musicians poised their art on a chord. This was the cue. Out rolled the words, "Fair Harvard, thy sons," and so forth—out from the audience. The men who sang from the platform wouldn't have made up a company of modern Grecian heroes. These men were members of the Harvard Glee Club. The two hundred others opened their mouths convulsively and twitched their fingers.

It was a retreat, a bold, ignominious retreat. And it was Harvard Night at the Pops, too!

Boston Transcript
WEDNESDAY, JUNE 23, 1897

FAIR HARVARD AT MUSIC HALL.

Last Night's Pop Concert a Special Compliment to College Men and Their Friends.

All about Music Hall, indoors and out, was fairly bathed in a glowing red light last evening, when the "Pop" concert was arranged especially in compliment to the students who form so large a part of the audiences throughout the season. Over the entrance in Hamilton place large letters in red electric lights shone out with especial brilliancy, displaying "Harvard Night" to advantage because the usual white lights there were turned off to heighten the effect of the red ones. Inside, everything was in keeping with the spirit of compliment to Harvard. Manager F. R. Comee, who is himself a Harvard man, had the programmes printed on a heavy crimson paper, and red globes inside the hall, crimson silk skirts on the "ballet" lights over the heads of the musicians, a large field of white with "Harvard" in crimson letters, and quantities of flags of a similar color, with the familiar "H" in white, placed all about the hall, added to the general warm effect. Scattered through the hall and in the two balconies, all parts of which were crowded with people, were scores of gowns, pretty hats and the like in the college color, the wearers of which had shown this compliment to their friends among the students. Nearly every student, and there were several hundreds of them, wore his college color in his scarf, his hat band, or in a boutonnière. All the students brought their class yells with them, and the rest of the audience encouraged them in giving these ear-piercing cries.

Five of the twelve numbers on the programme were by Harvard composers, and, when played, they were given a great reception. One of the striking features of the evening was the playing of the "American Fantasy" by Bendix. The old familiar airs and darky melodies so cleverly interwoven brought forth rounds of applause, and when the "Star-Spangled Banner" was reached, with one impulse of patriotic feeling the immense audience stood up and had a share in the hymn, amid the cheering of those who could not sing. After this, "Up the Street" was given as an encore, and every Harvard man present, as well as hundreds of others, whistled this through as the musicians played it. It is a piece which, with the fantasy, vies in popularity this season with the famous waltz, "Grubenlichter." One of the closing numbers was "Fair Harvard," and, by invitation of Mr. Comee, the Harvard Glee Club and the other students crowed on and about the stage and sang with a right good will the favorite old song. Another enthusiastic call from all parts of the hall for "Up the Street" again was graciously responded to by Mr. Schulz, the conductor. "America" was the last number of the evening, and almost everyone of the big audience joined in singing this hymn as people began to leave. No small part of the success of the evening was due to the courtesy of the conductor responding to the demand for encores, and the calmness with which he led his men through the music, while cheers and enthusiasm were rivalling the efforts of the musicans.

Tuesday, June 29, will also be a big Harvard night at the promenade concert of that evening. So many college men will be in the city for commencement that many renewals of friendships will be made at Music Hall. Several classes which do not dine this year have planned to spend the evening at the concert. The class of '87 has engaged twenty tables, and the class of '90 has secured seventeen, with numbers of tables to be reserved for smaller parties of Harvard men in classes or otherwise. A specially arranged programme in their honor will be given.

THE PROMENADE CONCERTS.

The closing week of the "Pops" will be a memorable tone. Unqualified is the praise which the series as a whole reflects upon Mr. F. R. Comee, under whose immediate supervision their management has been.

Tomorrow night Conductor Leo Schulz has arranged a programme composed of selections from the operas produced by the Cadets; Tuesday will be Harvard graduates' night, and Wednesday Wagner night, with the first appearance of Master Willie Troupe, violinist.

The selections for tomorrow night are:

March, "Excelsior, Jr."	Tracey
Overture, "Tabasco"	Chadwick
Waltz, "Jack and the Beanstalk"	Sloane
Selection, "Simple Simon"	Tracey
Overture, "Light Cavalry"	Suppe
Negro Episode	Gilbert
Waltz, "Artist's Dream"	Liebig
Selection, "1492"	Pflueger
Overture, "Felsenmühle"	Reissiger
Waltz, "1492"	Pflueger
"Ride of the Hussars"	Spindler
March, "Tabasco"	Chadwick

Prof. and Mrs. Carl Baermann were prominent among those about the tables at the "Pops" Tuesday night. Mr. Vernon Hall, Miss Sears, Mr. Bertram Lord, Mr. Albert Lord, Mr. T. S. Wood, Mr. Harry Nichols, Miss May Greenleaf and Mr. Robert Chester were also there with parties more or less large.

—The enthusiasm of Tuesday evening, Harvard night at the promenade concert in Music hall, far surpassed that of any similar occasion since the concerts began. Mr F. R. Comee, assistant manager, himself a graduate of Harvard, class of 75, entered into the spirit of the evening con amore, and it was due to his taste, skill and untiring energy that the hall was so beautifully decorated with the Harvard color, and that the tout ensemble was so complimentary to his alma mater. The singing of the "Star Spangled Banner" and "America" by the vast audience, which filled every seat in the balconies and on the floor, was inspiring to a degree, but the climax was reached when by the invitation of Mr Comee the students occupied every available inch of the platform and sang "Fair Harvard," accompanied by the orchestra. The pennants hanging from the balconies, "Harvard" in crimson letters back of the musicians, crimson silk skirts around the lights above the stage, the programs on heavy crimson paper, and many of the hats and toilets of the ladies in the same color, all added to the general beautiful effect. Noticed on the floor were Mrs Henry L. Higginson, with a party of 12 young people occupying two tables. The young ladies were daintily gowned, and all wore clusters of crimson roses at the corsage, the gentlemen wearing boutonnieres of the same color; Mr Morton Plant with friends, Dr Bush with another party, Mr and Mrs George W. Simmons and Miss Marion Simmons, who have only recently returned from a year abroad, Mr Pelham Dodd and Mrs John L. Gardner, having Mr Clayton Johns at her table and wearing a pretty summer toilet of pale blue, with bertha of white lace, and white straw hat with white lace trimmings.

—Tuesday will be a big Harvard night at the Pop concert. So many college men will be in the city for commencement that many renewals of friendships will be made at Music hall. Several classes which do not dine this year have planned to spend the evening at the concert. The class of 87 has engaged 20 tables, and the class of 90 has secured 17, with numbers of tables to be reserved for smaller parties of Harvard men in classes or otherwise. A specially arranged program in their honor will be given.

Music Hall

Promenade Concerts.

Grand Orchestra of 50.

MR. LEO SCHULZ, Conductor.

LAST WEEK.

Every Evening (except Sunday), 8 to 11.

POPULAR MUSIC.

ADMISSION 25c.

Reserved Seats on Floor or in Balcony, 50c.

F. R. COMEE, Ass't Mg'r. C. A. ELLIS, Mg'r.

Music Hall Promenades.

The closing nights of the popular entertainment at Music hall are now at hand, and this week will be the last of the series. Conductor Schulz has shown marked ability as a leader, and rare good judgment in his program selections. Monday's selections will be from the comic operas produced by the Cadets; Tuesday, "Harvard" night; Wednesday, Wagner selections; Thursday, "request" program; Friday, soloists' night, when Mr Schulz will again appear, other soloists to be announced. Saturday, the closing night, the selections which have received the most favor during the present season will be performed.

The program in full for tomorrow evening is:

March, Excelsior Jr	Tracey
Overture, Tabasco	Chadwick
Waltz, Jack and the Beanstalk	Sloane
Selection, Simple Simon	Tracey
Overture, Light Cavalry	Suppe
Negro episode	Gilbert
Waltz, Artist's Dream	Liebig
Selection, 1492	Pflueger
Overture, Felsenmuhle	Reissiger
Waltz, 1492	Pflueger
Ride of the Hussars	Spindler
March, Tabasco	Chadwick

For twelve giddy summers the "Pops" have been Boston's great amusement spree, and everybody is pretty familiar with the features peculiar to them. At least we all know the distinctions betwen floor tables, balcony tables, side balcony seats and those who sit within or without the railing that separates the real from the make-believe Bohemia. For patrons who desire to sit among the elect enter this citadel of light and leading, while conservatives choose those tables in the balcony, where the confusion is less confounded, or the ultra staid resort to the side balconies, having no suspicion of beer about them. But a few nights ago, there came a party, evidently strangers to these subtle manners of Music Hall, for a few moments after seating themselves at a balcony table they asked for two glasses of water. The waiter recovered from this shock in time to fill their order, but he was completely paralyzed when, soon after consuming the icy draughts, the party requested him to remove the table, as it was in the way!

Mrs. Harry Pratt McKean, Jr., and her sister, Miss Pauline Shaw, with the Messrs. Haughton and Matthew Luce, Jr., made a smart and attractive table party at the "Pops" Wednesday night. Mrs. McKean looked refreshingly cool and girlish in a simply-made pale green lawn, with red hat and black feathers. Miss Shaw was dainty in ecru batiste, with belt and stock of cerise, and large black hat. Mrs. Gardner, who was all in white, including hat, veil and gloves, had with her Miss Haughton, Mr. Robert Atkinson, and the usual Mr. Proctor, who, by the way, has been visiting her at Brookline for some weeks.

Others there were Mr. and Mrs. Stephen Chase, Mr. Henry L. Higginson, his son, Mr. A. Henry Higginson, and party, Prof. and Mrs. Barret Wendell, with quite a number of guests; Miss Anna Lyman, Dr. Roland Whitridge, Miss Kimball, Dr. Jackson, Dr. Bullard, Miss Alice Cole, Mr. Alexander P. Browne, Mr. Everett Chadwick and Mr. and Mrs. Charles A. Burditt.

That Wednesday evening was nearly as gay and festive as Harvard night proper. The hall was packed, and such was the enterprise of Mr. Comee that, although the base ball game of the afternoon was scarcely over, the audience was greeted with a large painted decoration over the stage, "Harvard 7," in large crimson type, and "Yale 5," in small and palid blue letters. There were, of course, an enormous number of Harvard boys and their friends there, while modestly, in one corner, were a group of Yale men, including Messrs. McMillan, Letton, Greenway, Thomson and young Garfield, the son of the late ex-President. During the intermissions, Yale and Harvard cheering was in order. The crowd asked for what music they wanted, and in every case Mr. Schulz gave it to them with utmost good nature.

LAST WEEK OF THE PROMENADES.

With the performance of tomorrow night the Music Hall Promenade Concerts will enter upon the last week of the present season. Conductor Schulz has made himself very popular with the patrons of these entertainments through his ability as a conductor and his excellent judgment in the selection of his programmes. Mr. Knecht, a member of the orchestra, is receiving warm words of praise on the production of his new waltz, "Schlaraffenleben," which he recently conducted, by courtesy of Mr. Schulz. For the closing performances, tomorrow will include selections from the comic operas produced by the "Cadets"; Tuesday will be Harvard graduates night; Wednesday is to be devoted to Wagner music, an the first appearance as soloist of Master Willie Traupe, violinist; Thursday will be a "request" programme; Friday is soloists' night, when Mr. Schulz will again appear, with others to be announced, and for Saturday, the closing night, selections which have received the most favor during the present season will be repeated. The programme in full for tomorrow is:

March, "Excelsior, Jr."	Tracey
Overture, "Tabasco"	Chadwick
Waltz, "Jack and the Beanstalk"	Sloane
Selection, "Simple Simon"	Tracey
Overture, "Light Cavalry"	Suppe
Negro episode	Gilbert
Waltz, "Artist's Dream"	Liebig
Selection, "1492"	Pflueger
Overture, "Felsenmuhle"	Reissiger
Waltz, "1492"	Pflueger
"Ride of the Hussars"	Spindler
March, "Tabasco"	Chadwick

LAST WEEK OF THE PROMENADES.

Beginning tomorrow night, the Music Hall promenade concerts enter upon the last week of the present season. Conductor Schulz has made himself very popular with the patrons of these concerts through his ability as a conductor and excellent judgment in the make-up of his programmes.

Mr. Knecht, a member of the orchestra is receiving congratulations on his new waltz, "Schlaraffenleben," which was played here and conducted by himself at a recent concert.

For the closing performances Monday will include selections from the comic operas produced by the Cadets; Tuesday, Harvard graduates' night; Wednesday, Wagner music and the first appearance of Master Willie Traupe, violinist, in solo selections; Thursday, request programme; Friday, soloists' night, when Mr. Schulz will again appear with others to be announced, and for Saturday, the closing night, the selections which have received the most favor during the present season.

The programme in full for Monday night is: March, "Excelsior, Jr.," Tracey; overture, "Tabasco," Chadwick waltz, "Jack and the Beanstalk," Sloane; selection, "Simple Simon," Tracey; overture, "Light Cavalry," Suppe; negro episode (first time), Gilbert; waltz, "Artist's Dream," Liebig; selection, "1492," Pflueger; overture, "Felsenmuhle," Reissiger; waltz, "1492," Pflueger; Ride of the Hussars, Spindler; march, "Tabasco," Chadwick.

At the "Pops" Tuesday night Mrs. F. Gordon Dexter, looking unusually distinguished, brought quite a party, Miss Anna Lyman was with friends, Postmaster Thomas had a table full of guests, Mr. Philip Sears was there, Mr. and Mrs. E. A. Taft and the Hon. A. E. Pillsbury. On Friday night Mr. E. D. Jordan and Mr. Braggiotti were there with friends and Mr. and Mrs. Oakes Ames had a party.

[illegible] PROMENADES.

[illegible] these most popu-[illegible] are now at hand. [illegible] be the last. Conductor [illegible] shown ability as a leader [illegible] judgment in his programs. For [illegible] nights, Monday will include selections from the comic operas produced by the Cadets; Tuesday, Harvard graduates' night; Wednesday, Wagner selections; Thursday, request program; Friday, soloists' night, and for Saturday, the closing evening, the selections which have received the most favor during the present season. The program for tomorrow evening is as follows:

March, "Excelsior, Jr."........Tracey
Overture, "Tabasco"........Chadwick
Waltz, "Jack and the Beanstalk"....Sloane
Selection, "Simple Simon"........Tracey
Overture, "Light Cavalry"........Suppe
Negro Episode (first time)........Gilbert
Waltz, "Artist's Dream"........Liebig
Selection, "1492"........Pflueger
Overture, "Felsenmuhle"........Reissiger
Waltz, "1492"........Pflueger
Ride of the Hussars........Spindler
March, "Tabasco"........Chadwick

MUSIC.

The Promenade Concerts.

The last week of the promenade concerts is at hand and lovers of music should make a note of the fact. The programmes for the farewell concerts are most attractive. On Monday evening, June 28, he following programme will be given:

March, "Excelsior, Jr."........Tracey
Overture, "Tabasco"........Chadwick
Waltz, "Jack and the Beanstalk"....Sloane
Selection, "Simple Simon"........Tracey
Overture, "Light Cavalry"........Suppe
Negro Episode........Gilbert
(First Time.)
Waltz, "Artist's Dream"........Liebig
Selection, "1492"........Pflueger
Overture, "Felsenmuhle"........Reissiger
Waltz, "1492"........Pflueger
"Ride of the Hussars"........Spindler
March, "Tabasco"........Chadwick

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The program for tomorrow night will be as follows:

March, The Belle of Philadelphia......Fulton
Overture, The Walking Delegate......Hosmer
Oriental serenade........Atherton
Prelude, act III, Lohengrin........Wagner
Overture, Leonore, No. 3........Beethoven
Serenade, Remembrance......Mrs H. Carmichael
Selection, Fencing Master........De Koven
Scherzo........Cutter
Concert overture........Crasser
Entr'acte, Nymphea........Tracey
Waltz, Obispah........Knight
March, On Dress Parade........Knecht

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MUSIC.

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If there had been a few good, rousing, college songs on that program last evening there is no knowing how much damage would have been done to the roof—it certainly would have been "raised" a few inches, instead of being merely strained as it undoubtedly was.

Following is the program of the evening:

March, University [illegible]........Bruguiere
Overture, [illegible]........Auber
Waltz, [illegible], from Fool's Gold........Loud
Pi Eta Burlesque of 1897.
(First time.)
Selection, Pirates of Penzance........Sullivan
Overture, Martha........Flotow
Theme and variations, for string orchestra
Schubert
(First time at these concerts.)
Waltz, Grubenlichter........Zeller
College overture........Moses
Selection, Prince Pro Tem........Thompson
(a) Oriental serenade........Atherton
(b) Love song, Andante from Suite........Farwell
American fantasy........Bendix
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This was repeated several times by a chorus of voices, when suddenly one class shouted:

"We want 'Fair Harvard!'"

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Then there was an orchestral intermission of five minutes, and perhaps the different classes didn't make things lively in that hall with cheering. After the overture from "Martha" had been played there was another demand made for "Fair Harvard." Several classes in unison shouted: "We want 'Fair Harvard.'" Then they varied it by crying, "We must have 'Fair Harvard.'" The former was in the nature of a request, this was in the nature of a command, but the orchestra played a "Theme with Variations" from Schubert instead, then a waltz, and then the "college overture," with "Fair Harvard," and everybody was satisfied and happy, and there was more cheering, for there was another orchestral intermission, and it was cheering with a vengeance—Lehmann, Goodrich, Goodwin and others were cheered during the entire five minutes.

And so it went to the end of the program, and the end came with a cheer long and loud.

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Prelude, Act III., "Lohengrin"........Wagner
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Scherzo........Cutter
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Entr'acte, "Nymphea"........Tracey
Waltz, "Obispah"........Knight
March, "On Dress Parade"........Knecht

SOCIAL LIFE.

THE PROMENADES.

The closing nights of these most popular entertainments are now at hand. Next week will be the last. Conductor Schulz has shown ability as a leader and good judgment in his programs. For the closing nights, Monday will include selections from the comic operas produced by the Cadets; Tuesday, Harvard graduates' night; Wednesday, Wagner selections; Thursday, request program; Friday, soloists' night, and for Saturday, the closing evening, the selections which have received the most favor during the present season. The program for tomorrow evening is as follows:

March, "Excelsior, Jr."	Tracey
Overture, "Tabasco"	Chadwick
Waltz, "Jack and the Beanstalk"	Sloane
Selection, "Simple Simon"	Tracey
Overture, "Light Cavalry"	Suppe
Negro Episode (first time)	Gilbert
Waltz, "Artist's Dream"	Liebig
Selection, "1492"	Pflueger
Overture, "Felsenmuhle"	Reissiger
Waltz, "1492"	Pflueger
Ride of the Hussars	Spindler
March, "Tabasco"	Chadwick

MUSIC.

The Promenade Concerts.

The last week of the promenade concerts is at hand and lovers of music should make a note of the fact. The programmes for the farewell concerts are most attractive. On Monday evening, June 28, he following programme will be given:

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Overture, "Tabasco"	Chadwick
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Selection, "Simple Simon"	Tracey
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Following is the program of the evening:

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Overture, Carlo Broschi	Auber
Waltz, Amorello, from Fool's Gold Pi Eta Burlesque of 1897. (First time.)	Loud
Selection, Pirates of Penzance	Sullivan
Overture, Martha	Flotow
Theme and variations, for string orchestra (First time at these concerts.)	Schubert
Waltz, Grubenlichter	Zeller
College overture	Moses
Selection, Prince Pro Tem	Thompson
(a) Oriental serenade	Atherton
(b) Love song, Andante from Suite	Farwell
American fantasy	Bendix
March, Up the Street	Morse

At the conclusion of the third number, which was excellently rendered, there was a cry from the end of the hall: "We want the 'Sphinx!'"

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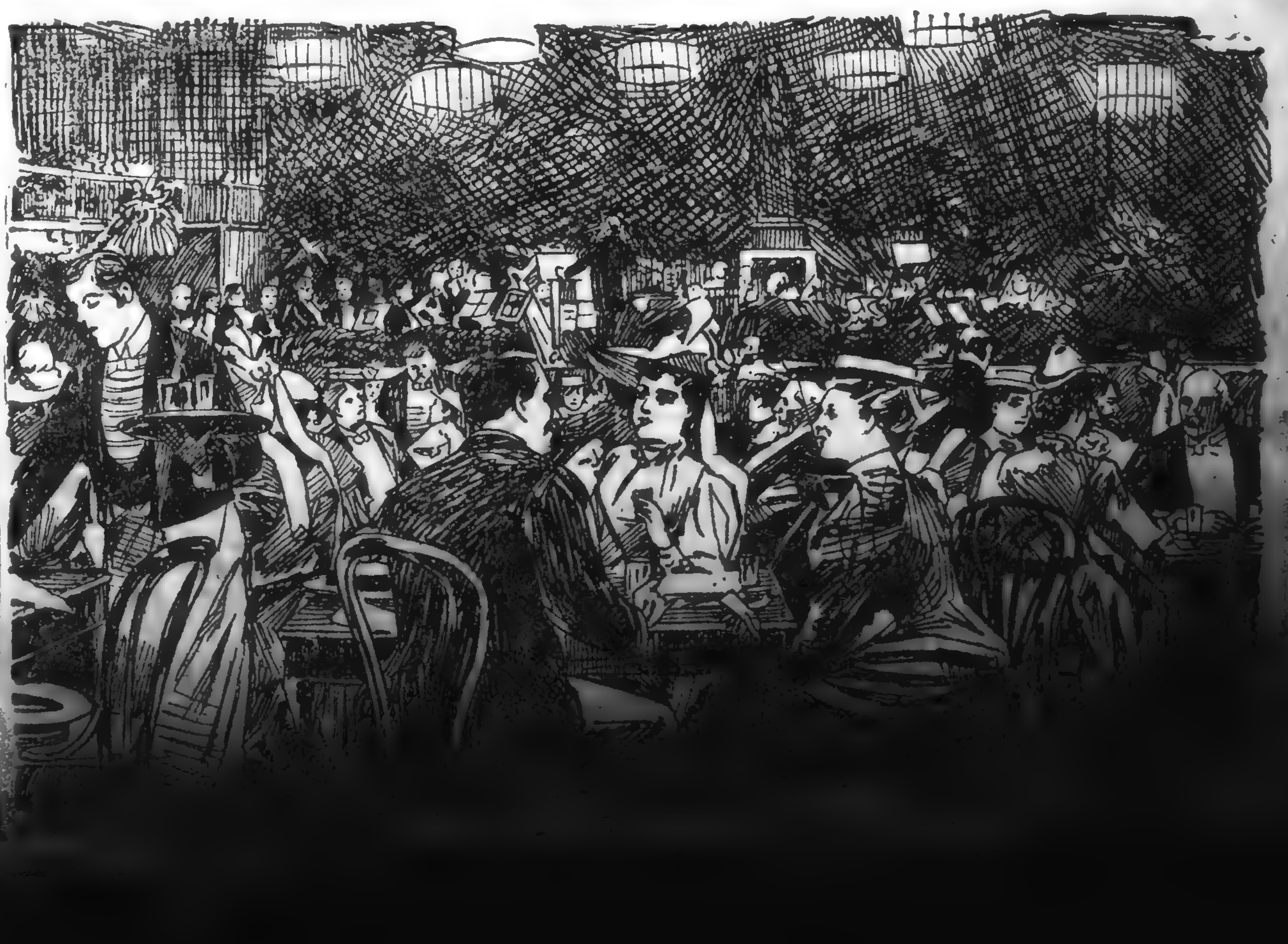
Overture, "Leonore," No. 3	Beethoven
Serenade, "Remembrance"	Mrs. H. Carmichael
Selection, "Fencing Master"	De Koven
Scherzo	Cutter
Concert Overture	Crasser
Entr'acte, "Nymphea"	Tracey
Waltz, "Obispah"	Knight
March, "On Dress Parade"	Knecht

SOCIAL LIFE.



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MUSIC.

THE Promenade Concerts of Monday and Tuesday were respectively "American Composers' Night" and "Harvard Night." Mr. Hosmer's "Overture to The Walking Delegate" had an adequate rendering and was good to hear, but the score gains nothing from the large orchestra; the carefully studied reading of Mr. Mullaly at the Tremont Theatre shows the composition to better advantage.

The serenade, "Remembrance," by Mrs. H. Carmichael, is well named, for it recalls much that has been heard before. The harmonic sequence of the first theme has been often employed in classic works: by Beethoven, for example, in the Sonata, Opus 109 by Chopin in the G Flat Major Étude, Op 25, No. 9, and by Mascagni in the "Intermezzo" from "Cavalleria Rusticana." However, the piece is well scored, strings and harp predominating, and the broad and flowing melody made a favorable impression upon the audience.

An "Oriental Serenade," by Percy Lee Atherton, won a hearty and well-deserved encore. It is a true nocturne, dreamy, passionate, senseful. The music is rather of the tropics than of the Orient, suggesting moonlight splendors, exotic perfumes, and senses enthralled yet keenly awake. In form and style it is classic, original, and beautiful.

All Harvard was in Music Hall on Tuesday night, and the programme included many selections inspired by that now famous school of lighter composition, the Hasty Pudding Society. There was also the "Academic Overture" of Brahms. Also the march, "On the Street," given as an "extra" and vociferously redemanded by the Cambridge men, who associate it with certain recent victories of the crimson. The singing of "Fair Harvard" at the end of the concert proves that there is sad need of a special course at Cambridge in the words of this grand old song, even as the majority of Americans need instruction in all verses but the first of the so-called "national hymn."

HARVARD HURRAH

Took Possession of the Pop Concert Last Night.

DEMANDED FAVORITE SONG.

Joined in the Chorus With Great Glee.

'TWAS A GREAT NIGHT.

It was Harvard graduates' night at the Pop Concert in Music Hall last evening, and in addition to a goodly company of regular patrons there were representatives from classes for the past ten years. The illuminated sign in Hamilton place was of a crimson hue, and there were Harvard flags and red programmes in the hall.

The boys kept comparatively quiet for the first hour, confining their enthusiasm to loudly cheering the different selections, but as their spirits arose they began to be more noisy. A '97 class yell started the ball a-rolling, and it was taken up by the different classes all over the auditorium.

A coterie of men near the clock suddenly called out in unison: "We-want-to-sing!" This expression of musical desire was repeated a number of times, until the remarks were changed to: "We-want-'Fair-Harvard.'"

Mr. Schulz took no notice of the request, although the vehemence increased with every shout. Finally there came a tremendous chorus:

"We-must-have-'Fair-Harvard'!"

So, at the close of the "College Overture," the conductor gave the signal to his musicians, and at the first note of the familiar song everyone in the audience who had ever been a member of the university, rose to his feet and joined in the chorus.

From that time on there was noise enough. After each number the different class yells were given with voluminous effect, and so interested did the boys become in their own celebration that Mr. Schulz had some difficulty in playing. The selection from "Prince Pro Tem" added fuel to the flames, and the hilarity was kept up after the concert was finished and the audience had adjourned to the street.

This evening will be Wagner night, and will be characterized by the first appearance of Master Willie Traupe, the boy violinist.

MUSIC.

THIS week brings the Promenade Concert season to a close. Under the management of Mr. Comee and the leadership of Mr. Zach and Mr. Schulz, the concerts of '97 have surpassed all that have gone before. Mr. Schulz is especially to be complimented. He has shown himself to be a skilful and artistic conductor, and his tact and bonhomie seem unlimited. He is by far the best maker and director of light programmes that we have had at these concerts, and it is to be hoped that he will have charge of the orchestra next summer. *Hoch Schulz! Prost! Auf Wiedersehen!*

LAST OF THE POP CONCERTS.

Audience Made a Picture Bright with Color—Fine Programme.

The last of the Pop concerts for the season of 1897 was given last night, and what was perhaps the most successful series in the history of the enterprise was brought to a close.

For many things the final concert was notable. For one, the 1500 people present formed a genuinely congenial company. There were few outsiders at the tables on the floor. Nearly everybody present had attended other concerts of this season, though all may not have been regular patrons of the Pops. The regular patrons, however, were there in large number, and so the faces had a familiar look, and everybody felt at ease, as was apparent from the fact that there was noticeable a decided unbending on the part of staid and dignified people—enough to lead them to take part in jolly conversations—and there was little or none of the constraint under which strangers to the Pops have sometimes labored.

Everybody remembered that this was the closing concert, and all seemed determined to make the best of it. Unusual attention was paid to the music, and between the numbers there was much merry chatter and some visiting from table to table; and there was more color in the picture the audience made than heretofore. As if by prearrangement, the women wore brighter costumes than on other occasions and the red of hats and waists, and even skirts in some few instances, stood out prominently on the floor, in the balcony—everywhere throughout the hall—which, in consequence, lost much of its customary dinginess.

And there were other features of the occasion which made it exceptional. The orchestra was in a remarkably fine mood, and, in addition, Mr. Schulz played Chopin's nocturne for the 'cello to Mr. Schuecker's harp accompaniment. The audience only stopped applauding when Mr. Schulz, having repeated the finale, raised his baton as conductor and the orchestra began the playing of "Narcissus."

A still higher compliment was paid Mr. Schulz, for hardly a dozen persons left the hall until the programme was ended and the "Star-Spangled Banner" given. Then the whole audience stood, and, standing, applauded and cheered until the musicians hustled off the stage. And so the series of popular concerts which Mr. F. R. Comee has steered through a notable season, with wonderful success, was closed.

THE CLOSING "POP."

The promenade concerts closed in a blaze of glory last evening. Old Music hall was crowded to its utmust with an audience including well known musicians and society people, and enthusiasm was rampant. Every number was encored, and the walls resounded with cheers, for the clapping of hands was inadequate to express the delight of it all.

The programme was a popular one, opening with Mendelssohn's "Wedding March," and closing with "Liberty Bell" march and "The Star Spangled Banner."

Mr. H. C. Barnabee of the Bostonians entertained a party of well known professional people, and Miss Marie Jansen also had a party of friends there.

The season which has just closed has been the most successful in the history of Boston's promenade concerts, and the person to whom the honors of the success are due is Mr. F. R. Comee, assistant manager of Music hall, for they have been under his direct supervision.

The "pops" will be missed and there will be a hearty welcome awaiting their coming another year.

At the Pops Monday night, when the Cadet music was in order, there was a large and enthusiastic company. Prominent among the table people was Mrs. F. Gordon Dexter, who had a party of young people about her, in whose company she seems to be especially happy, and certainly she makes a most gracious chaperon. Her gray and white organdie, with bands of black velvet across the blouse, and broad girdle and stock of black, was fit and elegant. A tiny black toque was worn so as to show the abundant gray hair which was rolled off the forehead. Miss Ethel Gibson and Miss Alice Lovering, both looking extremely well, were of the young girls with Mrs. Dexter, and Mr. Wadsworth Longfellow was also of her party. The Henry Wainwrights brought in some of the Milton set, and Mr. B. P. Cheney, Dr. Galloupe, Prof. and Mrs. Hadley and Miss Harriet Paine were also there.

LAST OF TH[illegible]

The Bohemians Celebrate With Red, White and Blue Enthusiasm.

The pops ended last night. The band got a hatful of applause, the Director, Mr. Schulz, two hatfuls, and the Bohemians went off congratulating themselves that they had outlived another season of drefful dissipation.

It was a warm time in the old hall last night and the Bohemians in the balcony were delighted with the program. There was the wedding march from the "Midsummer Night's Dream," the Fourth of July overture, "Rienzi," by Wagner, and a lovely nocturne for 'cello, with harp accompaniment, by Chopin, which Mr. Schulz and Mr. Schuecker played. Those were for the Bohemians in the balcony, the Bohemians with the lorgnettes, as was said before.

But the 33d degree folks downstairs also had some fun. If the glasses didn't rattle when Goldmark's "Sakuntala" was played, they certainly boomed the waltzes and the marches. Among the waltzes were the long-lost favorites, "Blue Danube" and "Grubenlichter," which is beautiful, notwithstanding its name.

Of course the audience was huge. Applause flowed as freely as—as anything else that flowed, and the east wind was plentiful. The "Star Spangled Banner" was played to the accompaniment of song and cheers, and red, white and blue enthusiasm. And then, after a reasonable intermission, the lights went out on the Promenades of '97.

Although the weather most of the season was anything but thirst-making, yet Mr. Comee, the acting manager, told a Journal reporter that this was the most successful season of all the 12. It isn't the east wind that blows no one good.

The twelfth season of the Pops closed last night after eight of the most successful weeks ever known in the history of these concerts. Every night was made a special one. Tuesday was Harvard Graduates' night in honor of the classes of '87 and '90, which together occupied some 40 tables on the floor. The Hamilton place electric sign, the menus and the programmes were printed in crimson ink, and when '87 was not cheering, '90 was, so it was all the evening long, jolly and enlivening.

Wednesday was Wagner night, with again a packed house, and for that matter every table seat was taken every night. Thursday was the last "request night," Friday was last "soloists' night," and last evening, for the finishing touch, the house was packed in every quarter, even before a holiday. Mr. Barnabee, with a large party, had two tables Friday and Saturday night, and Marie Jansen was with a party on the closing night. At a conservative estimate, 75,000 people have enjoyed these concerts this season, and it is worthy of comment that not one serious disturbance has marred the enjoyment of the patrons. All praise to Mr. Comee for his most felicitous management.

CLOSE OF THE POPS.

The Pop concerts closed the season in Music Hall last evening, after the most successful series ever given. A number of advantageous circumstances, aided and abetted by the skilful managerial ability of Mr. Fred R. Comee, have brought large public patronage, and the entertainments have been spoken of in the highest terms. For the first four weeks Max Zach led the orchestra, and for the last four Leo Schulz filled the same position.

The programmes have been varied and interesting, combining both popular and classic selections, and there has not been a number but which has met with approval. The introduction of special nights has been a happy idea, and yielded big profit. Soloists' nights have been especially attractive, and will probably be continued next summer.

1898

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C. A. ELLIS, Manager. F. R. COMEE, Ass't Manager.

SUNDAY HERALD — BOSTON, MAY 1, 1898

PROMENADE CONCERTS.

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(ESTABLISHED 1864.)

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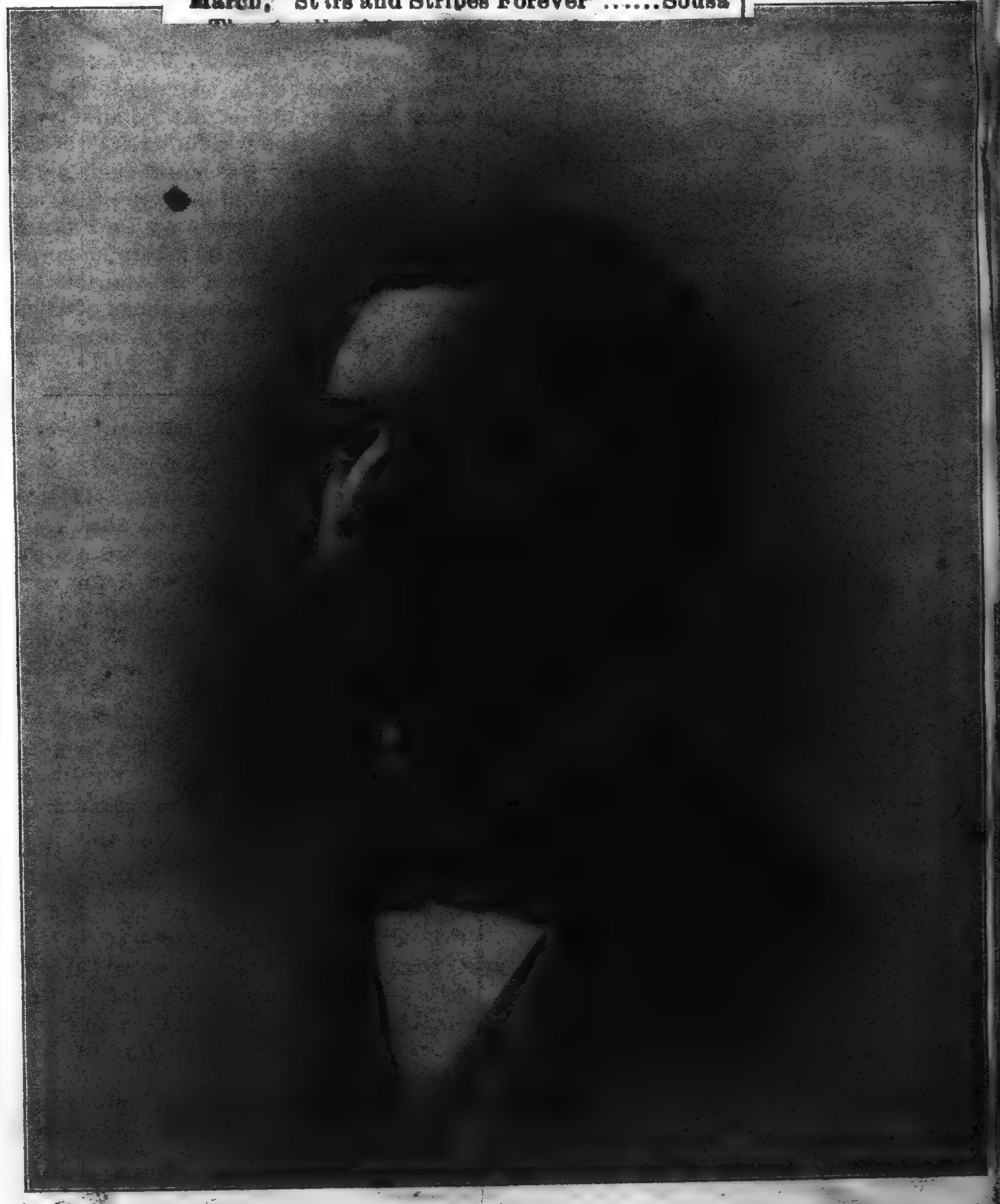

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SUNDAY HERALD — BOSTON, MAY 1, 1898

PROMENADE CONCERTS.

The closing of the Symphony season always brings to mind the opening of the Promenade concerts, and with the usual interval of a week these popular entertainments will begin on Monday, May 9, a date identical with the beginning in the past four years. It has come to be an accepted fact that Boston cannot get along without these concerts, which retain not only many of the Symphony patrons, but also attract a much larger following of those who look upon a Symphony concert as something too heavy for their [illegible]. A general admission of 25 cents admits the public to a goodly number of unreserved tables on the floor and to the seats in the second balcony, while a [illegible] quarter is charged for reserved places at reserved tables either on the floor or in the balcony, and for seats in the first balcony on the sides. Everything will be conducted on the same general plan as in the past. The orchestra of 50 musicians from the ranks of the Symphony can not be excelled in its [illegible] not only of [illegible], but of the more popular [illegible] of the day. The request for silence which occasionally appears upon the programme is [illegible] of [illegible] way of [illegible], for when [illegible] [illegible] be [illegible] necess[illegible] [illegible] successful season [illegible] earnest [illegible] It goes without saying that the prevailing spirit of today will [illegible] the nation[illegible] [illegible] effort will be made [illegible] variety [illegible] the interior decorations of the [illegible] Most of the special features [illegible] will be duplicated, and [illegible] to assume that the [illegible] attend the coming season [illegible] in the past 12 years. As [illegible] past three seasons, the business management will be under the direction of Assistant Manager F. R. Comee. The sale of tickets will open at Music Hall on Monday morning, May 2, at 9 o'clock.

SUNDAY POST, MAY 1, 189

PROMENADE CONCERTS.

The thirteenth season of the Music Hall promenade concerts will open on Monday evening, May 9. It is worthy of note that the impression always prevails among the public, when the first announcement is made of these concerts, that the opening date is earlier than usual, when, as a matter of fact, the concerts have begun on the corresponding date for the past four years. Everything will be conducted on the same general basis as in past seasons. There will be the usual reserved tables on the floor and in the balcony for the convenience of those who wish to secure their seats in advance, with an equal number of tables outside the enclosures "first come, first served" to the holders of 25-cent admission tickets. An additional charge of 25 cents each will be made for reserved seats, either at the tables or in the side balconies.

Max Zach, for the past two years conductor of these concerts, will again lead the orchestra. In recognition of the prevailing spirit of the times, due consideration will be given our national music. Throughout the season the usual special nights, request programmes, Harvard night, graduates' night, at about the time of commencement at Harvard University, and other features will prevail.

The entire second balcony, as usual, will be open to the holders of admission tickets.

As for the past three seasons, the business management will be under the direction of Assistant Manager F. R. Comee.

The sale of tickets opens at Music Hall on Monday, May 9, at 9 o'clock.

BOSTON JOURNAL
SUNDAY, MAY 1, 1898

PROMENADE CONCERTS.

The 13th season of the Music Hall promenade concerts will begin Monday evening, May 9. It is worthy of note that the impression always prevails among the public, when the first announcement is made of these concerts, that the opening date is earlier than usual, when, as a matter of fact, the concerts have begun on the corresponding date for the past four years. Everything will be conducted on the same general basis as in past seasons. There will be the usual reserved tables on the floor and in the balcony for the convenience of those who wish to secure their seats in advance, with an equal number of tables outside the enclosures "first come, first served" to the holders of 25-cent admission tickets. An additional charge of 25 cents each will be made for reserved seats, either at the tables or in the side balconies. [illegible] striking novelties in the way of decorations will be used.

Mr. Max Zach, for the past two years conductor of these concerts, will again lead the orchestra of 50 musicians from the ranks of the Boston Symphony Orchestra. In recognition of the prevailing spirit of the times, due consideration will be given our national airs. Throughout the season the usual special nights, request programmes, Harvard Night, Graduates' Night, at about the time of Commencement at Harvard University, and other features will prevail.

Conductor Zach has already [illegible] the programmes of the [illegible] to cater to all tastes [illegible] in the selection of [illegible] favorites [illegible] gratifying feature of these concerts [illegible]

The entire second balcony, as usual, will be open to the holders of admission tickets.

No better brief description of these concerts has yet come to light than the following excerpt [illegible] some five years ago. "The [illegible] like the Symphonies, are absolutely [illegible] in a way. Boston loves them. They are democratic. [illegible]"

As for the past three seasons the business management will be under the direction of Assistant Manager F. R. Comee.

The sale of tickets will open at Music Hall on Monday, May 2, at 9 o'clock.

SUNDAY GLOBE
MAY 1, 1898

Promenade Concerts.

For 12 seasons [illegible]

[illegible] the Boston Symphony orchestra will be [illegible] and Mr. Max Zach, who for the past two seasons has made many friends, will again lead the orchestra of 50 musicians from the ranks of the same organization. Due consideration of the prevailing spirit of the times will be [illegible] national airs. The usual special nights and all the attractive features of past seasons will be repeated. As for the past three seasons, the business management will be under the direction of Assistant Manager F. R. Comee. The sale of tickets will open at Music Hall tomorrow morning at 9 o'clock.

THE BOSTON TIMES
(ESTABLISHED 1864.)
EVERY SUNDAY,
At 20 HAWLEY STREET.

Music

THE OPENING of the "Pop" concerts in Music hall tomorrow night, to continue every night for the next two months' is a jolly prospect for music loving Bostonians. Max Zach will be the conductor, and the musicians will be from the ranks of the Boston Symphony orchestra. Mr. F. R. Comee, assistant manager of Music hall, is the manager of these thoroughly Bostonese entertainments, which is an assurance of their being as popular and of as great musical worth as heretofore. That's all we want. Mr. Comee has hit on the ideal musical entertainment for the unoccupied evenings between seasons, and if he keeps them just as they have been, it is all we want. There will be request night programmes at intervals and special programmes to mark particular events from time to time. The programme arranged for tomorrow night is:

American March (First time.)	Ganne
Overture, "Domino Noir"	Auber
Waltz, "Harlequin's Voyage"	Zach
Selection, "Madame Angot"	Lecocq
Ballet Music from "The Queen of Sheba"	Goldmark
Two entr'actes from "Carmen"	Bizet
The audience is respectfully requested to preserve silence during the performance of this number.	
Waltz, "Kaiser"	Strauss
Introduction to Act I., "Lohengrin"	Wagner
Potpourri, "Offenbachiana"	Conradi
Mazourka, "La Mousme"	Ganne
American Fantasy	Bendix
March, "Stars and Stripes Forever"	Sousa

MAX ZACH, Conductor of the "Pop" Concerts, Opening at Music Hall Tomorrow Night.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

DEWEY CHEERED.

His Name in Electric Lights at the Old Pop Opening.

As Conductor Zach stepped to the front last evening, facing a large and fashionable audience, in Music Hall, the name of "Dewey," done in electric lights, was lowered over the heads of the orchestra amid loud and prolonged applause. While all remained standing the orchestra played the "Star Spangled Banner," many taking up the refrain in song. The spirit of the hour was thus shown in opening the series of Pop concerts, to be continued several weeks, with incidental patriotic features nightly.

During the evening a bulletin was shown announcing the passage by Congress of an act creating another rear admiralship for Dewey's benefit.

A programme of unusual excellence was presented by the orchestra (composed of Symphony men), and many encore numbers were given. It opened with the American march and ended with "Stars and Stripes Forever."

Among the prominent society folks and well-known persons in attendance were Mr. and Mrs. John L. Gardner and party, Mr. and Colonel Gordon Dexter, Mrs. J. Montgomery Sears, Mr. and Mrs. Frank Seabury, Mr. and Mrs. Henry L. Higginson, Mr. Henry Higginson, Jr., and his fiancee, Miss Rosamond Tudor, Mr. and Mrs. Eben Jordan, Mr. and Mrs. Apthorp, Miss C. Mabel Beaman, Mr. and Mrs. Charles Dennee, Mr. T. Clarence Hollander and party, Mrs. F. R. Comee, Miss Gertrude Edmands, Mr. Arthur Gilmore, Mrs. Phinehas Adams, Mr. and Mrs. R. A. Barnet, Mr. Walter Hawkins and party, Mrs. Robbins and Miss Anna Robbins, Miss Helen Fogler, Mrs. Philip Hale, the Hon. and Mrs. Joshua Holden and large party, Mr. H. Peabody Flagg, Mr. and Mrs. S. H. Bennett, Mr. and Mrs. Fiske Warren, Mr. and Mrs. R. B. Metcalf, Commissioner and Mrs. Clark, Mr. T. Dennie Boardman, Mr. George Sedgwick, Captain and Mrs. W. H. Alline, Mrs. T. O. Rogers, Mrs. Flora Potter, the Misses Hecht, Mr. J. C. Abbott, Mr. Wallace Goodrich, Dr. William Galloupe, Mr. and Mrs. James Houston, Mr. Ernest Houston, Mr. W. P. Blake, Mr. Lipsiger, Mr. Frank and party, Miss Clara Ticknor, Dr. Harry O'Brien, Mr. E. Rollins Morse, Mrs. Franz Zerrahn, Mr. and Mrs. Arthur Robinson, Mr. Arthur Peck, Miss Norcross and Mr. John Thompson.

Last evening Boston's mild dissipation, the Pop concerts, opened in Music Hall. The only unusual circumstance associated with the event was the wild enthusiasm at every patriotic air. Well, it's a good thing to have this sentiment aroused, especially in Boston, where it is none too apparent.

* * *

Boston Journal.
SUNDAY, MAY 15, 1898.

SUMMER PROMENADES.

The first week of the regular season of "pop concerts" ended with the performance at Music Hall last night before a very large audience. The attendance during the week has been all that the management could desire. The orchestra is composed of good material and is directed by Mr. Max Zach, whose fine musicianly qualities, thorough knowledge of his public, excellent taste in arranging programs and careful preparation, produce performances which may be accepted as models for popular concerts. The program for tomorrow (Monday) evening is as follows:

March, "Merry Soldiers."............Sabathil
(First time.)
Overture, "Zampa"....................Herold
Waltz, "Morgenblatter"................Strauss
Potpourri of Meyerbeer's operas....Schreiner
(First time.)
Ballet music from "Faust"...........Gounod
Babbie Waltzes from "The Little Minister,"................................ Fuerst
(First time.)
a. Berceuse................................Johns
b. Serenata........................Moszkowski
Rhapsody in C..............................Liszt
Overture, "Freischutz"....................Weber
Narcissus ....Nevin
Ride of the Hussars....................Spindler
Tabasco March........................Chadwick

THE BOSTON COMMERCIAL.
Published Every Saturday Evening.

Music Hall Promenade Concerts.

The first week of the 13th season of the concerts at Music Hall closes tonight. There have been large and very enthusiastic audiences present at each concert, and the management may well feel proud of such an auspicious opening of the season. The programmes have all been well selected, and the orchestra, under the skillful leadership of Mr. Max Zach, have shown that they have been well drilled, their work receiving generous and appreciative applause. The decorations of the hall this year are exceedingly bright and effective and the service at the tables is of the best.

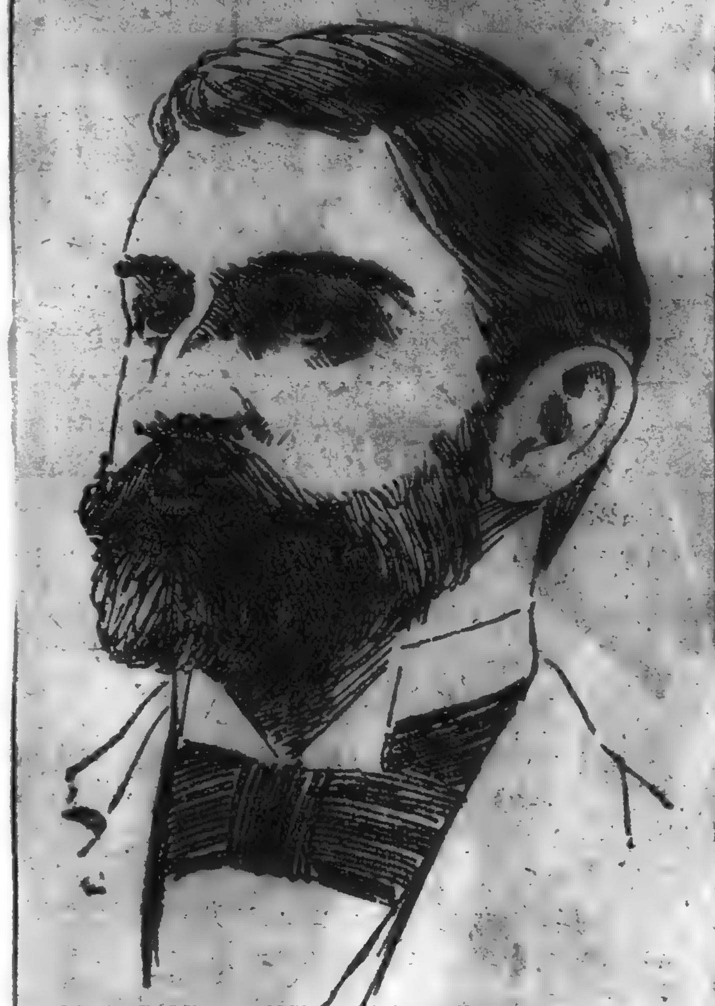
"This Country, with its Institutions, Belongs to the People who Inhabit it."
BOSTON EVENING RECORD.

"POP" CONCERTS.

Open With a Timely Display of Patriotism.

With the closing of the Symphony concerts "the pop concerts" have begun—begun with the added brilliancy and enthusiasm lent by stirring times and the temper of a public under the strain of suspense and glad to cheer and shout and sing with the frailest excuse.

Music Hall, tastefully decorted, was well filled long before Max Zach, the popular conductor of last year's concerts, mounted the stand and gave a preparatory rap on his music stand.


MAX ZACH.

Mr. Comee had prepared a little surprise, and its reception left no doubt of its success. The first number on the programme was a lively march, but it was the opening bars of the Star Spangled Banner that brought the audience to its feet and evoked a long, wild cheer. Just at the right instant an electric sign bearing the name "Dewey," lowered from the flies, was the signal for a renewed burst of cheering and hand-clapping. Everyone remained standing while the national air was being played.

At the first intermission a bulletin, to the effect that the gallant commodore had been made a rear admiral, was put out, and for a third time the cheering set the draperies overhead all of a flutter.

And so it was throughout the concert. The next to the last number, a medley of essentially American airs, brought a fresh burst of enthusiasm each time there was a change of tune. "My Maryland" and "Dixie" shared honors with "Yankee Doodle" and the distinctively northern songs. Sousa's stirring march, "Stars and Stripes Forever" was a fitting finale for an eminently patriotic programme.

Barring the enthusiasm noted and the prevalance of the Stars and Stripes, the concert was much like those which Bostonians have attended every summer for the past 13 years. It was all the same—the little tables and palm-leaf fans; the hurrying waiters and pretty women in spring finery; the beer and smoke; the quiet tete-a-tetes and the nodding to passing friends—all the same, and yet no less pleasing or welcome on that account.

Society was well represented by the Myopia set, the Cadets and their cousins and their aunts, Harvard College, the Gardners, the Apthorps, the Peabodies and those less susceptible to accurate classification.

Last evening was the opening night of the 13th season. The concerts are under the direction of their old manager, Mr. Comee, who has done so much to make them enjoyable. The hall is elaborately decorated with streamers of nile green radiating from an American flag placed parallel to the ceiling, an elaborate stage setting with real Cochituate water falls and a pastoral hanging above the rest balcony.

SATURDAY, MAY 21, 1898.

Music Hall Concerts.

The "Pop" concerts close another successful week at Music Hall tonight. Every evening the tables and balconies are filled with interested listeners, who give Conductor Zach and his excellent orchestra generous applause, all the programmes being made up of popular selections. At this season of the year there cannot be found a more enjoyable place to pass an evening than at Music Hall, a fact which many have already found out, and which many more should take advantage of in the weeks to come.

Boston Journal.
TUESDAY, MAY 10, 1898.

POP CONCERTS.

Opening of the 13th Season With Mr. Comee as Manager and Mr. Zach as Conductor.

The 13th season of the Promenade Concerts, popularly and properly known as "Pops," (because the audience does not promenade and the sound of popping of corks is borne upon the night air) opened last night in Music Hall. Mr. Comee is the manager and Mr. Max Zach is the conductor. The hall was crowded. The program was as follows:

American March..............................Ganne
(First time.)
Overture, "Domino Noir"..................Auber
Waltz, "Harlequin's Voyage"...............Zach
Selection, "Madame Angot"...............Lecocq
Ballet music from "The Queen of Sheba"
Goldmark
Solo 'cello, Mr. E. Loeffler.
Two entr'actes from "Carmen"............Bizet
Waltz, "Kaiser".........................Strauss
Introduction to Act I., "Lohengrin....Wagner
Potpourri, "Offenbachiana"..............Conradi
Mazourka, "La Mousme"..................Ganne
American fantasy..........................Bendix
March, "Stars and Stripes Forever"....Sousa

A year ago I took the Intelligent Foreigner to the first of the Pop concerts, and he practically wrote the article for the Journal, for I put into print his impressions. Yesterday afternoon I invited him to accompany me, but he declined, and his manner was brusque to the point of rudeness. "No," he said, "once is enough. I see it all—the same people—men in evening dress that seems incongruous—people within the pen trying to be jolly, and people without the pen trying to look as though they could have been within the discriminating railing—everybody watching his or her neighbor—all of them self-conscious—a sad endeavor to be Bohemian. I prefer to read the evening papers and note the contradiction of news published at morning."

I fear that the weather, which has been tetric and discouraging, has affected the internal machinery of our estimable friend. He surely would have enjoyed himself last night. There were pretty women and there were brave men. All of them applauded the electric name of Dewey, and when the "Star-Spangled Banner" was played at the beginning of the concert the men were apparently anxious for a speedy draft.

The hall was decorated and embellished with running vines and a real waterfall and a huge flag, and at the rear of the hall was a landscape that afforded pleasant guessing. Was it a scene in the White Mountains, or the Holyoke-Tom range, as seen from Mt. Warner, or the harbor of Manila?

Mr. Zach had prepared an interesting, well-contrasted program, and he led gracefully and intelligently. His own waltz was encored, as were the waltz by Strauss and the second entr'acte from "Carmen," and the ballet music by Goldmark (in which Mr. Loeffler played sympathetically the Bee dance), and no doubt the patriotic music at the end, for I left after the mad merriment of Offenbach.

And the audience is more and more accustomed to the intimate relation between beer and music. There is no doubt that it enjoyed itself thoroughly and honestly. The Intelligent Foreignor himself would have testified to the improvement. And possibly the night may come when beer will be 5 cents a glass at these concerts, which run too quickly to their end.

The program this evening will be as follows:

March from "The Serenade".........Herbert
Overture, "Mignon"....................Thomas
Waltz, "Meerleuchten"..................Ziehrer
Selection, "Trovatore"......................Verdi
Waltz and Pizzicato from "Sylvia"..Delibes
Sailors' Chorus from "The Flying Dutchman"..............................Wagner
Gavotte for String Orchestra..............Bach
Invitation to Dance........................Weber
Overture, "Pique Dame"................Suppé
Waltz, "Landeskinder"..................Strauss
(First time.)
Polka, "Tic-Tac"..............................Strobl
March, "Under the Double Eagle"....Wagner

Philip Hale.

Boston Journal.
SUNDAY, MAY 22, 1898.

MUSIC HALL PROMENADES.

Every available seat and standing room was at a premium at the Music Hall Promenade Concert last evening. Music lovers have much to interest them at these popular concerts, now under full way. The music is all of a first-class, popular order, and rendered by an efficient orchestra, under the direction of Mr. Max Zach. Patrons are reminded that there will be no concert on Thursday evening next, owing to a long-standing engagement of the hall. With this exception, the concerts will continue every week-day evening until July 1. The following program has been selected by Conductor Zach for tomorrow (Monday) evening:

March, "King Cotton"....................Sousa
Overture, "Le Pre aux Clercs"........Herold
Waltz, "Artist's Life"...................Strauss
Selection, "Carmen".........................Bizet
Baritone solo, Prologue from "Pagliacci"
Leoncavallo
Mr. Placido Fiumara.
March from Symphony, "Leonore"......Raff
Overture, "Pique Dame"..................Suppe
Valse Caprice.........................Rubinstein
Andante for string orchestra..Tschaikowsky
Waltz, "Pomone"....................Waldteufel
Polka Mazourka, "Unparteische Kritik"
[illegible]
Persian March..............................[illegible]

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

THE POP CONCERTS.

With the coming of warmer weather the attendance at the promenade concerts at Music Hall has grown in numbers until every evening finds the auditorium well filled with a brilliant and enthusiastic audience. Conductor Zach shows excellent judgment in the selection of music precisely suited to the tastes of his listeners, and from the beginning has shown a marked recognition of the spirit of the times by introducing national music at various intervals through the programme.

It seems a glorious thing to see the entire audience rise to its feet whenever the orchestra plays any of our patriotic music, a custom which for years has prevailed in England, and which should obtain in this country, as it now bids fair to do. It is not an infrequent thing for the entire house to join in singing, and singing well, either "America" or the "Star Spangled Banner."

Friday evening was decidedly enlivened, first by the presence of a party of students from each of the three institutions, Harvard, Yale and Technology, who exchanged courtesies by complimentary cheering each of the other. About [illegible] o'clock the entrance of a party of ten American sailors was made the occasion of a tremendous ovation in the shape of cheers and applause.

Next Monday evening the programme will be varied by a baritone solo, the prologue from "Pagliacci," sung by Mr. Placido Fiumara, a member of the orchestra and a pupil of Campanari. The first Saturday night of the season broke the record for attendance in the past five years.

The orchestra cannot be surpassed in this country, and possibly not in Europe; the admission fee is very reasonable; the very best social element in Boston is represented every night, and everything points to a season as successful as any in the history of these concerts. Patrons are reminded that there will be no concert on Thursday evening next. With this exception the concerts will continue every week day evening until about July 4.

Boston Daily Globe.
TUESDAY, MAY 10, 1898.

FIRST OF THE "POPS."

Music Hall Promenade Concert Season Opens—Conductor Max Zach Led Off With "The Star Spangled Banner."

The season of Music hall promenade concerts opened last evening, under the same auspicious circumstances which alone seem to belong to this thoroughly local institution. It was the same large, enthusiastic audience, the same old "pop" concert, delightfully mellowed perhaps with years, with just this exception. It opened and closed with a patriotic demonstration that has not been a feature of previous affairs, but the public rose to this occasion.

Just as conductor Max Zach took his place upon the director's stand the lights were dimmed, and over the stage was emblazoned this word, "Dewey." The illuminated name thrilled the audience, who arose from their places at the tables and cheered lustily, while Mr Zach waved his baton and the 50 instruments joined in "The Star Spangled Banner." The entire audience remained standing while the air was being played, and as the last chords died away tumultuous applause and cheering demanded a repetition of this national song. Again the orchestra played, and once more the house stood during the rendition.

This over, the house was ready to listen to the well-poised program that the conductor had arranged.

Music hall is a place which it is extremely difficult to beautify, but the dark interior was lightened by the plentiful use of light streamers and festoons of evergreen. A mammoth American flag was caught at each corner from the ceiling in the center of the hall, while scores of pale green streamers stretched from the national banner to the walls. A mountain landscape setting was used for the stage, and the scenic brook through the canvas valley terminated in a tumbling stream of running water.

Faces familiar at this annual event were there last evening, and Mr and Mrs John L. Gardner and a party occupied their customary table. Mr Ellerton P. Whitney, Mr Zerrahn, Mr John T. Linzee of Milton and several friends were seated nearby, while Mr T. Dennie Boardman and a party were in the audience.

Hardly a number was permitted to pass without an encore, and Mr Zach was obliging and responded graciously with a repetition in each instance. The program was:

American march.............................Ganne
Overture, Domino Noir......................Auber
Waltz, Harlequin's Voyage..................Zach
Selection, Mme Angot.....................Lecocq
Ballet music from The Queen of Sheba
Goldmark
Two entr'actes from Carmen...............Bizet
Waltz, Kaiser..............................Strauss
Introduction to Act I, Lohengrin.........Wagner
Potpourri, Offenbachiana................Conradi
Mazurka, La Mousme.......................Ganne
American fantasy.........................Bendix
March, Stars and Stripes Forever.........Sousa

Sousa's closing march brought out as much cheering and hurrahs for the flag as did the equally pertinent opening number and as the closing chords were played men and women stood up cheering until the conductor waved his baton in obedience to the demand for an encore.

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DEWEY CHEERED.

His Name in Electric Lights at the Old Pop Opening.

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During the evening a bulletin was shown announcing the passage by Congress of an act creating another rear admiralship for Dewey's benefit.

A programme of unusual excellence was presented by the orchestra (composed of Symphony men), and many encore numbers were given. It opened with the American march and ended with "Stars and Stripes Forever."

Among the prominent society folks and well-known persons in attendance were Mr. and Mrs. John L. Gardner and party, Mr. and Colonel Gordon Dexter, Mrs. J. Montgomery Sears, Mr. and Mrs. Frank Seabury, Mr. and Mrs. Henry L. Higginson, Mr. Henry Higginson, Jr., and his fiancee, Miss Rosamond Tudor, Mr. and Mrs. Eben Jordan, Mr. and Mrs. Apthorp, Miss C. Mabel Beaman, Mr. and Mrs. Charles Dennee, Mr. T. Clarence Hollander and party, Mrs. F. R. Comee, Miss Gertrude Edmands, Mr. Arthur Gilmore, Mrs. Phinehas Adams, Mr. and Mrs. R. A. Barnet, Mr. Walter Hawkins and party, Mrs. Robbins and Miss Anna Robbins, Miss Helen Fogler, Mrs. Philip Hale, the Hon. and Mrs. Joshua Holden and large party, Mr. H. Peabody Flagg, Mr. and Mrs. S. H. Bennett, Mr. and Mrs. Fiske Warren, Mr. and Mrs. R. B. Metcalf, Commissioner and Mrs. Clark, Mr. T. Dennie Boardman, Mr. George Sedgwick, Captain and Mrs. W. H. Alline, Mrs. T. O. Rogers, Mrs. Flora Potter, the Misses Hecht, Mr. J. C. Abbott, Mr. Wallace Goodrich, Dr. William Galloupe, Mr. and Mrs. James Houston, Mr. Ernest Houston, Mr. W. P. Blake, Mr. Lipsiger, Mr. Frank and party, Miss Clara Ticknor, Dr. Harry O'Brien, Mr. E. Rollins Morse, Mrs. Franz Zerrahn, Mr. and Mrs. Arthur Robinson, Mr. Arthur Peck, Miss Norcross and Mr. John Thompson.

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Waltz, "Morgenblatter"	Strauss
Potpourri of Meyerbeer's operas (First time.)	Schreiner
Ballet music from "Faust"	Gounod
Babbie Waltzes from "The Little Minister," (First time.)	Fuerst
a. Berceuse	Johns
b. Serenata	Moszkowski
Rhapsody in C	Liszt
Overture, "Freischutz"	Weber
Narcissus	Nevin
Ride of the Hussars	Spindler
Tabasco March	Chadwick

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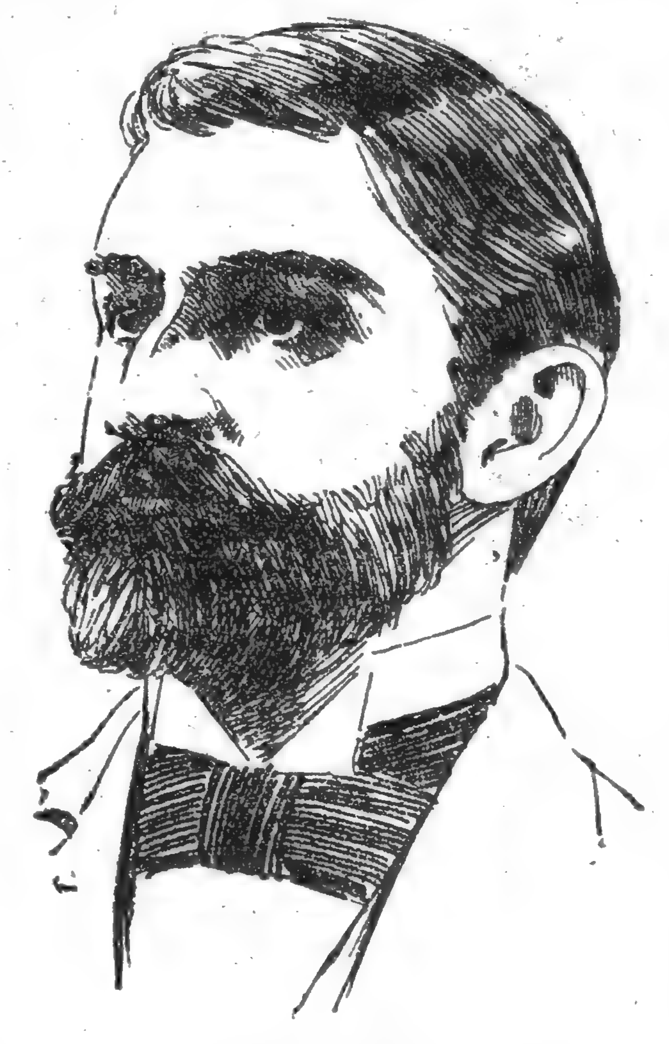

MAX ZACH.

At the first intermission a bulletin, to the effect that the gallant commodore had been made a rear admiral, was put out, and for a third time the cheering set the draperies overhead all of a flutter.

And so it was throughout the concert. The next to the last number, a medley of essentially American airs, brought a fresh burst of enthusiasm each time there was a change of tune. "My Maryland" and "Dixie" shared honors with "Yankee Doodle" and the distinctively northern songs. Sousa's stirring march, "Stars and Stripes Forever" was a fitting finale for an eminently patriotic programme.

Barring the enthusiasm noted and the prevalance of the Stars and Stripes, the concert was much like those which Bostonians have attended every summer for the past 13 years. It was all the same—the little tables and palm-leaf fans; the hurrying waiters and pretty women in spring finery; the beer and smoke; the quiet tete-a-tetes and the nodding to passing friends—all the same, and yet no less pleasing or welcome on that account.

Society was well represented by the Myopia set, the Cadets and their cousins and their aunts, Harvard College, the Gardners, the Apthorps, the Peabodies and those less susceptible to accurate classification.

Last evening was the opening night of the 13th season. The concerts are under the direction of their old manager, Mr. Comee, who has done so much to make them enjoyable. The hall is elaborately decorated with streamers of nile green radiating from an American flag placed parallel to the ceiling, an elaborate stage setting with real Cochituate water falls and a pastoral hanging above the rest balcony.

SATURDAY, MAY 21, 1898.

Music Hall Concerts.

The "Pop" concerts close another successful week at Music Hall tonight. Every evening the tables and balconies are filled with interested listeners, who give Conductor Zach and his excellent orchestra generous applause, all the programmes being made up of popular selections. At this season of the year there cannot be found a more enjoyable place to pass an evening than at Music Hall, a fact which many have already found out, and which many more should take advantage of in the weeks to come.

Boston Journal.

TUESDAY, MAY 10, 1898.

POP CONCERTS.

Opening of the 13th Season With Mr. Comee as Manager and Mr. Zach as Conductor.

The 13th season of the Promenade Concerts, popularly and properly known as "Pops," (because the audience does not promenade and the sound of popping of corks is borne upon the night air) opened last night in Music Hall. Mr. Comee is the manager and Mr. Max Zach is the conductor. The hall was crowded. The program was as follows:

American March (First time.)	Ganne
Overture, "Domino Noir"	Auber
Waltz, "Harlequin's Voyage"	Zach
Selection, "Madame Angot"	Lecocq
Ballet music from "The Queen of Sheba" (Solo 'cello, Mr. E. Loeffler.)	Goldmark
Two entr'actes from "Carmen"	Bizet
Waltz, "Kaiser"	Strauss
Introduction to Act I., "Lohengrin	Wagner
Potpourri, "Offenbachiana"	Conradi
Mazourka, "La Mousine"	Ganne
American fantasy	Bendix
March, "Stars and Stripes Forever"	Sousa

A year ago I took the Intelligent Foreigner to the first of the Pop concerts, and he practically wrote the article for the Journal, for I put into print his impressions. Yesterday afternoon I invited him to accompany me, but he declined, and his manner was brusque to the point of rudeness. "No," he said, "once is enough. I see it all—the same people—men in evening dress that seems incongruous—people within the pen trying to be jolly, and people without the pen trying to look as though they could have been within the discriminating railing—everybody watching his or her neighbor—all of them self-conscious—a sad endeavor to be Bohemian. I prefer to read the evening papers and note the contradiction of news published at morning."

I fear that the weather, which has been tetric and discouraging, has affected the internal machinery of our estimable friend. He surely would have enjoyed himself last night. There were pretty women and there were brave men. All of them applauded the electric name of Dewey, and when the "Star-Spangled Banner" was played at the beginning of the concert the men were apparently anxious for a speedy draft.

The hall was decorated and embellished with running vines and a real waterfall and a huge flag, and at the rear of the hall was a landscape that afforded pleasant guessing. Was it a scene in the White Mountains, or the Holyoke-Tom range, as seen from Mt. Warner, or the harbor of Manila?

Mr. Zach had prepared an interesting, well-contrasted program, and he led gracefully and intelligently. His own waltz was encored, as were the waltz by Strauss and the second entr'acte from "Carmen," and the ballet music by Goldmark (in which Mr. Loeffler played sympathetically the Bee dance), and no doubt the patriotic music at the end, for I left after the mad merriment of Offenbach.

And the audience is more and more accustomed to the intimate relation between beer and music. There is no doubt that it enjoyed itself thoroughly and honestly. The Intelligent Foreigner himself would have testified to the improvement. And possibly the night may come when beer will be 5 cents a glass at these concerts, which run too quickly to their end.

The program this evening will be as follows:

March from "The Serenade"	Herbert
Overture, "Mignon"	Thomas
Waltz, "Meerleuchten"	Ziehrer
Selection, "Trovatore"	Verdi
Waltz and Pizzicato from "Sylvia"	Delibes
Sailors' Chorus from "The Flying Dutchman"	Wagner
Gavotte for String Orchestra	Bach
Invitation to Dance	Weber
Overture, "Pique Dame"	Suppé
Waltz, "Landeskinder" (First time.)	Strauss
Polka, "Tic-Tac"	Strobl
March, "Under the Double Eagle"	Wagner

Philip Hale.

Boston Journal.

SUNDAY, MAY 22, 1898.

MUSIC HALL PROMENADES.

Every available seat and standing room was at a premium at the Music Hall Promenade Concert last evening. Music lovers have much to interest them at these popular concerts, now under full way. The music is all of a first-class, popular order, and rendered by an efficient orchestra, under the direction of Mr. Max Zach. Patrons are reminded that there will be no concert on Thursday evening next, owing to a long-standing engagement of the hall. With this exception, the concerts will continue every week-day evening until July 1. The following program has been selected by Conductor Zach for tomorrow (Monday) evening:

March, "King Cotton"	Sousa
Overture, "Le Pre aux Clercs"	Herold
Waltz, "Artist's Life"	Strauss
Selection, "Carmen"	Bizet
Baritone solo, Prologue from "Pagliacci" (Mr. Placido Fiumara.)	Leoncavallo
March from Symphony, "Leonore"	Raff
Overture, "Pique Dame"	Suppe
Valse Caprice	Rubinstein
Andante for string orchestra	Tschaikowsky
Waltz, "Pomone"	Waldteufel
Polka Mazourka, "Unparteische Kritik"	Strauss
Persian March	Strauss

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

THE POP CONCERTS.

With the coming of warmer weather the attendance at the promenade concerts at Music Hall has grown in numbers until every evening finds the auditorium well filled with a brilliant and enthusiastic audience. Conductor Zach shows excellent judgment in the selection of music precisely suited to the tastes of his listeners, and from the beginning has shown a marked recognition of the spirit of the times by introducing national music at various intervals through the programme.

It seems a glorious thing to see the entire audience rise to its feet whenever the orchestra plays any of our patriotic music, a custom which for years has prevailed in England, and which should obtain in this country, as it now bids fair to do. It is not an infrequent thing for the entire house to join in singing, and singing well, either "America" or the "Star Spangled Banner."

Friday evening was decidedly enlivened, first by the presence of a party of students from each of the three institutions, Harvard, Yale and Technology, who exchanged courtesies by complimentary cheering each of the other. About 9 o'clock the entrance of a party of ten American sailors was made the occasion of a tremendous ovation in the shape of cheers and applause.

Next Monday evening the programme will be varied by a baritone solo, the prologue from "Pagliacci," sung by Mr. Placido Fiumara, a member of the orchestra and a pupil of Campanari. The first Saturday night of the season broke the record for attendance in the past five years.

The orchestra cannot be surpassed in this country, and possibly not in Europe; the admission fee is very reasonable; the very best social element in Boston is represented every night, and everything points to a season as successful as any in the history of these concerts. Patrons are reminded that there will be no concert on Thursday evening next. With this exception the concerts will continue every week day evening until about July 4.

Boston Daily Globe.

TUESDAY, MAY 10, 1898.

FIRST OF THE "POPS."

Music Hall Promenade Concert Season Opens—Conductor Max Zach Led Off With "The Star Spangled Banner."

The season of Music hall promenade concerts opened last evening, under the same auspicious circumstances which alone seem to belong to this thoroughly local institution. It was the same large, enthusiastic audience, the same old "pop" concert, delightfully mellowed perhaps with years, with just this exception. It opened and closed with a patriotic demonstration that has not been a feature of previous affairs, but the public rose to this occasion.

Just as conductor Max Zach took his place upon the director's stand the lights were dimmed, and over the stage was emblazoned this word, "Dewey." The illuminated name thrilled the audience, who arose from their places at the tables and cheered lustily, while Mr Zach waved his baton and the 50 instruments joined in "The Star Spangled Banner." The entire audience remained standing while the air was being played, and as the last chords died away tumultuous applause and cheering demanded a repetition of this national song. Again the orchestra played, and once more the house stood during the rendition.

This over, the house was ready to listen to the well-poised program that the conductor had arranged.

Music hall is a place which it is extremely difficult to beautify, but the dark interior was lightened by the plentiful use of light streamers and festoons of evergreen. A mammoth American flag was caught at each corner from the ceiling in the center of the hall, while scores of pale green streamers stretched from the national banner to the walls. A mountain landscape setting was used for the stage, and the scenic brook through the canvas valley terminated in a tumbling stream of running water.

Faces familiar at this annual event were there last evening, and Mr and Mrs John L. Gardner and a party occupied their customary table. Mr Ellerton P. Whitney, Mr Zerrahn, Mr John T. Linzee of Milton and several friends were seated nearby, while Mr T. Dennie Boardman and a party were in the audience.

Hardly a number was permitted to pass without an encore, and Mr Zach was obliging and responded graciously with a repetition in each instance. The program was:

American march	Ganne
Overture, Domino Noir	Auber
Waltz, Harlequin's Voyage	Zach
Selection, Mme Angot	Lecocq
Ballet music from The Queen of Sheba	Goldmark
Two entr'actes from Carmen	Bizet
Waltz, Kaiser	Strauss
Introduction to Act I, Lohengrin	Wagner
Potpourri, Offenbachiana	Conradi
Mazurka, La Mousme	Ganne
American fantasy	Bendix
March, Stars and Stripes Forever	Sousa

Sousa's closing march brought out as much cheering and hurrahs for the flag as did the equally pertinent opening number and as the closing chords were played men and women stood up cheering until the conductor waved his baton in obedience to the demand for an encore.

BOSTON POST.
The Representative Democratic Paper
OF NEW ENGLAND.

MUSIC HALL PROMENADES.

The regular season of summer promenade concerts in Music Hall will open tomorrow (Monday) evening. Mr. Max Zach will again be the conductor, and the same general arrangements as in past seasons will be in force.

The programme for the first night is as follows:

American march (first time), Ganne; overture, "Domino Noir," Auber; waltz, "Harlequin's Voyage," Zach; selection, "Madame Angot," Lecocq; ballet music from "The Queen of Sheba," Goldmark; solo violoncello, Mr. E. Loeffler; two entr'actes from "Carmen," Bizet. The audience is respectfully requested to preserve silence during the performance of this number. Waltz, "Kaiser," Strauss; introduction to Act I., "Lohengrin," Wagner; potpourri, "Offenbachiana," Conradi; mazourka, "La Mousme," Ganne; American fantasy, Bendix; march, "Stars and Stripes Forever," Sousa.

Boston Sunday Globe.
SUNDAY, MAY 22, 1898.

Music Hall Promenades.

The popularity of the promenade concerts at Music hall continues, and Max Zach's admirable orchestra is, as usual, an important factor in furnishing amusement for thousands of music lovers. The program for tomorrow evening has been arranged as follows:

March, King Cotton	Sousa
Overture, Le Pre aux Clercs	Herold
Waltz, Artist's Life	Strauss
Selection, Carmen	Bizet
Baritone solo, prologue from Pagliacci,	Leoncavallo
Mr Placido Fiumara.	
March from symphony, Leonore	Raff
Overture, Pique Dame	Suppe
Valse caprice	Rubinstein
Andante for string orchestra	Tschaikowsky
Waltz, Pomone	Waldteufel
Polka mazourka, Unparteische Kritik	Strauss
Persian march	Strauss

Boston Sunday Globe.
FORTY-FOUR PAGES.
SUNDAY, MAY 8, 1898.

Summer Promenade Concerts.

There is every indication of a large and brilliant audience at the opening of the Music hall promenade concerts tomorrow evening. These concerts are unlike any other entertainment given in Boston during the year. A peculiar feature is the fact that they are enjoyed by hundreds of people who do not care for classical concerts, and who perhaps could not be induced to attend even one symphony concert.

Mr Max Zach will again be the conductor, which is a guarantee that the program will be all that the patrons could ask. The same general arrangements as in past will be in force. The program for the first concert is as follows:

American March	Ganne
Overture, Domino Noir	Auber
Waltz, Harlequin's Voyage	Zach
Selection, Madame Angot	Lecocq
Ballet music from The Queen of Sheba	Goldmark
Solo violoncello, Mr E. Loeffler.	
Two entr' actes from Carmen	Bizet
Waltz, Kaiser	Strauss
Introduction to act I, Lohengrin	Wagner
Potpourri, Offenbachiana	Conradi
Mazourka, La Mousme	Ganne
American Fantasy	Bendix
March, Stars and Stripes Forever	Sousa

——The Music hall promenade concerts will open tomorrow evening. As has been the custom for several seasons past, the conductor will again be selected from the ranks of the Boston symphony orchestra, and the announcement will be received with pleasure that Mr Max Zach, who for the past three seasons has won many friends, will again conduct. Mr Zach has shown a very commendable intention to gratify all tastes, as evidenced by the earlier programs already in preparation. The business management will be under the direction of assistant manager F. R. Comee.

The Beacon.
BOSTON, SATURDAY, MAY 14, 1898.

THE "POP" CONCERTS.

Monday evening the thirteenth season of the Music Hall promenade concerts opened with great éclat. These entertainments have steadily grown in popularity, and are now looked upon with almost as much interest as attaches to the Symphony concerts themselves. The light music they provide is heartily welcomed after a season devoted so largely to music of a wholly serious character, and the attendance at the first week's performances is sufficient indication that the favor with which these entertainments have met in the past is to be continued without abatement. Mr. F. R. Comee again manages the concerts, and the orchestra of 50 is under the direction of Mr. Max Zach, who has so ably directed during the past two seasons. There is the same general arrangement of reserved seats at tables for those who desire to be served with refreshments; also reserved seats in the balcony for others who go to enjoy the music and to catch a glimpse of Boston bohemianism.

Boston Courier.
SUNDAY MORNING, MAY 15, 1898.

MUSIC.

THE PROMENADES, ETC.

The new season of the Promenade Concerts at Music Hall has begun more auspiciously than ever under the direction of Mr. F. R. Comee, who has evolved some capital ideas for the decoration of the room and has succeeded in "going far with little." For the general conditions are such that not much space can be allowed for ornament, when about every inch is needed for the placing of the musicians and the audience. The title "Promenades" has gradually developed into a massive joke; for the ever-increasing demand for seats and tables has so restricted the aisles and passages that one needs to be almost as supple and sinuous as a snake and as insinuating as a bunko-steerer to get to his chair unbruising and unbruised, after the business of the evening has begun and the bulk of the crowd has established itself. So Mr. Comee has left the audience to do the decoration of the floor and balconies—and what with the extraordinary hats of the season, the irrelevant specimens of evening dress, the fair women and brave men, the lucent glasses of beer and the prim paleness of the lemonade, those parts of the room are all right. But he has caused a pleasant stretch of summer landscape to be hung before Apollo's niche and has had the stage mounted with an agreeably restful out-of-door set, the imaginary waterfall in whose back-cloth vista looks rather painty and make-believe-y in contrast to the miniature cascades of real trickling Cochituate which flank it.

The music—to which people pay more attention than a chance visitor might think—is first-rate, of course. How could it be else with a full band of fifty Symphony men, and with Mr. Zach to arrange and conduct the programmes? The disposition of each of the three hour' sections is about the same as heretofore, each including one solid, serious number, along with an operatic pot-pouri and a march, a ballabile or an overture. The usual variety of mild nourishments and inoffensive liquids is to be had, quickly and politely served and at the standard satisfactory prices. If one could only keep these evenings on all through the summer and in some accommodating place!

——Boston has rarely witnessed a more brilliant and enthusiastic audience than that which assembled in Music Hall Monday night to enjoy the first promenade concert of the season. For weeks in advance every table was engaged, and even the balcony seats went at a high premium. The hall looked extremely well with hundreds of yards of laurel festooned against a red background across the stage and balconies. At either end there was scenery representing tropical sections of the country, while a huge American flag, with a wide border of Nile green bunting, studded at intervals with electric lights, was stretched under the ceiling, forming a brilliant canopy, from which dozens of streamers of bunting were draped to the walls on all sides. At eight o'clock, as Conductor Zach stepped upon the stage, the word "Dewey" in electric lights was lowered from above over the orchestra, and simultaneously the musicians played "The Star Spangled Banner," while everyone in the hall arose and the applause was deafening. The floor and balconies were a mass of color, owing to the bizarre millinery so much in vogue at present, and to the gay clothes worn by many of the ladies. It may be observed, however, that four of Boston's most elegant women, Mrs. John L. Gardner, Mrs. Montgomery Sears, Mrs. Frank Seabury and Mrs. Eben Jordan, were attired in black gowns, elaborately jetted. A few of the many well known people present were Mr. and Mrs. Henry L. Higginson with Mr. Henry L. Higginson, jr., and his fiancee Miss Rosamond Tudor, Mr. and Mrs. James Jackson, Mr. and Mrs. John L. Gardner, Mr. and Mrs. William F. Apthorp, Mr. and Mrs. Charles Dennie, Mr. and Mrs. Bennett, Mr. and Mrs. Montgomery Sears, Mr. Wallace Goodrich, Mr. and Mrs. Frank Seabury, Mr. T. Clarence Hollander and party, Mr. John C. Abbott, Mr and Mrs. Eben Jordan, Mr. W. H. Davis, Miss Hecht, Mr. Arthur K. Peck, Mrs. Phinehas Adams, Mr. Arthur Gilman, Miss Gertrude Edmunds, Miss C. Mabel Beaman, Miss Brazier, Mr. Walter S. Hawkins, Mrs. Charles Clarke, Mrs. S. B. Field, Mrs. Fred R Comee and party, Mr. and Mrs. Robert A. Barnet, Mr. and Mrs. Joshua Holden and Miss Holden, Commissioner and Mrs. Robert Clark, Mr. and Miss Ticknor, Mr. and Mrs. Arthur Robinson, Mr Ernest Houston, Mr. William Houston, and Mrs. Houston, Capt. and Mrs. William H. Alline, Mr. and Mrs. S. Peabody Flagg, Dr. Galloupe, Mr. and Mrs. Fiske Warren, Mr. T. Dennie Boardman, Colonel Gordon Dexter, Mr. Walter De Land Came, Mrs. George Sedgwick, Mrs. T. O. Rogers, Mr. E. Rollins Morse, Mrs. Franz Zerrahn, Dr. Harry Clinton O'Brien, Mr. and Mrs. Hollen C. Spaulding and Mr. and Mrs. Leo Melzinger.

The Beacon.
BOSTON, SATURDAY, MAY 21, 1898.

THE POPULAR CONCERTS.

Music Hall is at its gayest just now, and the best new clothes, as well as the prettiest girls in town, may be seen there any evening.

The second week of the thirteenth season of promenade concerts ends tonight with much enthusiasm for Mr. Zach, the conductor, and the orchestra. The attendance during the week has been equal to that of past seasons, and demonstrations of enthusiasm have been especially noticeable when the orchestra has played patriotic and national airs. To listen to good music at one's ease is a luxury enjoyed at these concerts, which are also the very best in their kind.

Nobody should miss the "Pops."

The [illegible]
OF [illegible]AND.
SUNDAY [illegible]
(Copyright 18[illegible])

THE PROMENA[illegible]

The attendance during the past week at the Music Hall promenade concerts has been very large and fully attests the continued popularity of these entertainments. Much enthusiasm has been shown whatever the orchestra has played our national airs. Mr. Zach is very highly praised for the able way in which he leads the orchestra.

Tomorrow evening the programme will be as follows: March, "Merry Soldiers," (first time) Sabathil; overture, "Zampa," Herold; waltz, "Morgenblatter," Strauss; potpourri of Meyerbeer's operas, (first time), Schreiner; ballet music from "Faust," Gounod; babbie waltzes from "The Little Minister" (first time), Fuerst; berceuse, Clayton Johns; serenata, Moszkowski; Rhapsody in C, Liszt; overture, "Freischutz," Weber; Narcissus, Nevin; Ride of the Hussars, Spindler; Tabasco march, Chadwick.

As usual, the Pop concerts opened brilliantly on Monday evening, and proved an agreeable diversion from the excitement of the streets incident to the war. With commendable patriotism, Manager Comee introduced a feature in the way of a surprise that brought the entire audience to its feet simultaneously. The magic word "Dewey," suspended over the musicians' heads and in electric lights, was a happy thought, indeed. Most natural, too, for Conductor Zach to present as his opening number "The Star Spangled Banner," and, by the way, this most popular of all airs now is played each evening in opening the programme, and is always applauded to the echo.

The audiences throughout the week have been large, enthusiastic and fashionable—that is, nearly all the society folks in town (more than the usual number this week) have attended. Monday's gathering was notable in that respect. Rarely has there been such a pleasing sight presented to the balcony occupants as on this night, the millinery and gay gowns of the ladies making a kaleidoscope of blending colors, relieved by a number of rich black gowns, four of which were worn by leading society women.

Mr. and Mrs. Gardner arrived early with a party of friends, which included stately Miss Robinson of New York. Mrs. Gardner has rarely appeared to better advantage than on this night, gowned in black silk, the bodice glistening with cut jet. She wore a dark hat, with a cluster of dull blue feathers and red roses. Miss Robinson was in white taffeta silk, trimmed with bands of black lace insertion, and on her head was a large hat of black straw, with many plumes. Near the Gardner table was that of Colonel Henry L. Higginson and his son, Alexander Higginson, with Miss Rosamond Tudor as their fair guest.

Noted elsewhere in the ring were Mr. and Mrs. J. Montgomery Sears, Mrs. Sears also in black with jet trimmings and a small toque with white feather pompon. She looked very distingue. Mrs. Franz Zerrahn, Mr. E. Rollins Morse and large party from Milton were on hand, as were Mr. and Mrs. Eben Jordan, Mrs. Jordan in black with touches of white about the bodice.

Mrs. William Apthorp, Mr. T. Dennie Boardman, with the Jordans, Mr. George Sedgwick, Mr. and Mrs. Frank Seabury—the latter the most distinguished appearing woman present, all in black and vastly becoming to her Junoesque type of beauty; Mr. Walter Goodrich, Mr. and Mrs. Bennett (with the Seaburys), Mr. William P. Blake, Mr. and Mrs. Arthur Robinson, Mr. and Mrs. James Houston, Mr. Ernest Houston, Dr. Galloupe, Mr. and Mrs. Joshua Holden, with large party of young folks; Mr. and Mrs. Fiske Warren, Mrs. F. R. Comee, Miss Gertrude Edmands, Mrs. Phinehas Adams, Mr. and Mrs. R. A. Barnet, with friends; Mr. Walter Hawkins, Mrs. Philip Hale, Mr. Arthur Gilmore, Mr. and Mrs. Charles Dennee, Mr. and Mrs. R. B. Metcalf, Mr. T. Clarence Hollander, with party, were especially noted. In the balcony were Commissioner and Mrs. Clark, Miss C. Mabel Beaman, the violinist; Miss Helen M. Fogler, Mrs. Thomas O. Rogers, Captain and Mrs. W. H. Alline, Mrs. Flora S. Potter, Mrs. Robbins and daughter, Miss Anna Robbins. Ex-Secretary Richard Olney was an interested auditor last evening.

Monday's programme will introduce three new numbers and is as follows:

March, "Merry Soldiers"	Sabathil
(First time.)	
Overture, "Zampa"	Herold
Waltz, "Morgenblatter"	Strauss
Potpourii of Meyerbeer's Operas	Schreiner
(First time.)	
Ballet Music from "Faust"	Gounod
Babbie Waltzes from "The Little Minister"	Fuerst
(First time.)	
Berceuse	Clayton Johns
Serenata	Moskowski
Rhapsody in C	Liszt
Overture, "Freischutz"	Weber
Narcissus	Nevin
Ride of the Hussars	Spindler
Tabasco March	Chadwick

THE PROMENADE CONCERTS.

Tomorrow evening the 13th season of the Music Hall promenade concerts will begin. These entertainments have steadily grown in popularity, and are now looked for with almost as much interest as attaches to the Symphony concerts themselves. The light music they provide is heartily welcomed after a season devoted so largely to music of a wholly serious character, and the eager demand for seats for the first week's performances is sufficient indication that the favor with which these entertainments have met in the past is to be continued without abatement. Mr. F. R. Comee will again manage the concerts, and the orchestra of 50 will be under the direction of Mr. Max Zach, who has so ably directed during the past two seasons. There will be the same general arrangement of reserved seats at tables for those who desire to be served with refreshments; also reserved seats in the balcony for others who go to enjoy the music and to catch a glimpse of Boston bohemianism. Mr. Zach has selected the following numbers for the opening programme:

American March	Ganne
(First time.)	
Overture, "Domino Noir"	Auber
Waltz, "Harlequin's Voyage"	Zach
Selection, "Mme. Angot"	Lecocq
Ballet music from "The Queen of Sheba"	Goldmark
Two entr'actes from "Carmen"	Bizet
Waltz, "Kaiser"	Strauss
Introduction to act I, "Lohengrin"	Wagner
Potpourri, "Offenbachiana"	Conradi
Mazourka, "La Mousme"	Ganne
American fantasy	Bendix
March, "Stars and Stripes Forever"	Sousa

Every table seat is sold already for the opening of the season tomorrow night. Mr. and Mrs. Montgomery Sears, Mr. and Mrs. John L. Gardner, Mr. Alexander Higginson, who will entertain his fiancee, Miss Rosamond Tudor, with a chaperon and young party, Mr. and Mrs. Arthur Richmond, Mr. and Mrs. Franz Zerrahn, who will bring in friends from Milton; Mr. and Mrs. Apthorp, Dr. and Mrs. S. J. Mixter, and many more have secured tables.

THE BOSTON TIMES
(ESTABLISHED 1864.)
EVERY SUNDAY,
At 20 HAWLEY STREET.

POP CONCERTS UNDER WAY

Society Out Every Evening for a Sight of Bohemia.

Max Zach Given a Hearty Welcome Monday Night—Not Certain that Mr. Gericke is Coming Across the Water—Mr. Walter Damrosch on the New York Musical Atmosphere—Sousa and His Band Coming.

THE DEAR OLD Pop concerts have been welcomed by crowds of thoroughly Bostonese people at Music hall all the week. To be sure, the temperature has not reached a degree when people can be most refreshed by the cooling beverages which are served there, and can langorously enjoy in the most exquisite sense the music, the tobacco fumes, and the staccato of popping bottles which accompanies it all, but perhaps the more bracing weather of the past week has made the habitués of the "pops" more keenly alive to the social enjoyment which they offer, and the pleasure of the music has been more discriminately impressive than it will be later on.

Max Zach was heartily welcomed Monday night when he stepped to the conductor's stand and has proven himself the right man for the place nightly during the week. Mr. F. R. Comee never makes any ostentation in conducting the affairs which he manages but the firm influence of his rule is felt in the good order, ready response of the attendants, and everything else which goes to make these affairs so popular and so enjoyable.

Vive! the Pop!

THE PROMENADE CONCERTS in Music hall are, as ever, just the sort of amusement that music loving Boston wants at this between-season time. Max Zach's programmes are wisely chosen, with just enough serious music to make the bulk of it which is frivolous, the more fascinating in contrast. "The Star Spangled Banner," "America," "Marching Through Georgia," and other martial airs always touch a responsive chord. The patriotic electrical contrivance was a happy thought of Manager Comee's, and this year's stage setting is the prettiest we have ever had at the "Pops."

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

MUSIC HALL PROMENADES.

The regular season of summer promenade concerts in Music Hall will open tomorrow (Monday) evening. Mr. Max Zach will again be the conductor, and the same general arrangements as in past seasons will be in force.

The programme for the first night is as follows:

American march (first time), Ganne; overture, "Domino Noir," Auber; waltz, "Harlequin's Voyage," Zach; selection, "Madame Angot," Lecocq; ballet music from "The Queen of Sheba," Goldmark; solo violoncello, Mr. E. Loeffler; two entr'actes from "Carmen," Bizet. The audience is respectfully requested to preserve silence during the performance of this number. Waltz, "Kaiser," Strauss; introduction to Act I., "Lohengrin," Wagner; potpourri, "Offenbachiana," Conradi; mazourka, "La Mousme," Ganne; American fantasy, Bendix; march, "Stars and Stripes Forever," Sousa.

Boston Sunday Globe.

SUNDAY, MAY 22, 1898.

Music Hall Promenades.

The popularity of the promenade concerts at Music hall continues, and Max Zach's admirable orchestra is, as usual, an important factor in furnishing amusement for thousands of music lovers. The program for tomorrow evening has been arranged as follows:

March, King Cotton ....Sousa
Overture, Le Pre aux Clercs ....Herold
Waltz, Artist's Life ....Strauss
Selection, Carmen ....Bizet
Baritone solo, prologue from Pagliacci,
Leoncavallo

Mr Placido Fiumara.

March from symphony, Leonore ....Raff
Overture, Pique Dame ....Suppe
Valse caprice ....Rubinstein
Andante for string orchestra .....Tschaikowsky
Waltz, Pomone ....Waldteufel
Polka mazourka, Unparteische Kritik ...Strauss
Persian march ....Strauss

Boston Sunday Globe.

FORTY-FOUR PAGES.

SUNDAY, MAY 8, 1898.

Summer Promenade Concerts.

There is every indication of a large and brilliant audience at the opening of the Music hall promenade concerts tomorrow evening. These concerts are unlike any other entertainment given in Boston during the year. A peculiar feature is the fact that they are enjoyed by hundreds of people who do not care for classical concerts, and who perhaps could not be induced to attend even one symphony concert.

Mr Max Zach will again be the conductor, which is a guarantee that the program will be all that the patrons could ask. The same general arrangements as in past will be in force. The program for the first concert is as follows:

American March ....Ganne
Overture, Domino Noir......................Auber
Waltz, Harlequin's Voyage...................Zach
Selection, Madame Angot...................Lecocq
Ballet music from The Queen of Sheba.Goldmark
Solo violoncello, Mr E. Loeffler.
Two entr' actes from Carmen ....Bizet
Waltz, Kaiser ....Strauss
Introduction to act I, Lohengrin.........Wagner
Potpourri, Offenbachiana ....Conradi
Mazourka, La Mousme........................Ganne
American Fantasy ....Bendix
March, Stars and Stripes Forever..........Sousa

——The Music hall promenade concerts will open tomorrow evening. As has been the custom for several seasons past, the conductor will again be selected from the ranks of the Boston symphony orchestra, and the announcement will be received with pleasure that Mr Max Zach, who for the past three seasons has won many friends, will again conduct. Mr Zach has shown a very commendable intention to gratify all tastes, as evidenced by the earlier programs already in preparation. The business management will be under the direction of assistant manager F. R. Comee.

The Beacon.

BOSTON, SATURDAY, MAY 14, 1898.

THE "POP" CONCERTS.

Monday evening the thirteenth season of the Music Hall promenade concerts opened with great éclat. These entertainments have steadily grown in popularity, and are now looked upon with almost as much interest as attaches to the Symphony concerts themselves. The light music they provide is heartily welcomed after a season devoted so largely to music of a wholly serious character, and the attendance at the first week's performances is sufficient indication that the favor with which these entertainments have met in the past is to be continued without abatement. Mr. F. R. Comee again manages the concerts, and the orchestra of 50 is under the direction of Mr. Max Zach, who has so ably directed during the past two seasons. There is the same general arrangement of reserved seats at tables for those who desire to be served with refreshments; also reserved seats in the balcony for others who go to enjoy the music and to catch a glimpse of Boston bohemianism.

Boston Courier.

SUNDAY MORNING, MAY 15, 1898.

MUSIC.

THE PROMENADES, ETC.

The new season of the Promenade Concerts at Music Hall has begun more auspiciously than ever under the direction of Mr. F. R. Comee, who has evolved some capital ideas for the decoration of the room and has succeeded in "going far with little." For the general conditions are such that not much space can be allowed for ornament, when about every inch is needed for the placing of the musicians and the audience. The title "Promenades" has gradually developed into a massive joke; for the ever-increasing demand for seats and tables has so restricted the aisles and passages that one needs to be almost as supple and sinuous as a snake and as insinuating as a bunko-steerer to get to his chair unbruising and unbruised, after the business of the evening has begun and the bulk of the crowd has established itself. So Mr. Comee has left the audience to do the decoration of the floor and balconies—and what with the extraordinary hats of the season, the irrelevant specimens of evening dress, the fair women and brave men, the lucent glasses of beer and the prim paleness of the lemonade, those parts of the room are all right. But he has caused a pleasant stretch of summer landscape to be hung before Apollo's niche and has had the stage mounted with an agreeably restful out-of-door set, the imaginary waterfall in whose back-cloth vista looks rather painty and make-believe-y in contrast to the miniature cascades of real trickling Cochituate which flank it.

The music—to which people pay more attention than a chance visitor might think—is first-rate, of course. How could it be else with a full band of fifty Symphony men, and with Mr. Zach to arrange and condnct the programmes? The disposition of each of the three hour' sections is about the same as heretofore, each including one solid, serious number, along with an operatic pot-pouri and a march, a ballabile or an overture. The usual variety of mild nourishments and inoffensive liquids is to be had, quickly and politely served and at the standard satisfactory prices. If one could only keep these evenings on all through the summer and in some accommodating place!

——Boston has rarely witnessed a more brillian and enthusiastic audience than that which assembled in Music Hall Monday night to enjoy the first promenade concert of the season. For weeks in advance every table was engaged, and even the balcony seats went at a high premium. The hall looked extremely well with hundreds of yards of laurel festooned against a red background across the stage and balconies. At either end there was scenery representing tropical sections of the country, while a huge American flag, with a wide border of Nile green bunting, studded at intervals with electric lights, was stretched under the ceiling, forming a brilliant canopy, from which dozens of streamers of bunting were draped to the walls on all sides. At eight o'clock, as Conductor Zach stepped upon the stage, the word "Dewey" in electric lights was lowered from above over the orchestra, and simultaneously the musicians played "The Star Spangled Banner," while everyone in the hall arose and the applause was deafening. The floor and balconies were a mass of color, owing to the bizarre millinery so much in vogue at present, and to the gay clothes worn by many of the ladies. It may be observed, however, that four of Boston's most elegant women, Mrs. John L. Gardner, Mrs. Montgomery Sears, Mrs. Frank Seabury and Mrs. Eben Jordan, were attired in black gowns, elaborately jetted. A few of the many well known people present were Mr and Mrs. Henry L. Higginson with Mr. Henry L. Higginson, jr., and his fiancee Miss Rosamond Tudor, Mr. and Mrs. James Jackson, Mr. and Mrs. John L. Gardner, Mr. and Mrs. William F. Apthorp, Mr. and Mrs. Charles Dennie, Mr. and Mrs. Bennett, Mr. and Mrs. Montgomery Sears, Mr. Wallace Goodrich, Mr. and Mrs. Frank Seabury, Mr. T. Clarence Hollander and party, Mr. John C. Abbott, Mr and Mrs. Eben Jordan, Mr. W. H. Davis, Miss Hecht, Mr. Arthur K. Peck, Mrs. Phinehas Adams, Mr. Arthur Gilman, Miss Gertrude Edmunds, Miss C. Mabel Beaman, Miss Brazier, Mr. Walter S. Hawkins, Mrs. Charles Clarke, Mrs. S. B. Field, Mrs. Fred R Comee and party, Mr. and Mrs. Robert A. Barnet, Mr. and Mrs. Joshua Holden and Miss Holden, Commissioner and Mrs. Robert Clark, Mr. and Miss Ticknor, Mr. and Mrs. Arthur Robinson, Mr Ernest Houston, Mr. William Houston, and Mrs. Houston, Capt. and Mrs. William H. Alline, Mr. and Mrs. S. Peabody Flagg, Dr. Galloupe, Mr. and Mrs. Fiske Warren, Mr. T. Dennie Boardman, Colonel Gordon Dexter, Mr. Walter De Land Came, Mrs. George Sedgwick, Mrs. T. O. Rogers, Mr. E. Rollins Morse, Mrs. Franz Zerrahn, Dr. Harry Clinton O'Brien, Mr. and Mrs. Hollen C. Spaulding and Mr. and Mrs. Leo Melzinger.

The Beacon.

BOSTON, SATURDAY, MAY 21, 1898.

THE POPULAR CONCERTS.

Music Hall is at its gayest just now, and the best new clothes, as well as the prettiest girls in town, may be seen there any evening.

The second week of the thirteenth season of promenade concerts ends tonight with much enthusiasm for Mr. Zach, the conductor, and the orchestra. The attendance during the week has been equal to that of past seasons, and demonstrations of enthusiasm have been especially noticeable when the orchestra has played patriotic and national airs. To listen to good music at one's ease is a luxury enjoyed at these concerts, which are also the very best in their kind.

Nobody should miss the "Pops."

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, MAY 15, 1898.

(Copyright 1898 Post Publishing Company.)

THE PROMENADES.

The attendance during the past week at the Music Hall promenade concerts has been very large and fully attests the continued popularity of these entertainments. Much enthusiasm has been shown whatever the orchestra has played our national airs. Mr. Zach is very highly praised for the able way in which he leads the orchestra.

Tomorrow evening the programme will be as follows: March, "Merry Soldiers," (first time) Sabathil; overture, "Zampa," Herold; waltz, "Morgenblatter," Strauss; potpourri of Meyerbeer's operas, (first time), Schreiner; ballet music from "Faust," Gounod; babbie waltzes from "The Little Minister" (first time), Fuerst; berceuse, Clayton Johns; serenata, Moszkowski; Rhapsody in C, Liszt; overture, "Freischutz," Weber; Narcissus, Nevin; Ride of the Hussars, Spindler; Tabasco march, Chadwick.

As usual, the Pop concerts opened brilliantly on Monday evening, and proved an agreeable diversion from the excitement of the streets incident to the war. With commendable patriotism, Manager Comee introduced a feature in the way of a surprise that brought the entire audience to its feet simultaneously. The magic word "Dewey," suspended over the musicians' heads and in electric lights, was a happy thought, indeed. Most natural, too, for Conductor Zach to present as his opening number "The Star Spangled Banner," and, by the way, this most popular of all airs now is played each evening in opening the programme, and is always applauded to the echo.

The audiences throughout the week have been large, enthusiastic and fashionable—that is, nearly all the society folks in town (more than the usual number this week) have attended. Monday's gathering was notable in that respect. Rarely has there been such a pleasing sight presented to the balcony occupants as on this night, the millinery and gay gowns of the ladies making a kaleidoscope of blending colors, relieved by a number of rich black gowns, four of which were worn by leading society women.

Mr. and Mrs. Gardner arrived early with a party of friends, which included stately Miss Robinson of New York. Mrs. Gardner has rarely appeared to better advantage than on this night, gowned in black silk, the bodice glistening with cut jet. She wore a dark hat, with a cluster of dull blue feathers and red roses. Miss Robinson was in white taffeta silk, trimmed with bands of black lace insertion, and on her head was a large hat of black straw, with many plumes. Near the Gardner table was that of Colonel Henry L. Higginson and his son, Alexander Higginson, with Miss Rosamond Tudor as their fair guest.

Noted elsewhere in the ring were Mr. and Mrs. J. Montgomery Sears, Mrs. Sears also in black with jet trimmings and a small toque with white feather pompon. She looked very distingue. Mrs. Franz Zerrahn, Mr. E. Rollins Morse and large party from Milton were on hand, as were Mr. and Mrs. Eben Jordan, Mrs. Jordan in black with touches of white about the bodice.

Mrs. William Apthorp, Mr. T. Dennie Boardman, with the Jordans, Mr. George Sedgwick, Mr. and Mrs. Frank Seabury—the latter the most distinguished appearing woman present, all in black and vastly becoming to her Junoesque type of beauty; Mr. Walter Goodrich, Mr. and Mrs. Bennett (with the Seaburys), Mr. William P. Blake, Mr. and Mrs. Arthur Robinson, Mr. and Mrs. James Houston, Mr. Ernest Houston, Dr. Galloupe, Mr. and Mrs. Joshua Holden, with large party of young folks; Mr. and Mrs. Fiske Warren, Mrs. F. R. Comee, Miss Gertrude Edmands, Mrs. Phinehas Adams, Mr. and Mrs. R. A. Barnet, with friends; Mr. Walter Hawkins, Mrs. Philip Hale, Mr. Arthur Gilmore, Mr. and Mrs. Charles Dennee, Mr. and Mrs. R. B. Metcalf, Mr. T. Clarence Hollander, with party, were especially noted. In the balcony were Commissioner and Mrs. Clark, Miss C. Mabel Beaman, the violinist; Miss Helen M. Fogler, Mrs. Thomas O. Rogers, Captain and Mrs. W. H. Alline, Mrs. Flora S. Potter, Mrs. Robbins and daughter, Miss Anna Robbins. Ex-Secretary Richard Olney was an interested auditor last evening.

Monday's programme will introduce three new numbers and is as follows:

March, "Merry Soldiers"........Sabathil
(First time.)
Overture, "Zampa"....................Herold
Waltz, "Morgenblatter"............Strauss
Potpourii of Meyerbeer's Operas.Schreiner
(First time.)
Ballet Music from "Faust"........Gounod
Babbie Waltzes from "The Little Minister" ....Fuerst
(First time.)
Berceuse.........................Clayton Johns
Serenata ....Moskowski
Rhapsody in C................................Liszt
Overture, "Freischutz"...................Weber
Narcissus ....Nevin
Ride of the Hussars................Spindler
Tabasco March.....................Chadwick

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PUBLISHED EVERY DAY IN THE YEAR.
VOL. CIII., NO. 129.

MONDAY, MAY 9, 1898.

THE PROMENADE CONCERTS.

Tomorrow evening the 13th season of the Music Hall promenade concerts will begin. These entertainments have steadily grown in popularity, and are now looked for with almost as much interest as attaches to the Symphony concerts themselves. The light music they provide is heartily welcomed after a season devoted so largely to music of a wholly serious character, and the eager demand for seats for the first week's performances is sufficient indication that the favor with which these entertainments have met in the past is to be continued without abatement. Mr. F. R. Comee will again manage the concerts, and the orchestra of 50 will be under the direction of Mr. Max Zach, who has so ably directed during the past two seasons. There will be the same general arrangement of reserved seats at tables for those who desire to be served with refreshments; also reserved seats in the balcony for others who go to enjoy the music and to catch a glimpse of Boston bohemianism. Mr. Zach has selected the following numbers for the opening programme:

American March..............................Ganne
(First time.)
Overture, "Domino Noir"......................Auber
Waltz, "Harlequin's Voyage"...................Zach
Selection, "Mme. Angot"....................Lecocq
Ballet music from "The Queen of Sheba"
Goldmark
Two entr'actes from "Carmen"..........Bizet
Waltz, "Kaiser".............................Strauss
Introduction to act 1, "Lohengrin"....Wagner
Potpourri, "Offenbachiana"...........Conradi
Mazourka, "La Mousme"....................Ganne
American fantasy...........................Bendix
March, "Stars and Stripes Forever"....Sousa

Every table seat is sold already for the opening of the season tomorrow night. Mr. and Mrs. Montgomery Sears, Mr. and Mrs. John L. Gardner, Mr. Alexander Higginson, who will entertain his fiancee, Miss Rosamond Tudor, with a chaperon and young party, Mr. and Mrs. Arthur Richmond, Mr. and Mrs. Franz Zerrahn, who will bring in friends from Milton; Mr. and Mrs. Apthorp, Dr. and Mrs. S. J. Mixter, and many more have secured tables.

THE BOSTON TIMES
(ESTABLISHED 1864.)
EVERY SUNDAY,
AT 20 HAWLEY STREET.

POP CONCERTS UNDER WAY

Society Out Every Evening for a Sight of Bohemia.

Max Zach Given a Hearty Welcome Monday Night—Not Certain that Mr. Gericke is Coming Across the Water—Mr. Walter Damrosch on the New York Musical Atmosphere—Sousa and His Band Coming.

THE DEAR OLD Pop concerts have been welcomed by crowds of thoroughly Bostonese people at Music hall all the week. To be sure, the temperature has not reached a degree when people can be most refreshed by the cooling beverages which are served there, and can langorously enjoy in the most exquisite sense the music, the tobacco fumes, and the staccato of popping bottles which accompanies it all, but perhaps the more bracing weather of the past week has made the habitués of the "pops" more keenly alive to the social enjoyment which they offer, and the pleasure of the music has been more discriminately impressive than it will be later on.

Max Zach was heartily welcomed Monday night when he stepped to the conductor's stand and has proven himself the right man for the place nightly during the week. Mr. F. R. Comee never makes any ostentation in conducting the affairs which he manages but the firm influence of his rule is felt in the good order, ready response of the attendants, and everything else which goes to make these affairs so popular and so enjoyable.

Vive! the Pop!

THE PROMENADE CONCERTS in Music hall are, as ever, just the sort of amusement that music loving Boston wants at this between—season time. Max Zach's programmes are wisely chosen, with just enough serious music to make the bulk of it which is frivolous, the more fascinating in contrast. "The Star Spangled Banner," "America," "Marching Through Georgia," and other martial airs always touch a responsive chord. The patriotic electrical contrivance was a happy thought of Manager Comee's, and this year's stage setting is the prettiest we have ever had at the "Pops."

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SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CIII., NO. 142.
SUNDAY, MAY 22, 1898.

THE PROMENADES.

With the coming of warmer weather the Promenade concert audiences at Music Hall have grown in size until every evening finds the auditorium well filled. Conductor Zach shows excellent judgment in the selection of music suited to the tastes of his listeners, and from the beginning has shown a marked recognition of the spirit of the times by introducing national music at various intervals through the programme. It is inspiriting to see the entire audience rise to its feet whenever the orchestra plays our patriotic airs, and it is not infrequent for the entire house to join in singing either "America" or "The Star Spangled Banner." Friday evening was decidedly enlivened, first by the presence of parties of students from Harvard, Yale and Technology, who exchanged courtesies by complimentary cheering each of the other. About nine o'clock the entrance of a group of 10 American sailors was made the occasion of a tremendous ovation in the shape of cheers and applause. Tomorrow evening the programme will be varied by a baritone solo, the prologue from "Pagliacci," sung by Placido Fiumara, a member of the orchestra and a pupil of Campanari. The first Saturday night of the season broke the record for attendance in the past five years. Patrons are reminded that owing to a long-standing engagement of the hall there will be no concert Thursday evening, May 26. With this exception the concerts will continue every week day evening until about July 4. The programme for tomorrow evening is:

March, "King Cotton"	Sousa
Overture, "Le Pre aux Clercs"	Herold
Waltz, "Artist's Life"	Strauss
Selection, "Carmen"	Bizet
Baritone solo, prologue from "Pagliacci."	Leoncavallo
March from Symphony, "Leonore"	Raff
Overture, "Pique Dame"	Suppe
Valse Caprice	Rubinstein
Andante for string orchestra	Tschaikowsky
Waltz, "Pomone"	Waldteufel
Polka Mazourka	Strauss
Persian March	Strauss

The second week of the Pops has been quite as successful as the preceding one, and nightly Music Hall has been filled with smart and appreciative audiences, without the slightest diminution of enthusiasm. Monday night Mr. and Mrs. Arthur Richmond had a party and Col. Gordon Dexter also. On Tuesday night Mr. Alexander Higginson entertained his fiancee, Miss Tudor, and her friends, at one of the larger tables. Miss Gertrude Edmands had a party, and so did Mr. Leighton Beal and Mr. Walter Winslow. Mrs. Henry L. Higginson brought a party on Wednesday night, also Mr. and Mrs. Alexander Steinert and Dr. Galloupe, Matthew Luce, Jr., Mr. and Mrs. H. H. Gay, Col. Hastings, Mr. Harleston Parker, Mr. and Mrs. E. A. Claflin and party and Mr. Saltonstall were others.

At the Pops Thursday night there was an especially brilliant audience, and the various table parties of young people were very attractive. Mrs. Edward N. Fenno chaperoned a smart party, in which were Miss Lena Stevenson, in a quiet costume of navy blue, with hat of blue and white straw, lace and flowers; Miss Mollie Sargent, Miss Marion Fenno, in pale blue bodice, hat of rough straw to match; Mr. Philip Dalton and several more. Another party at a floor table was Mr. Johnson Morton's, which was made up of Miss Robinson of New York, in a superb Driscoll costume of black and white silk, and an enormous round hat, worn on the back of the head, of black straw, with black and white feathers; Miss Robinson's brother, Mr. Moncure Robinson; Mrs. Fiske Warren and Mr. Lawrence Butler.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

MUSIC HALL PROMENADES.

The regular season of summer promenade concerts in Music Hall will open tomorrow (Monday) evening. Mr. Max Zach will again be the conductor, and the same general arrangements as in past seasons will be in force.

The programme for the first night is as follows:

American march (first time), Ganne; overture, "Domino Noir," Auber; waltz, "Harlequin's Voyage," Zach; selection, "Madame Angot," Lecocq; ballet music from "The Queen of Sheba," Goldmark; solo violoncello, Mr. E. Loeffler; two entr'actes from "Carmen," Bizet. The audience is respectfully requested to preserve silence during the performance of this number. Waltz, "Kaiser," Strauss; introduction to Act I., "Lohengrin," Wagner; potpourri, "Offenbachiana," Conradi; mazourka, "La Mousme," Ganne; American fantasy, Bendix; march, "Stars and Stripes Forever," Sousa.

[illegible]
MONDAY, MAY 9, 1898

PROMENADE CONCERTS TONIGHT

Music Hall Especially Decorated for These Popular Entertainments—Novel Features and an Excellent Programme for the Opening

Again has the big electric sign "Promenade Concert" been placed in position across the Hamilton-place entrance to Music Hall, to announce the opening concert of the season tonight. When the people who have been fortunate enough to secure a table or balcony seats for the concerts enter the hall this evening they will find that unusual preparation has been made for the season's concerts.

Mr. Frederic R. Comee, upon whom, in the absence of manager C. A. Ellis, falls the actual management of these concerts, has had carried out under his direction much in the way of decoration to relieve the hall of its wonted severe look. In the centre of the hall, stretched tight on a frame hanging some feet below the ceiling, is a fine American flag 20 by 30 feet. Fastened to this, depending from its edges, are many little electric lights. From the frame on which the flag is stretched, broad streamers of apple-green bunting radiate; thirty-six of these streamers are arranged like the spokes of a wheel of which the flag forms a rectangular hub. The other ends of the streamers are fastened to the intersection of the ceiling and walls of the hall.

In the rear of the second balcony a painted canvas, representing a pastoral scene, hides from view the large statue of Apollo. On the stage a large set scene is placed with wings and sky drop. It represents a tropical scene, with mountains forming the background. From the high rocks two cascades have been cleverly constructed, and running water will add to the effect, as it rushes down to a bank concealed by palms and tropical verdure. The balcony fronts are backed by red bunting and festoons of laurel adorn the front of the balconies. Pine trees here and there add to the "summery" appearance of the place.

The platforms for the orchestra have been arranged to resemble grass-covered terraces. There will be fifty musicians, conducted by Max Zach. Familiar faces will be found in the ranks, some of the players having been identified with these concerts ever since they were inaugurated. Tonight's concert marks the opening of the thirteenth season, and it will be the 656th performance of a promenade concert under this management. Seats for this evening were all disposed of a week or more ago, and a large audience is assured. Following the old custom, the main part of the hall will be fenced off, and inside the "ring," as patrons call the enclosure, and in the rear of the first balcony, the tables will be reserved, as will seats on the sides of the first balcony. All other tables and seats in the different parts of the hall are available on simple admission tickets.

Manager Comee has planned some special features for tonight, and these are sure to be well received. He is to have the latest war news announced on a blackboard bulletin to be placed on the stage during the regular intermissions. Conductor Zach has arranged this programme for the opening of the season:

1.	American March. (First Time).	Gannet
2.	Overture, "Domino Noir"	Auber
3.	Waltz, "Harlequin's Voyage"	Zach
4.	Selection, "Madame Angot"	Lecocq
5.	Ballet Music from "The Queen of Sheba"	Goldmark
	Solo Violoncello, Mr. E. Loeffler.	
6.	Two Entr'actes from "Carmen"	Bizet
7.	Waltz, "Kaiser"	Strauss
8.	Introduction to Act I., "Lohengrin"	Wagner
9.	Potpourri. "Offenbachiana"	Conradi
10.	Mazourka, "La Monsmé"	Ganne
11.	American Fantasy	Bendix
12.	March, "Stars and Stripes Forever"	Sousa

The Beacon.
BOSTON, SATURDAY, MAY 28, 1898.

THE POPULAR CONCERTS.

Large and fashionable audiences fill Music Hall every night nowadays, so popular are the Promenade concerts under the efficient management of Messrs. Ellis and Comee. Conductor Zach shows excellent judgment in the selection of music suited to the tastes of his listeners, and from the beginning has shown a marked recognition of the spirit of the times by introducing national music at various intervals through the program. It is inspiriting to see the entire audience rise to its feet whenever the orchestra plays our patriotic airs, and it is not infrequent for the entire house to join in singing either "America" or "The Star Spangled Banner."

Monday evening the program was varied by a baritone solo, the prologue from "Pagliacci," sung by Placido Fiumara, a member of the orchestra and a pupil of Campanari, and every night this week an equally good program has been offered. The concerts will continue every week day evening until about July 4.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CIII., NO. 135.
SUNDAY, MAY 15, 1898.

THE PROMENADES.

The first week of the 13th season of promenade concerts at Music Hall ended last night with much enthusiasm for Mr. Zach, the conductor, and the orchestra. The attendance during the week has been equal to that of past seasons, and demonstrations of enthusiasm have been especially noticeable when the orchestra has played patriotic and national airs. To listen to good music at one's ease is a luxury that may be enjoyed at these concerts, which are also the very best in their kind.

Mr. Zach has arranged the following programme for Monday evening:

March, "Merry Soldiers"	Sabathil
Overture, "Zampa"	Herold
Waltz, "Morgenblatter"	Strauss
Potpourri of Meyerbeer's operas	Schreiner
Ballet music from "Faust"	Gounod
Babbie waltzes from "The Little Minister"	Fuerst
Berceuse	Clayton Johns
Serenata	Moszkowski
Rhapsody in C	Liszt
Overture, "Freischutz"	Weber
Narcissus	Nevin
Ride of the Hussars	Spindler
Tabasco March	Chadwick

We do not remember to have seen a larger, smarter, more attractive or a better dressed company ever assembled at the Music Hall for the popular Pops on any night of past seasons than that which assisted at the inauguration of the present one Monday night. No wonder Manager Comee's face was wreathed in smiles, for from the opening number until the last note there was enthusiasm galore, and everybody seemed to be in just the right touch with the patriotic surroundings. The decorations were in perfect keeping with the atmosphere, and when Mr. Comee's surprise in the shape of the word "Dewey," suspended in huge electric letters over the platform, blazed upon the scene, there was a pandemonium of applause. The mountain landscape setting, which fills in the back of the stage, with its tumbling streams of real water, was a happy inspiration, restful and pleasant to the eye, and a relief to the usual painful bareness.

Among those specially noted gathered around the tables that night were Mr. Rollins Morse, who was with Mr. and Mrs. John T. Linzee and Mrs. Zerrahn. Mrs. Linzee looking especially well in a smart black and white costume, the coat bodice opening over white lace and chiffon, and a picture hat. Mr. and Mrs. Eben Jordan, whose guests at their table were Miss Helen Balderston and Mr. Dennie Boardman. Mrs. Jordan, handsome in a superb black Parisian costume, the embroidered coat opening over pleated white chiffon with much lace. Her picture hat was of chiffon, jet and plumes. Mr. and Mrs. Fiske Warren had at their table Mr. W. P. Blake, among others. Mrs. Warren wore her favorite black, with stock of cerise, and a round hat, with crown in shades of pink. Col. and Mrs. Henry L. Higginson were with their son and his fiancee, Miss Rosamond Tudor. Mr. F. H. Beebe brought a party of nine, including Mr. and Mrs. Arthur Beebe. Mr. and Mrs. James Jackson were with a party, Mrs. Jackson looking distinctly elegant in black and white. Mrs. Gardner had a number of young people at her table, which is near the centre of the hall and well up to the front, and which she has secured for the season. Mr. Gardner was in her party, and two pretty young women were her guests, both in white blouses, a bolero of jet lace worn over one of them. Mrs. Gardner was very inconspicuously gowned in black, with jetted bodice, and wore a round black hat, with dark green feathers, her only ornament a large turquoise and diamond brooch, which fastened her stock. Mr. and Mrs. J. H. Hecht had a large party, filling two tables. Mrs. Hecht was in plum color, with a small bonnet in shades of plum and mauve. Miss Hecht was exquisitely gowned in pink, with much white lace, and wore a round black toque, with white quills and jetted chiffon. Capt. and Mrs. Aline were of those who had balcony tables. Mr. Arthur Dakin had a floor table, at which were Miss Virginia Haughton and Mrs. Phinehas Adams, among others. Mr. Walter Came was with a party of men at one of the central tables.

Others there in the balcony and on the floor was the Hon. Robert F. Clark, Mr. and Mrs. Apthorp, Miss Gertrude Edmands, Mr. and Mrs. F. T. Moore, Mr. Phineas Sprague, Mr. George Smith, Miss Alice Stevens, Mr. Josiah Holden and family, Mr. Charles Hayden, Miss Florence Seavey, Mr. and Mrs. Henry Trainer, Mr. and Mrs. George Stevens, Mr. and Mrs. Dana Bartlett, Dr. and Mrs. J. H. Payne, Dr. F. L. Emerson and Mr. Walter Fox.

Society folk who are available have done full justice to the Pops every night, so that, if the first week is indicative of the season, it is already a huge success. In the crowd of well-known people seen around the tables various nights, after Monday, were Mr. and Mrs. Boylston Beal, Mrs. J. Randolph Coolidge with a party, Mr. and Mrs. Charles Peabody, Miss Lowell, Mrs. Francis Skinner, Mr. Ingersoll Amory, Alfred Rodman, Jr., Mr. and Mrs. George H. Windeler, Mr. and Mrs. R. W. Emmons, Mr. Hamilton Hill, Mrs. Hobart Ames, Mr. Robert Batcheller, Mr. Charles P. Searle, Mr. and Mrs. Joseph White, Mrs. John Osborn, Mr. and Mrs. William H. Canterbury and party, Mr. Herbert L. Harding, Mr. F. M. Montgomery, Mr. Edward A. Clark, Miss Hecht, Mr. and Mrs. A. C. Raymond, Mr. and Mrs. Edward Johnson, Mr. A. G. Porter, Mr. L. C. Whiting and Mr. S. K. Pitman.

On Friday night, at the Pops, Miss Constance Tippett had a large party at two tables. The young hostess looked exceedingly pretty in light blue silk, with bodice of white lace and one of the fashionable fancy braid straw hats with cornflowers. Miss Emily Beebe of Miss Tippett's party wore a costume of dark olive and blue, with hat to match, and Mrs. Lombard Williams, at the same table, was in black and white, with scarlet on her toque. Mr. Williams, Mr. Phillips, Mr. Archibald Thacher, Mr. S. W. Sleeper and Mr. Henry Sleeper were others of that party. Another tableful near the platform was chaperoned by Mrs. George M. Endicott. Others there were Mr. and Mrs. F. H. Briggs, Mr. and Mrs. Henry Brooks and family, Mr. Charles Sturgis, Mr. Alexander P. Browne, Miss Alice Cole, Miss Lucy Fay, and Causten Browne, Jr. There were some military men in uniform in the hall, which added to the picturesqueness. The enthusiasm was intense, especially when the audience standing sang "The Star-Spangled Banner," which brought tears to many an eye.

THE BOSTON
SATURDAY EVENING
Gazette
ESTABLISHED 1813.

Music Notes.

On Monday evening the Music Hall Promenade concerts will begin their thirteenth season under the management of Mr. F. R. Comee. The orchestra, as in the past, will be composed from the Boston Symphony players, and will be fifty in number. Mr. Max Zach, who has already established himself as a universal favorite at these concerts, will again be the conductor. As in past seasons, there will be the usual number of reserved seats at tables on the floor and in the balcony, and for those who do not care to enjoy the refreshments served at the tables, reserved seats can be had in the balcony. The same system of a general admission will be in force this year as in past seasons. Mr. Zach has made the following selections for the first programme:

American March	Ganne
Overture, "Domino Noir"	Auber
Waltz, "Harlequin's Voyage"	Zach
Selection, "Madame Angot"	Lecocq
Ballet Music from "The Queen of Sheba"	Goldmark
Two entr'Actes from "Carmen"	Bizet
Waltz, "Kaiser"	Strauss
Introduction to Act I., "Lohengrin"	Wagner
Potpourri, "Offenbachiana"	Conradi
Mazourka, "La Mousme"	Ganne
American Fantasy	Bendix
March, "Stars and Stripes Forever"	Sousa

THE BOSTON TIMES

The Promenade concerts continue the only important musical events which are being offered; but they are quite enough. There is such variety to the programmes that one can go night after night and be interested, and the Bohemian environments are conducive to the most supreme summer musical enjoyment. Tomorrow night's programme will be: March, "King Cotton," Sousa; overture, "Le Pre aux Clercs," Herold; waltz, "Artist's Life," Strauss; selection, "Carmen," Bizet; baritone solo, "Prologue from "Pagliacci," Leoncavallo, Mr. Placido Fiumara; March from Symphony "Lenore," Raff; overture, "Pique Dame," Suppe; Valse Caprice, Rubinstein; Andante for string orchestra, Tschaikowsky; waltz, "Pomone," Waldteufel; polka mazourka, "Unparteische Kritik," and Persian March, Strauss.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CIII., NO. 142.

SUNDAY, MAY 22, 1898.

THE PROMENADES.

With the coming of warmer weather the Promenade concert audiences at Music Hall have grown in size until every evening finds the auditorium well filled. Conductor Zach shows excellent judgment in the selection of music suited to the tastes of his listeners, and from the beginning has shown a marked recognition of the spirit of the times by introducing national music at various intervals through the programme. It is inspiriting to see the entire audience rise to its feet whenever the orchestra plays our patriotic airs, and it is not infrequent for the entire house to join in singing either "America" or "The Star Spangled Banner." Friday evening was decidedly enlivened, first by the presence of parties of students from Harvard, Yale and Technology, who exchanged courtesies by complimentary cheering each of the other. About nine o'clock the entrance of a group of 10 American sailors was made the occasion of a tremendous ovation in the shape of cheers and applause. Tomorrow evening the programme will be varied by a baritone solo, the prologue from "Pagliacci," sung by Placido Fiumara, a member of the orchestra and a pupil of Campanari. The first Saturday night of the season broke the record for attendance in the past five years. Patrons are reminded that owing to a long-standing engagement of the hall there will be no concert Thursday evening, May 26. With this exception the concerts will continue every week day evening until about July 4. The programme for tomorrow evening is:

March, "King Cotton"	Sousa
Overture, "Le Pre aux Clercs"	Herold
Waltz, "Artist's Life"	Strauss
Selection, "Carmen"	Bizet
Baritone solo, prologue from "Pagliacci."	Leoncavallo
March from Symphony, "Leonore"	Raff
Overture, "Pique Dame"	Suppe
Valse Caprice	Rubinstein
Andante for string orchestra	Tschaikowsky
Waltz, "Pomone"	Waldteufel
Polka Mazourka	Strauss
Persian March	Strauss

The second week at the Pops has been quite as successful as the preceding one, and nightly Music Hall has been filled with smart and appreciative audiences, without the slightest diminution of enthusiasm. Monday night Mr. and Mrs. Arthur Richmond had a party and Col. Gordon Dexter also. On Tuesday night Mr. Alexander Higginson entertained his fiancee, Miss Tudor, and her friends, at one of the larger tables. Miss Gertrude Edmands had a party, and so did Mr. Leighton Beal and Mr. Walter Winslow. Mrs. Henry L. Higginson brought a party on Wednesday night, also Mr. and Mrs. Alexander Steinert and Dr. Galloupe. Matthew Luce, Jr., Mr. and Mrs. H. H. Gay, Col. Hastings, Mr. Harleston Parker, Mr. and Mrs. E. A. Claflin and party and Mr. Saltonstall were others

At the Pops Thursday night there was an especially brilliant audience, and the various table parties of young people were very attractive. Mrs. Edward N. Fenno chaperoned a smart party, in which were Miss Lena Stevenson, in a quiet costume of navy blue, with hat of blue and white straw, lace and flowers; Miss Mollie Sargent, Miss Marion Fenno, in pale blue bodice, hat of rough straw to match; Mr. Philip Dalton and several more. Another party at a floor table was Mr. Johnson Morton's, which was made up of Miss Robinson of New York, in a superb Driscoll costume of black and white silk, and an enormous round hat, worn on the back of the head, of black straw, with black and white feathers; Miss Robinson's brother, Mr. Moncure Robinson; Mrs. Fiske Warren and Mr. Lawrence Butler.

BOSTON POST,

The Representative Democratic Paper
OF NEW ENGLAND.

MUSIC HALL PROMENADES.

The regular season of summer promenade concerts in Music Hall will open tomorrow (Monday) evening. Mr. Max Zach will again be the conductor, and the same general arrangements as in past seasons will be in force.

The programme for the first night is as follows:

American march (first time), Ganne; overture, "Domino Noir," Auber; waltz, "Harlequin's Voyage," Zach; selection, "Madame Angot," Lecocq; ballet music from "The Queen of Sheba," Goldmark; solo violoncello, Mr. E. Loeffler; two entr'actes from "Carmen," Bizet. The audience is respectfully requested to preserve silence during the performance of this number. Waltz, "Kaiser," Strauss; introduction to Act I., "Lohengrin," Wagner; potpourri, "Offenbachiana," Conradi; masourka, "La Mousme," Ganne; American fantasy, Bendix; march, "Stars and Stripes Forever," Sousa.

Boston Transcript

MONDAY, MAY 9, 1898

PROMENADE CONCERTS TONIGHT

Music Hall Especially Decorated for These Popular Entertainments—Novel Features and an Excellent Programme for the Opening

Again has the big electric sign "Promenade Concert" been placed in position across the Hamilton-place entrance to Music Hall, to announce the opening concert of the season tonight. When the people who have been fortunate enough to secure a table or balcony seats for the concerts enter the hall this evening they will find that unusual preparation has been made for the season's concerts.

Mr. Frederic R. Comee, upon whom, in the absence of manager C. A. Ellis, falls the actual management of these concerts, has had carried out under his direction much in the way of decoration to relieve the hall of its wonted severe look. In the centre of the hall, stretched tight on a frame hanging some feet below the ceiling, is a fine American flag 20 by 30 feet. Fastened to this, depending from its edges, are many little electric lights. From the frame on which the flag is stretched, broad streamers of apple-green bunting radiate; thirty-six of these streamers are arranged like the spokes of a wheel of which the flag forms a rectangular hub. The other ends of the streamers are fastened to the intersection of the ceiling and walls of the hall.

In the rear of the second balcony a painted canvas, representing a pastoral scene, hides from view the large statue of Apollo. On the stage a large set scene is placed with wings and sky drop. It represents a tropical scene, with mountains forming the background. From the high rocks two cascades have been cleverly constructed, and running water will add to the effect, as it rushes down to a bank concealed by palms and tropical verdure. The balcony fronts are backed by red bunting and festoons of laurel adorn the front of the balconies. Pine trees here and there add to the "summery" appearance of the place.

The platforms for the orchestra have been arranged to resemble grass-covered terraces. There will be fifty musicians, conducted by Max Zach. Familiar faces will be found in the ranks, some of the players having been identified with these concerts ever since they were inaugurated. Tonight's concert marks the opening of the thirteenth season, and it will be the 656th performance of a promenade concert under this management. Seats for this evening were all disposed of a week or more ago, and a large audience is assured. Following the old custom, the main part of the hall will be fenced off, and inside the "ring," as patrons call the enclosure, and in the rear of the first balcony, the tables will be reserved, as will seats on the sides of the first balcony. All other tables and seats in the different parts of the hall are available on simple admission tickets.

Manager Comee has planned some special features for tonight, and these are sure to be well received. He is to have the latest war news announced on a blackboard bulletin to be placed on the stage during the regular intermissions. Conductor Zach has arranged this programme for the opening of the season:

1.	American March (First Time).	Gannet
2.	Overture, "Domino Noir"	Auber
3.	Waltz, "Harlequin's Voyage"	Zach
4.	Selection, "Madame Angot"	Lococq
5.	Ballet Music from "The Queen of Sheba" Solo Violoncello, Mr. E. Loeffler.	Goldmark
6.	Two Entr'actes from "Carmen"	Bizet
7.	Waltz, "Kaiser"	Strauss
8.	Introduction to Act I., "Lohengrin"	Wagner
9.	Potpourri, "Offenbachiana"	Conradi
10.	Mazourka, "La Mousmé"	Ganne
11.	American Fantasy	Bendix
12.	March, "Stars and Stripes Forever"	Sousa

The Beacon.

BOSTON, SATURDAY, MAY 28, 1898.

THE POPULAR CONCERTS.

Large and fashionable audiences fill Music Hall every night nowadays, so popular are the Promenade concerts under the efficient management of Messrs. Ellis and Comee. Conductor Zach shows excellent judgment in the selection of music suited to the tastes of his listeners, and from the beginning has shown a marked recognition of the spirit of the times by introducing national music at various intervals through the program. It is inspiriting to see the entire audience rise to its feet whenever the orchestra plays our patriotic airs, and it is not infrequent for the entire house to join in singing either "America" or "The Star Spangled Banner."

Monday evening the program was varied by a baritone solo, the prologue from "Pagliacci," sung by Placido Fiumara, a member of the orchestra and a pupil of Campanari, and every night this week an equally good program has been offered. The concerts will continue every week day evening until about July 4.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CIII., NO. 135.

SUNDAY, MAY 15, 1898.

THE PROMENADES.

The first week of the 13th season of promenade concerts at Music Hall ended last night with much enthusiasm for Mr. Zach, the conductor, and the orchestra. The attendance during the week has been equal to that of past seasons, and demonstrations of enthusiasm have been especially noticeable when the orchestra has played patriotic and national airs. To listen to good music at one's ease is a luxury that may be enjoyed at these concerts, which are also the very best in their kind.

Mr. Zach has arranged the following programme for Monday evening:

March, "Merry Soldiers"	Sabathil
Overture, "Zampa"	Herold
Waltz, "Morgenblatter"	Strauss
Potpourri of Meyerbeer's operas	Schreiner
Ballet music from "Faust"	Gounod
Babbie waltzes from "The Little Minister"	Fuerst
Berceuse	Clayton Johns
Serenata	Moszkowski
Rhapsody in C	Liszt
Overture, "Freischutz"	Weber
Narcissus	Nevin
Ride of the Hussars	Spindler
Tabasco March	Chadwick

We do not remember to have seen a larger, smarter, more attractive or a better dressed company ever assembled at the Music Hall for the popular Pops on any night of past seasons than that which assisted at the inauguration of the present one Monday night. No wonder Manager Comee's face was wreathed in smiles, for from the opening number until the last note there was enthusiasm galore, and everybody seemed to be in just the right touch with the patriotic surroundings. The decorations were in perfect keeping with the atmosphere, and when Mr. Comee's surprise in the shape of the word "Dewey," suspended in huge electric letters over the platform, blazed upon the scene, there was a pandemonium of applause. The mountain landscape setting, which fills in the back of the stage, with its tumbling streams of real water, was a happy inspiration, restful and pleasant to the eye, and a relief to the usual painful bareness.

Among those specially noted gathered around the tables that night were Mr. Rollins Morse, who was with Mr. and Mrs. John T. Linzee and Mrs. Zerrahn. Mrs. Linzee looking especially well in a smart black and white costume, the coat bodice opening over white lace and chiffon, and a picture hat. Mr. and Mrs. Eben Jordan, whose guests at their table were Miss Helen Balderston and Mr. Dennie Boardman. Mrs. Jordan, handsome in a superb black Parisian costume, the embroidered coat opening over pleated white chiffon with much lace. Her picture hat was of chiffon, jet and plumes. Mr. and Mrs. Fiske Warren had at their table Mr. W. P. Blake, among others. Mrs. Warren wore her favorite black, with stock of cerise, and a round hat, with crown in shades of pink. Col. and Mrs. Henry L. Higginson were with their son and his fiancee, Miss Rosamond Tudor. Mr. F. H. Beebe brought a party of nine, including Mr. and Mrs. Arthur Beebe. Mr. and Mrs. James Jackson were with a party, Mrs. Jackson looking distinctly elegant in black and white. Mrs. Gardner had a number of young people at her table, which is near the centre of the hall and well up to the front, and which she has secured for the season. Mr. Gardner was in her party, and two pretty young women were her guests, both in white blouses, a bolero of jet lace worn over one of them. Mrs. Gardner was very inconspicuously gowned in black, with jetted bodice, and wore a round black hat, with dark green feathers, her only ornament a large turquoise and diamond brooch, which fastened her stock. Mr. and Mrs. J. H. Hecht had a large party, filling two tables. Mrs. Hecht was in plum color, with a small bonnet in shades of plum and mauve. Miss Hecht was exquisitely gowned in pink, with much white lace, and wore a round black toque, with white quills and jetted chiffon. Capt. and Mrs. Aline were of those who had balcony tables. Mr. Arthur Dakin had a floor table, at which were Miss Virginia Haughton and Mrs. Phinehas Adams, among others. Mr. Walter Came was with a party of men at one of the central tables.

Others there in the balcony and on the floor was the Hon. Robert F. Clark, Mr. and Mrs. Apthorp, Miss Gertrude Edmands, Mr. and Mrs. F. T. Moore, Mr. Phineas Sprague, Mr. George Smith, Miss Alice Stevens, Mr. Josiah Holden and family, Mr. Charles Hayden, Miss Florence Seavey, Mr. and Mrs. Henry Trainer, Mr. and Mrs. George Stevens, Mr. and Mrs. Dana Bartlett, Dr. and Mrs. J. H. Payne, Dr. F. L. Emerson and Mr. Walter Fox.

Society folk who are available have done full justice to the Pops every night, so that, if the first week is indicative of the season, it is already a huge success. In the crowd of well-known people seen around the tables various nights, after Monday, were Mr. and Mrs. Boylston Beal, Mrs. J. Randolph Coolidge with a party, Mr. and Mrs. Charles Peabody, Miss Lowell, Mrs. Francis Skinner, Mr. Ingersoll Amory, Alfred Rodman, Jr., Mr. and Mrs. George H. Windeler, Mr. and Mrs. R. W. Emmons, Mr. Hamilton Hill, Mrs. Hobart Ames, Mr. Robert Batcheller, Mr. Charles P. Searle, Mr. and Mrs. Joseph White, Mrs. John Osborn, Mr. and Mrs. William H. Canterbury and party, Mr. Herbert L. Harding, Mr. F. M. Montgomery, Mr. Edward A. Clark, Miss Hecht, Mr. and Mrs. A. C. Raymond, Mr. and Mrs. Edward Johnson, Mr. A. G. Porter, Mr. L. C. Whiting and Mr. S. K. Pitman.

On Friday night, at the Pops, Miss Constance Tippett had a large party at two tables. The young hostess looked exceedingly pretty in light blue silk, with bodice of white lace and one of the fashionable fancy braid straw hats with cornflowers. Miss Emily Beebe of Miss Tippett's party wore a costume of dark olive and blue, with hat to match, and Mrs. Lombard Williams, at the same table, was in black and white, with scarlet on her toque. Mr. Williams, Mr. Phillips, Mr. Archibald Thacher, Mr. S. W. Sleeper and Mr. Henry Sleeper were others of that party. Another tableful near the platform was chaperoned by Mrs. George M. Endicott. Others there were Mr. and Mrs. F. H. Briggs, Mr. and Mrs. Henry Brooks and family, Mr. Charles Sturgis, Mr. Alexander P. Browne, Miss Alice Cole, Miss Lucy Fay, and Causten Browne, Jr. There were some military men in uniform in the hall, which added to the picturesqueness. The enthusiasm was intense, especially when the audience standing sang "The Star-Spangled Banner," which brought tears to many an eye.

THE BOSTON SATURDAY EVENING Gazette

ESTABLISHED 1813.

Music Notes.

On Monday evening the Music Hall Promenade concerts will begin their thirteenth season under the management of Mr. F. R. Comee. The orchestra, as in the past, will be composed from the Boston Symphony players, and will be fifty in number. Mr. Max Zach, who has already established himself as a universal favorite at these concerts, will again be the conductor. As in past seasons, there will be the usual number of reserved seats at tables on the floor and in the balcony, and for those who do not care to enjoy the refreshments served at the tables, reserved seats can be had in the balcony. The same system of a general admission will be in force this year as in past seasons. Mr. Zach has made the following selections for the first programme:

American March	Gannet
Overture, "Domino Noir"	Auber
Waltz, "Harlequin's Voyage"	Zach
Selection, "Madame Angot"	Lecocq
Ballet Music from "The Queen of Sheba"	Goldmark
Two entr'Actes from "Carmen"	Bizet
Waltz, "Kaiser"	Strauss
Introduction to Act I., "Lohengrin"	Wagner
Potpourri, "Offenbachiana"	Conradi
Mazourka, "La Mousme"	Ganne
American Fantasy	Bendix
March, "Stars and Stripes Forever"	Sousa

THE BOSTON TIMES

The Promenade concerts continue the only important musical events which are being offered; but they are quite enough. There is such variety to the programmes that one can go night after night and be interested, and the Bohemian environments are conducive to the most supreme summer musical enjoyment. Tomorrow night's programme will be: March, "King Cotton," Sousa; overture, "Le Pre aux Clercs," Herold; waltz, "Artist's Life," Strauss; selection, "Carmen," Bizet; baritone solo, "Prologue from "Pagliacci," Leoncavallo, Mr. Placido Fiumara; March from Symphony, "Leonore," Raff; overture, "Pique Dame," Suppe; Valse Caprice, Rubinstein; Andante for string orchestra, Tschaikowsky; waltz, "Pomone," Waldteufel; polka mazourka, "Unparteische Kritik," and Persian March, Strauss.

[illegible]

Music Hall: Promenade Concert

The first promenade concert of the thirteenth season was held in Music Hall last evening, the programme being as follows:

American March	Ganne
Overture, "Domino Noir"	Auber
Waltz, "Harlequin's Voyage"	Zach
Selection, "Madame Angot"	Lecocq
Ballet music from "The Queen of Sheba"	Goldmark
Two Entr'actes from "Carmen"	Bizet
Waltz, "Kaiser"	Strauss
Introduction to Act I., "Lohengrin"	Wagner
Potpourri, "Offenbachiana"	Conradi
Mazourka, "La Mousme"	Ganne
American Fantasy	Bendix
March, "Stars and Stripes Forever"	Sousa

The hall was appropriately decorated with flags, bunting and flowers, and at the back of the upper balcony there was a painting presumably intended to represent a Manila landscape. The programme was selected with due regard to the "patriotic" spirit of the times, and the audience was not at all backward in giving vent to its pent-up enthusiasm. Mr. Max Zach, who lead the orchestra, contributed a waltz of his own, which was heartily and deservedly applauded. Mr. Loeffler's playing of the 'cello solo in the Goldmark ballet music was warmly appreciated, and the concert ended with a stirring rendering of Sousa's march, "The Stars and Stripes Forever."

The programme for tonight's concert is:

March from "The Serenade"	Herbert
Overture, "Mignon"	Thomas
Waltz, "Meerleuchten"	Ziehrer
Selection, "Trovatore"	Verdi
Waltz and Pizzicato from "Sylvia"	Delibes
Sailors' Chorus from "The Flying Dutchman"	Wagner
Gavotte for String Orchestra	Bach
Invitation to Dance	Weber
Overture, "Pique Dame"	Suppé
Waltz, "Laadeskinder"	Strauss
Polka, "Tic-Tac"	Strobl
March, "Under the Double Eagle"	Wagner

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CIII., NO. 130.

TUESDAY, MAY 10, 1898.

THE PROMENADE CONCERTS.

The 13th season of the promenade concerts at Music Hall opened last evening with great success. The audience was very large, all the tables on the floor and in the first balcony being occupied. and the remaining seats in both galleries were nearly all filled. The decorations were novel and effective. A large American flag was spread across the ceiling, and from it radiated in every direction festoons of blue. The fronts of the balconies were draped with laurel. At the back of the stage was a tropical scene, and real water fell in miniature cascades on either side. The proscenium depicted forest trees, whose branches and foliage arched overhead. Against the wall at the back of the upper balcony was a landscape, showing a bit of Manila scenery. All these things gave a bright aspect to the auditorium and were exceedingly effective.

Before the first number announced on the programme was performed there was lowered from above the orchestra the name "Dewey," formed of electric lights, at the sight of which the audience burst into a tremendous peal of plaudits, which was intensified when the orchestra struck up "The Star Spangled Banner," the audience rising spontaneously to its feet and greeting the patriotic air with immense enthusiasm which was not allayed until the melody was repeated. A similar exciting scene took place later in the evening, when a blackboard was brought on the stage announcing that Congress had made the victor at Manila a rear admiral. For the rest there is little to say, except that the company assembled enjoyed itself after the fashion that has prevailed for so many years, with edibles, bibibles, cigars and cigarettes; listened to the music or chatted, as best pleased them; was generous and appreciative in its applause of the music and exacting in regard to encores. The selections were:

American March	Ganne
Overture, "Domino Noir"	Auber
Waltz, "Harlequin's Voyage"	Zach
Selection, "Madame Angot"	Lecocq
Ballet music from "The Queen of Sheba"	Goldmark
Two Entr'actes from "Carmen"	Bizet
Waltz, "Kaiser"	Strauss
Introduction to Act I., "Lohengrin"	Wagner
Potpourri, "Offenbachiana"	Conradi
Mazourka, "La Mousme"	Ganne
American Fantasy	Bendix
March, "Stars and Stripes Forever"	Sousa

That the music was finely played may go without saying, when it is remembered that the performers were of the Symphony orchestra, fresh from their discipline of the season just ended. Particular favor was shown Mr. Zach's brilliant and tuneful waltz, which was so heartily applauded that the coda was repeated. Mr. F. Loeffler's graceful and expressive playing of the 'cello solo in the Goldmark ballet music was similarly appreciated. It was pleasing to listen to the "Mme. Angot" selections, and to the medley of Offenbach melodies, played as they were. In fact, the programme was admirably arranged and rendered, and provided a welcome relief to those who have religiously taken in their due share of the more serious music of the season, and could feel that they were safely out of school. Mr. Zach was warmly welcomed on his first appearance, and by the spirit of his conducting and the skill with which he held his forces in hand repeated his successes in the past. The season opened auspiciously, and its prosperity seems assured.

The programme for tonight: March from "The Serenade," Herbert; overture, "Mignon," Thomas; waltz, "Meerleuchten," Ziehrer; selection, "Trovatore," Verdi; [illegible] ballet music, [illegible]

THE BOSTON TIMES

(ESTABLISHED 1864.)

EVERY SUNDAY,

At 20 HAWLEY STREET.

THERE IS ABSOLUTELY nothing going on in a musical way with the exception of the Promenade concerts, and a few pupils' recitals, which the friends of the teachers and young students feel in honor bound to attend. As a rule, pupils' recitals are the bane of the critics' existence and a bore to every one who attends them. It is true that they have their place in the evolution of events, a place which cannot be sacrificed even for the pleasure of those who are called upon to hear them. From these recitals one can anticipate in a degree what the future in music will have in store for us in the way of performers. It is surprising to see how few really gifted or promising musicians are devoting their time and talents to study, and how many years, sometimes a lifetime, it takes the majority of them to find out that no amount of time, nor money, and no method of instruction, be it ever so superior, could have made them musicians. But these public recitals give the young performers the confidence and command of their art, which they must have to accomplish anything, and it can be obtained in no other way.

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Boston Courier.

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The third week of the promenade concerts, with its increased attendance in spite of the unfavorable weather, shows the stronghold which these entertainments have upon our musical and social public. Tuesday evening in recognition of the 80th birthday of Queen Victoria, and with the especial friendly feeling at present existing between this country and England, Manager Comee arranged in front of the electric design over the stage an English and an American flag side by side, and the orchestra played as an introductory number the "Star Spangled Banner" and "God Save the Queen." The entire audience rose and cheered this compliment to the Queen and the English nation. Among others present there were Mr. Harleston Parker, Matthew Luce, Jr., Miss Anna Lyman, Mr. C. H. Gibson, Mr. and Mrs. Arthur Richmond, Mr. and Mrs. Gerard Bement and party, Mr. Eben Dorr, Mr. R. F. Clark and party, J. Otis Wardwell and friends, Mr. Alexander Henry Higginson and his fiancee, Miss Rosamund Tudor, with a party. Wednesday night Mrs. John L. Gardner, Mr. Grafton Cushing, Mrs. A. Lawrence Mason and party, and Mr. and Mrs. Sylvester Breed were there. At the Friday evening pop among others were noticed Mr. and Mrs. Philip Sears, George C. Lee, Jr., and his fiancee, Miss Madeleine Jackson, and party, Mr. B. J. Lang and party, Mr. and Mrs. Robert M. Morse and Miss Morse, Clinton Stuart (Walsingham) and Dr. W. S. Bigelow.

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Tomorrow night will be Wagner night. The selections from this great composer are: March "Under the Double Eagle," overture, "Rienzi," overture, "Tannhauser," "The Evening Star," trombone solo, by Mr. Carl Hampe; "Procession of the Women," from "Lohengrin;" Introduction to Act III., "Lohengrin"; "Ride of the Valkyries" and other numbers will be Waltz, 'Lagunen" Strauss; Selection, "The Serenade" Herbert; Selection, "La Fille de Madame Angot" Lecocq; Selection, "Brigands" Offenbach; "Baby Polka" Bayer; March "Tobasco" Chadwick.

Well known people have been noted in the audiences all the week. Among them Tuesday night were Hon. A. E. Pilsbury, Ex-Alderman and Mrs. Viles, Mr. and Mrs. John L. Gardner, Mr. and Mrs. Harry M. Frost, Mrs. J. G. Cuthbertson, Mr. John A. Melvin.

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Boston Transcript

TUESDAY, MAY 10, 1898

Music Hall: Promenade Concert

The first promenade concert of the thirteenth season was held in Music Hall last evening, the programme being as follows:

American March	Ganne
Overture, "Domino Noir"	Auber
Waltz, "Harlequin's Voyage"	Zach
Selection, "Madame Angot"	Lecocq
Ballet music from "The Queen of Sheba"	Goldmark
Two Entr'actes from "Carmen"	Bizet
Waltz, "Kaiser"	Strauss
Introduction to Act I., "Lohengrin"	Wagner
Potpourri, "Offenbachiana"	Conradi
Mazourka, "La Mousme"	Ganne
American Fantasy	Bendix
March, "Stars and Stripes Forever"	Sousa

The hall was appropriately decorated with flags, bunting and flowers, and at the back of the upper balcony there was a painting presumably intended to represent a Manila landscape. The programme was selected with due regard to the "patriotic" spirit of the times, and the audience was not at all backward in giving vent to its pent-up enthusiasm. Mr. Max Zach, who lead the orchestra, contributed a waltz of his own, which was heartily and deservedly applauded. Mr. Loeffler's playing of the 'cello solo in the Goldmark ballet music was warmly appreciated, and the concert ended with a stirring rendering of Sousa's march, "The Stars and Stripes Forever."

The programme for tonight's concert is:

March from "The Serenade"	Herbert
Overture, "Mignon"	Thomas
Waltz, "Meerleuchten"	Ziehrer
Selection, "Trovatore"	Verdi
Waltz and Pizzicato from "Sylvia"	Delibes
Sailors' Chorus from "The Flying Dutchman"	Wagner
Gavotte for String Orchestra	Bach
Invitation to Dance	Weber
Overture, "Pique Dame"	Suppé
Waltz, "Landeskinder"	Strauss
Polka, "Tic-Tac"	Strobl
March, "Under the Double Eagle"	Wagner

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CIII., NO. 130.

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THE PROMENADE CONCERTS.

The 13th season of the promenade concerts at Music Hall opened last evening with great success. The audience was very large, all the tables on the floor and in the first balcony being occupied. and the remaining seats in both galleries were nearly all filled. The decorations were novel and effective. A large American flag was spread across the ceiling, and from it radiated in every direction festoons of blue. The fronts of the balconies were draped with laurel. At the back of the stage was a tropical scene, and real water fell in miniature cascades on either side. The proscenium depicted forest trees, whose branches and foliage arched overhead. Against the wall at the back of the upper balcony was a landscape, showing a bit of Manila scenery. All these things gave a bright aspect to the auditorium and were exceedingly effective.

Before the first number announced on the programme was performed there was lowered from above the orchestra the name "Dewey," formed of electric lights, at the sight of which the audience burst into a tremendous peal of plaudits, which was intensified when the orchestra struck up "The Star Spangled Banner," the audience rising spontaneously to its feet and greeting the patriotic air with immense enthusiasm which was not allayed until the melody was repeated. A similar exciting scene took place later in the evening, when a blackboard was brought on the stage announcing that Congress had made the victor at Manila a rear admiral. For the rest there is little to say, except that the company assembled enjoyed itself after the fashion that has prevailed for so many years, with edibles, bibibles, cigars and cigarettes; listened to the music or chatted, as best pleased them; was generous and appreciative in its applause of the music and exacting in regard to encores. The selections were:

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March, "Stars and Stripes Forever"	Sousa

That the music was finely played may go without saying, when it is remembered that the performers were of the Symphony orchestra, fresh from their discipline of the season just ended. Particular favor was shown Mr. Zach's brilliant and tuneful waltz, which was so heartily applauded that the coda was repeated. Mr. F. Loeffler's graceful and expressive playing of the 'cello solo in the Goldmark ballet music was similarly appreciated. It was pleasing to listen to the "Mme. Angot" selections, and to the medley of Offenbach melodies, played as they were. In fact, the programme was admirably arranged and rendered, and provided a welcome relief to those who have religiously taken in their due share of the more serious music of the season, and could feel that they were safely out of school. Mr. Zach was warmly welcomed on his first appearance, and by the spirit of his conducting and the skill with which he held his forces in hand repeated his successes in the past. The season opened auspiciously, and its prosperity seems assured.

The programme for tonight: March, from "The Serenade," Herbert; overture, "Mignon," Thomas; waltz, "Meerleuchten," Ziehrer; selection, "Trovatore," Verdi; waltz and pizzicato from ballet music, "Sylvia," Delibes; sailors' chorus, from "The Flying Dutchman," Wagner; gavotte for string orchestra, Bach; invitation to dance, Weber; overture, "Pique Dame," Suppe; waltz, "Landeskinder," Strauss (first time); polka "Tic-Tac," Strobl; march, "Under the Double Eagle," Wagner.

THE BOSTON TIMES

(Established 1864.)

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Boston Sunday Globe.

SUNDAY, JUNE 5, 1898.

Music Hall Concerts.

This evening Gustav Strube will appear as the conductor of the promenade concerts in Music hall. The program will be as follows:

Marche Hongroise from The Damnation of Faust	Berlioz
Overture, Merry Wives of Windsor	Nicolai
Waltz, Les Patineurs	Waldteufel
Selection, Wizard of the Nile	Herbert
Overture, La Dame Blanche	Boieldieu
Melody	Rubinstein
Serenade	Moszkowski
Polonaise	Chopin
Prelude to The Cricket on the Hearth	Goldmark
Overture, Poet and Peasant	Suppe
Gavotte, Stephanie	Czibulka
Polka, Sangerlust	Strauss
March, Home, Sweet Home	Strube

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IT WAS Boston which set the example for New York in the giving of "Pop" concerts. The plan of our dear old Music hall promenades, which for so many summers have alleviated the discomfiture of the torrid evenings for society lions, followers of Bohemia, and the common herd as well, has been taken up in New York city at the Lenox lyceum and under the direction of Rudolph Aronson, the Banda Rossa, which has had such a checkered career since they landed on these shores six months ago, are giving concerts which a contemporary says "have made a great impression on the New York public."

Our own "Pop" concerts continue in the full flush of their popularity. Tomorrow will be "Harvard night" and the college boys will own the place.

THE BOSTON COMMERCIAL.

Music Hall Concerts.

Mr. Gustav Strube and his excellent orchestra have delighted thousands at the Music Hall this week with the series of fine concerts they have given. The orchestra never has played better, and has received generous applause every night. As the season advances the interest in this pleasant mode of entertainment increases, and as a consequence there is a very large attendance. In order to secure good seats an early application at the box office is necessary.

Boston Journal.

SUNDAY, JUNE 5, 1898.

THE POPS.

Mr. Max Zach conducted the Promenade Concerts Saturday night for the last time this season. His taste in selecting programs, his courtesy in yielding to the wishes of audiences, and his skill in conducting the admirable orchestra were acknowledged and appreciated as of old.

Monday evening Mr. Gustav Strube, the well-known composer, and a member of the Symphony Orchestra, will conduct, and from then on till the end of the season. That the programs will be carefully made up to suit all tastes is evident from that of Monday night.

Marche Hongroise from "The Damnation of Faust"	Berlioz
Overture, "Merry Wives of Windsor"	Nicolai
Waltz, "Les Patineurs"	Waldteufel
Selection, "Wizard of the Nile"	Herbert
Overture, "La Dame Blanche"	Boieldieu
Melody	Rubinstein
Serenade	Moszkowski
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Prelude to "The Cricket on the Hearth"	Goldmark
Overture, "Poet and Peasant"	Suppe
Gavotte, "Stephanie"	Czibulka
Polka, "Sangerlust"	Strauss
March, "Home, Sweet Home"	Strube

BOSTON POST,

The Representative Democratic Paper

OF NEW ENGLAND.

MUSIC HALL CONCERTS.

The promenade concerts at Music Hall, now on the last half of the summer season, have attracted unusually large audiences the past week, it being difficult to secure seats unless getting them early. Tomorrow night will be given to Wagner, with the following programme:

March, "Under the Double Eagle," Wagner; overture, "Rienzi," Wagner; waltz, "Lagunen," Strauss; selection, "The Serenade," Herbert; overture, "Tannhauser," Wagner; "The Evening Star," Wagner, trombone solo, by Mr. Carl Hampe; selection, "La Fille de Madame Angot," Lecocq; (a) Procession of the Women, from "Lohengrin," Wagner (first time) [illegible] to Act III., "Lohengrin," [illegible] selection, "Brigands," Offen[illegible] "[illegible] of the Valkyries," Wagner [illegible] "Tabasco," [illegible]

Boston Daily Globe.

TUESDAY, JUNE 7, 1898.

MUSIC AND DRAMA.

Mr Strube Now Conductor of the "Pops."

"An Enemy to the King," Played by the Castle Sq Company.

"Around the Town" — "The Telephone Girl"—Other Attractions.

The second half of this season's series of promenade concerts in Music hall began last evening, when Mr Gustav Strube succeeded Mr Max Zach as conductor. Mr Strube will direct the orchestra during the four weeks that these very popular concerts are to continue, and the cordial applause bestowed upon his efforts last evening gave pleasant assurance that he will be no less a favorite than his predecessors.

Mr Strube has for several years been a prominent and highly esteemed member of the Boston symphony orchestra. He ordinarily fills the position of a first violin, but he has often been called upon to serve as substitute for absent players of other instruments, and his versatility as a musician is such that he has invariably discharged his duties to the satisfaction of the most exacting. He has also earned distinguished recognition as a composer, and several of his works, including a symphony and an overture, have been played by the Symphony orchestra.

Mr Strube is a musician of scholarly attainments and he directs with authority and excellent judgment. It was evident from last evening's program that he has more liking for "musicianly" music than for the tuneful numbers so dear to the hearts of a "popular" assemblage, but he will no doubt be willing to hereafter subordinate his own wishes to those of his patrons.

Selections for these summer concerts can scarcely be too light or too melodious and the spirit of the public is at present such that patriotic marches cannot be too often repeated. In the few numbers of this latter character played last evening there was no lack of brilliancy, and the audience expressed appreciation in the most enthusiastic manner possible. Mr Strube will probably prove no less versatile as a conductor than as a performer.

Mr F. R. Comee, manager of the concerts, gave evidence of his patriotic sentiments by notable additions to the stage settings. Above the realistic scene of refreshing sylvan delights, so long admired, were portraits of Pres McKinley, Sec Long, Admiral Dewey, Admiral Sampson and Com Schley, all draped with American flags. Later the name "Hobson" appeared in letters of incandescent electric lights, and while the orchestra played "Dixie" the audience cheered lustily.

The program this evening will be as follows:

March, El Capitan	Sousa
Overture, Pique Dame	Suppe
Waltz, Morgenblatter	Strauss
Selection, Cavalleria Rusticana	Mascagni
Overture, Mignon	A Thomas
Menuet	Bulzoni
Bal costume	Rubinstein
Finale, Lohengrin	Wagner
Overture, Orpheus aux Enfers	Offenbach
Intermezzo, Naila	Delibes
Paraphrase on Loreley	Nesvadba
Oriental march	Zach

Tomorrow evening will be "patriotic night" and the program acrostic will be "Sampson and Schley."

Boston Journal.

TUESDAY, JUNE 7, 1898.

The Pops.

Last night saw the first appearance of Mr. Gustav Strube at Music Hall as conductor of the Promenade Concerts. He was welcomed heartily when he raised his stick for the opening number, the Marche Hongroise, by Berlioz, and he was applauded frequently in the course of the program. Mr. Strube is an excellent musician and his tastes are pure and elevated. Let us hope that he will bear constantly in mind that these concerts are designed for the thoughtless pleasure of the audience rather than for any educational purpose. The program for the following nights of this week are more jovial than that of last night, which was too respectable—and therefore not wholly free from the charge of dullness. Boieldieu's "Dame Blanche" overture should be allowed to sleep quietly on the shelf; and Goldmark's prelude to "The Cricket on the Hearth" is not worth the voyage across the Atlantic. A little more animation, Mr. Strube! A little more biff! It takes a good deal to arouse a Boston audience to undisguised enjoyment.

The piece that awakened true enthusiasm last night were interpolated patriotic airs and a Sousa march. Portraits of the President, the Secretary of the Navy, Dewey, Sampson and Schley were cheered, and there was long continued and uproarious applause when the name Hobson appeared to the music of Dixie. It was good to hear both the tribute paid the brave Alabamian and the tune that led his father into battle.

The program tonight will include pieces by Sousa, Suppé, Strauss, Mascagni, Thomas, Bulzoni, Rubinstein, Wagner, Offenbach, Delibes, Nesvadba, Zach.

A special patriotic program will be [illegible] Wednesday night, and the [illegible] letters of this [illegible] spell [illegible] Schley." [illegible]

The Official Paper of the State

The Official Paper of the City.

TUESDAY MORNING, JUNE 7, 1898.

MUSICAL MATTERS.

The Music Hall "Pops," Mr. Gustav Strube, Conductor.

There is an old maxim which declares it to be bad policy to trade horses while crossing a stream; nevertheless, Manager Comee has hitherto found it to be a successful plan to change his conductor at mid-season of the promenade concerts. Variatio delectat!

Last night, therefore, found Mr. Zach's reign ended and the regime of Mr. Gustav Strube begun. "The king is dead, long live the king," was exemplified in the cordial welcome extended to the newcomer, who justified it, not only by a firm leadership, but by a judiciously selected programme. He began his march to victory with Berlioz, and the great Hungarian march, the "Rackoczy," was quite as well given as it was at the regular symphony concerts a few weeks ago.

There was no attempt at extreme classicism, for which we were grateful (since we prefer our salads and ice cream served on different plates) and the central division of the programme, which is always the most ambitious part of these concerts, did not go beyond popular selections from Boieldieu, Rubinstein, Moszkowski, Mendelssohn (as an encore), Chopin and Goldmark.

The occasion, every moment of which was enjoyable, was not one for ponderous criticism; it is sufficient to say that the hall was crowded, the new conductor was applauded, the music was charmingly varied, the interpretation was creditable alike to conductor and orchestra, and everybody seemed in a pleasant state of mind. This combination of music, refreshments and ease, is not a new invention, for the present writer possesses a quaint album of a singing club, dated 1560, which gives a description of very similar concerts, stating (in faulty Latin), among other regulations, that,—"Pretor cerevisia et mustellas nihil apponitor." And what was enjoyed in 1560 seems quite as enjoyable in 1898.

It was gratifying to notice that patriotic enthusiasm had by no means abated at these concerts; "The Star Spangled Banner" and "God Save the Queen" caused the majority of the audience to rise, but when "Dixie" was played in honor of our newest hero, and when the name of the valiant Southerner—"Hobson"—was displayed in electric lights, the audience abandoned all reserve and gave both tune and name the warmest kind of a reception—all of which may not belong to the province of musical criticism, but is pleasant to record nevertheless.

Louis C. Elson.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.

CIII, NO. 158.

TUESDAY, JUNE 7, 1898.

THE PROMENADE CONCERTS.

The fifth week of the promenade concerts at Music Hall began last evening in the presence of one of the largest audiences of the season. The occasion had a special interest in the first appearance of Mr. Gustav Strube as conductor of the entertainment. He was received with marked cordiality, and was frequently and heartily applauded through the concert. Quite a number of the selections were encored, and there was a tremendous enthusiasm over the patriotic music, of which there was an ample share, especially in response to demands for repetitions. Among the features in harmony with the spirit of the time were numerous portraits of prominent characters of the day. During the performance of "The Star Spangled Banner" a likeness of President McKinley was unveiled. Later was lowered a line of portraits of Secretary of the Navy Long, Admiral Dewey, Admiral Sampson and Commodore Schley to the anthem "America," and still later the name "Hobson," formed of electric lights, which was greeted by the playing of "Dixie" by the orchestra. There were tempests of plaudits on each occasion, but the most stirring and prolonged recognition was accorded the name of the hero of the sinking of the Merrimac. Mr. Strube, it may be added, placed himself at once in the favor of his public. The programme for tonight includes selections from Sousa, Suppe, Strauss, Mascagni, Offenbach, Delibes, Wagner, Rubinstein and Zach.

The ever popular promenade concerts have attracted more people than usual to Music Hall the past week, on account of warm weather. To sit enjoying *dolce far niente* while listening to sweet music is exactly the amusement for languid evenings. The new leader has won deserved encomiums by his exhibits of ability, and the grand orchestra of fifty is heard with special delight in the spirited renditions of that patriotic music now so popular. There will be concerts every evening of the coming week, with well-arranged programmes giving just the right proportion of "popular" and classic music.

BOSTON POST,

The Representative Democratic Paper

OF NEW ENGLAND.

THE PROMENADE CONCERTS.

Last evening inaugurated the second half of the season of promenade concerts in Music Hall, and also the first appearance at these entertainments as leader of Gustav Strube, who is well known here as a member of the Symphony Orchestra and a composer of merit. It was a novel position for the musician, and it took him some time to note the popular desire, but when once he ascertained the wishes of his audience he was not slow in gratifying them.

There were several very pretty features introduced. At the beginning of the concert the orchestra played "The Star Spangled Banner," and at the same time an American flag was displayed on the stage, draping a portrait of President McKinley. Later came "America," when pictures of Admiral Dewey, Admiral Sampson, Commodore Schley and Secretary Long were shown. Lastly the band struck "Dixey," and an electric sign was lowered bearing the name "Hobson." It is needless to state that each feature, especially the last, created a perfect furore.

A fine programme has been arranged for this evening. Wednesday will be "patriotic night," and Monday, June 13, "Wagner night." The season will continue until Saturday evening, July 3.

Boston Courier.

SUNDAY MORNING, JUNE 12, 1898.

THE PROMENADES.

That the flight of the weeks is swift, even with their wings sodden with rain, was made manifest at Music Hall on Monday evening, when the beginning of the second half of the Promenade concerts was intimated by the appearance of Mr. Gustave Strube at the conductor's desk and that of Mr. Zach in a commanding balcony seat. It is good that two such excellent conductors can be had for the asking from the ranks of the orchestra, and we doubt not that yet others would be promptly forthcoming if they were needed. Mr. Strube is less known as a director than Mr. Zach, but he shares equally in the sympathy of the audience, because he allows no comparison to be drawn, but devotes himself like his brother in the work to the simple task of making the best possible programmes and eliciting the best possible performances of them. The selections for his first week were admirable, graced with pleasant novelty, enforced with some patriotic spicery and capitally arranged. The pleasant evenings have brought out hosts of people and the late comers have had small chance to get desirable table places.

HOWARD MALCOM TICKNOR.

THE BOSTON TIMES

(ESTABLISHED 1864.)

EVERY SUNDAY,

AT 20 HAWLEY STREET.

LAST NIGHT was a red letter one at the "Pops." It was Max Zach's farewell appearance as conductor, and the old hall rang with applause and cheers as a testimony of the good will which the demonstrative patrons have for him. An innovation in the programme was a baritone solo by Mr. Placido Fiumara. Mr. Zach has shown himself a most accommodating conductor in the making up of his programmes, and in his response to encores and the calls for certain numbers, which has come to be a regular thing now at the Pops. A week ago last night "We—want—'Up—the—Street,'" was the persistent yell from two or three groups of young men after every number, and "So—do—we" was the echo from the balcony. And they got it. Tomorrow night Mr. Gustav Strube will take up the baton at these concerts and continue as leader of the orchestra until the close of the season, July 4. Mr. Strube is a prominent member of the Symphony orchestra, who seems well fitted to the position he is about to occupy. The programme which he has arranged for tomorrow night is: Marche Hongroise from "The Damnation of Faust," Berlioz; overture, "Merry Wives of Windsor," Nicolai; waltz, "Les Patineurs," Waldteufel; selection, "Wizard of the Nile," Herbert; overture, "La Dame Blanche," Boieldieu; Melody, Rubinstein; Serenade, Moszkowski; Polonaise, Chopin; Prelude to "The Cricket on the Hearth," Goldmark; overture, "Poet and Peasant," Suppé; gavotte, "Stephanie," Czibulka; polka, "Sangerlust," Strauss; march, "Home, Sweet Home," Strube.

Boston Sunday Globe.

SUNDAY, JUNE 5, 1898.

Music Hall Concerts.

This evening Gustav Strube will appear as the conductor of the promenade concerts in Music hall. The program will be as follows:

Marche Hongroise from The Damnation of Faust	Berlioz
Overture, Merry Wives of Windsor	Nicolai
Waltz, Les Patineurs	Waldteufel
Selection, Wizard of the Nile	Herbert
Overture, La Dame Blanche	Boieldieu
Melody	Rubinstein
Serenade	Moszkowski
Polonaise	Chopin
Prelude to The Cricket on the Hearth	Goldmark
Overture, Poet and Peasant	Suppe
Gavotte, Stephanie	Czibulka
Polka, Sangerlust	Strauss
March, Home, Sweet Home	Strube

THE BOSTON TIMES

(ESTABLISHED 1864.)

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IT WAS Boston which set the example for New York in the giving of "Pop" concerts. The plan of our dear old Music hall promenades, which for so many summers have alleviated the discomfiture of the torrid evenings for society lions, followers of Bohemia, and the common herd as well, has been taken up in New York city at the Lenox lyceum and under the direction of Rudolph Aronson, the Banda Rossa, which has had such a checkered career since they landed on these shores six months ago, are giving concerts which a contemporary says "have made a great impression on the New York public."

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Boston Journal.

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Mr. Max Zach conducted the Promenade Concerts Saturday night for the last time this season. His taste in selecting programs, his courtesy in yielding to the wishes of audiences, and his skill in conducting the admirable orchestra were acknowledged and appreciated as of old.

Monday evening Mr. Gustav Strube, the well-known composer, and a member of the Symphony Orchestra, will conduct, and from then on till the end of the season. That the programs will be carefully made up to suit all tastes is evident from that of Monday night.

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March, "Home, Sweet Home"	Strube

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

MUSIC HALL CONCERTS.

The promenade concerts at Music Hall, now on the last half of the summer season, have attracted unusually large audiences the past week, it being difficult to secure seats unless getting them early. Tomorrow night will be given to Wagner, with the following programme:

March, "Under the Double Eagle," Wagner; overture, "Rienzi," Wagner; waltz, "Lagunen," Strauss; selection, "The Serenade," Herbert; overture, "Tannhauser," Wagner; "The Evening Star," Wagner, trombone solo, by Mr. Carl Hampe; selection, "La Fille de Madame Angot," Lecocq; (a) Procession of the Women, from "Lohengrin," Wagner (first time); (b) introduction to Act III., "Lohengrin," Wagner; selection, "Brigands," Offenbach; "Ride of the Valkyries," Wagner; "Baby Polka," Bayer; march, "Tabasco," Chadwick.

Boston Daily Globe.

TUESDAY, JUNE 7, 1898.

MUSIC AND DRAMA.

Mr Strube Now Conductor of the "Pops."

"An Enemy to the King," Played by the Castle Sq Company.

"Around the Town" — "The Telephone Girl"—Other Attractions.

The second half of this season's series of promenade concerts in Music hall began last evening, when Mr Gustav Strube succeeded Mr Max Zach as conductor. Mr Strube will direct the orchestra during the four weeks that these very popular concerts are to continue, and the cordial applause bestowed upon his efforts last evening gave pleasant assurance that he will be no less a favorite than his predecessors.

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The program this evening will be as follows:

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Overture, Pique Dame	Suppe
Waltz, Morgenblatter	Strauss
Selection, Cavalleria Rusticana	Mascagni
Overture, Mignon	A Thomas
Menuet	Bulzoni
Bal costume	Rubinstein
Finale, Lohengrin	Wagner
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Boston Journal.

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A special patriotic program will be [illegible]nted Wednesday night, and the [illegible] letters of this program spell "[illegible]mpson-Schley." Next Monday night will be devoted to works of Wagner.

BOSTON DAILY ADVE[illegible]

Established 1813.

The Official Paper of the State

The Official Paper of the City.

TUESDAY MORNING, JUNE 7, 1898.

MUSICAL MATTERS.

The Music Hall "Pops," Mr. Gustav Strube, Conductor.

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The occasion, every moment of which was enjoyable, was not one for ponderous criticism; it is sufficient to say that the hall was crowded, the new conductor was applauded, the music was charmingly varied, the interpretation was creditable alike to conductor and orchestra, and everybody seemed in a pleasant state of mind. This combination of music, refreshments and ease, is not a new invention, for the present writer possesses a quaint album of a singing club, dated 1560, which gives a description of very similar concerts, stating (in faulty Latin), among other regulations, that,—"Pretor cerevisia et mustellas nihil apponitor." And what was enjoyed in 1560 seems quite as enjoyable in 1898.

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Louis C. Elson.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
CIII., NO. 158.

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BOSTON POST,

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Boston Courier.

SUNDAY MORNING, JUNE 12, 1898.

THE PROMENADES.

That the flight of the weeks is swift, even with their wings sodden with rain, was made manifest at Music Hall on Monday evening, when the beginning of the second half of the Promenade concerts was intimated by the appearance of Mr. Gustave Strube at the conductor's desk and that of Mr. Zach in a commanding balcony seat. It is good that two such excellent conductors can be had for the asking from the ranks of the orchestra, and we doubt not that yet others would be promptly forthcoming if they were needed. Mr. Strube is less known as a director than Mr. Zach, but he shares equally in the sympathy of the audience, because he allows no comparison to be drawn, but devotes himself like his brother in the work to the simple task of making the best possible programmes and eliciting the best possible performances of them. The selections for his first week were admirable, graced with pleasant novelty, enforced with some patriotic spicery and capitally arranged. The pleasant evenings have brought out hosts of people and the late comers have had small chance to get desirable table places.

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THE BOSTON TIMES

(ESTABLISHED 1864.)

EVERY SUNDAY,

At 20 HAWLEY STREET.

LAST NIGHT was a red letter one at the "Pops." It was Max Zach's farewell appearance as conductor, and the old hall rang with applause and cheers as a testimony of the good will which the demonstrative patrons have for him. An innovation in the programme was a baritone solo by Mr. Placido Fiumara. Mr. Zach has shown himself a most accommodating conductor in the making up of his programmes, and in his response to encores and the calls for certain numbers, which has come to be a regular thing now at the Pops. A week ago last night "We—want—'Up—the—Street,'" was the persistent yell from two or three groups of young men after every number, and "So—do—we" was the echo from the balcony. And they got it. Tomorrow night Mr. Gustav Strube will take up the baton at these concerts and continue as leader of the orchestra until the close of the season, July 4. Mr. Strube is a prominent member of the Symphony orchestra, who seems well fitted to the position he is about to occupy. The programme which he has arranged for tomorrow night is: Marche Hongroise from "The Damnation of Faust," Berlioz; overture, "Merry Wives of Windsor," Nicolai; waltz, "Les Patineurs," Waldteufel; selection, "Wizard of the Nile," Herbert; overture, "La Dame Blanche," Boieldieu; Melody, Rubinstein; Serenade, Moszkowski; Polonaise, Chopin; Prelude to "The Cricket on the Hearth," Goldmark; overture, "Poet and Peasant," Suppé; gavotte, "Stephanie," Czibulka; polka, "Sangerlust," Strauss; march, "Home, Sweet Home," Strube.

The ever popular promenade concerts have attracted more people than usual to Music Hall the past week, on account of warm weather. To sit enjoying *dolce far niente* while listening to sweet music is exactly the amusement for languid evenings. The new leader has won deserved encomiums by his exhibits of ability, and the grand orchestra of fifty is heard with special delight in the spirited renditions of that patriotic music now so popular. There will be concerts every evening of the coming week with well-arranged programmes giving just the right proportion of "popular" and classic music.

Boston Sunday Globe.

SUNDAY, JUNE 12, 1898.

Music Hall Promenades.

One strong factor in the continued success of the Music hall concerts is the change in the program each evening. Mr Strube, the conductor, is to be commended for the excellence of his programs, also his willingness to perform a large number of the patriotic selections of the day.

Special attractions already announced are, for tomorrow evening, Wagner night; Wednesday, soloists night; Friday, Bunker hill night; Monday, June 20, Harvard night; Monday, June 27, graduates' night. Of late years it has become quite popular for the different Harvard classes to have a reunion at the pops, and for the evening of June 27 nearly the entire reserved section on the floor has been reserved for the classes of 88, 89, 92 and 95.

The program for tomorrow evening is as follows:

March, Under the Double Eagle	Wagner
Overtrure, Rienzi	Wagner
Waltz, Lagunen	Strauss
Selection, The Serenade	Herbert
Overture, Tannhauser	Wagner
The Evening Star Trombone solo by Mr Carl Hampe.	Wagner
Selection, La Fille de Mme Angot	Lecocq
Procession of the Women, from Lohengrin	Wagner
Introduction to Act III, Lohengrin	Wagner
Selection, Brigands	Offenbach
Ride of the Valkyries	Wagner
Baby Polka	Bayer
March, Tabasco	Chadwick

BOSTON DAILY ADVERTISER.

Established 1813.

The Official Paper of the State

The Official Paper of the City.

TUESDAY MORNING, JUNE 7, 1898.

MUSICAL MATTERS.

The Music Hall "Pops," Mr. Gustav Strube, Conductor.

There is an old maxim which declares it to be bad policy to trade horses while crossing a stream; nevertheless, Manager Comee has hitherto found it to be a successful plan to change his conductor at mid-season of the promenade concerts. Variatio delectat!

Last night, therefore, found Mr. Zach's reign ended and the regime of Mr. Gustav Strube begun. "The king is dead, long live the king," was exemplified in the cordial welcome extended to the newcomer, who justified it, not only by a firm leadership, but by a judiciously selected programme. He began his march to victory with Berlioz, and the great Hungarian march, the "Rackoczy," was quite as well given as it was at the regular symphony concerts a few weeks ago.

There was no attempt at extreme classicism, for which we were grateful (since we prefer our salads and ice cream served on different plates) and the central division of the programme, which is always the most ambitious part of these concerts, did not go beyond popular selections from Boieldieu, Rubinstein, Moszkowski, Mendelssohn (as an encore), Chopin and Goldmark.

The occasion, every moment of which was enjoyable, was not one for ponderous criticism; it is sufficient to say that the hall was crowded, the new conductor was applauded, the music was charmingly varied, the interpretation was creditable alike to conductor and orchestra, and everybody seemed in a pleasant state of mind. This combination of music, refreshments and ease, is not a new invention, for the present writer possesses a quaint album of a singing club, dated 1560, which gives a description of very similar concerts, stating (in faulty Latin), among other regulations, that,—"Preter cerevisia et mustellas nihil apponitor." And what was enjoyed in 1560 seems quite as enjoyable in 1898.

It was gratifying to notice that patriotic enthusiasm had by no means abated at these concerts: "The Star Spangled Banner" and "God Save the Queen" caused the majority of the audience to rise, but when "Dixie" was played in honor of our newest hero, and when the name of the valiant Southerner—"Hobson"—was displayed in electric lights, the audience abandoned all reserve and gave both tune and name the warmest kind of a reception—all of which may not belong to the province of musical criticism, but is pleasant to record nevertheless.

Louis C. Elson.

The Beacon.

BOSTON, SATURDAY, JUNE 11, 1898.

THE POPULAR CONCERTS.

The popularity of the Promenade concerts at Music Hall is more fully demonstrated than ever these warm June evenings. The hall is well filled every night, and both the sociability and the music are most enjoyable.

Monday evening Mr. Gustav Strube, the well-known composer, and a member of the Symphony orchestra, began his season as conductor from then on till the end of the season. That the programs will be carefully made up to suit all tastes is evident from those of this week, which have all been of a sort to please everybody.

SUNDAY, JUNE 12, 1898.

IN THE WORLD OF MUSIC

Wagner Selections at Music Hall Monday Night.

Patriotic Programme for the Promenade Concert the Evening of the Seventeenth—Continued Success of "Around the Town" at the Tremont—Notes.

The season of the Promenade concerts at Music Hall is fast nearing the end. There will be only three more weeks, as the entertainments close positively on Saturday, July 2. The past week was an exceptionally brilliant one, as attested by the large crowd around the tables and in the side balconies.

Mr. Strube has fully realized the hopes of his friends. His programmes have been of a high standard of popular music and his conducting shows admirable skill. The following special nights have thus far been appointed: Tomorrow, a Wagner programme; Wednesday, soloists' night; Friday, Bunker Hill night; Monday, June 20, Harvard night; Monday, June 27, graduates' night. On the last named occasion nearly the entire reserved section on the floor will be occupied by the Harvard classes of '88, '89, '92 and '95. This feature of a reunion during the "Pop" season is becoming more in favor every year. The selections for tomorrow evening are:

March, "Under the Double Eagle"	Wagner
Overture, "Rienzi"	Wagner
Waltz, "Lagunen"	Strauss
Selection, "The Serenade"	Herbert
Overture, "Tannhauser"	Wagner
"The Evening Star"	Wagner
Selection, "La Fille de Mme. Angot"	Lecocq
Procession of the Women, from "Lohengrin"	Wagner
Introduction to Act III., "Lohengrin"	Wagner
Selection, "Brigands"	Offenbach
"Ride of the Valkyries"	Wagner
"Baby Polka"	Bayer
March, "Tabasco"	Chadwick

Thursday evening Mr. A. R. Sargent had a party, which was conducted by Mrs. Charles Sargent, Dr. and Mrs. Wesselhoeft, at one of the centre tables. Mr. H. W. Daniels had a party at another table. Others present were Mr. and Mrs. Henry Parkman, Mr. and Mrs. William H. Weld, Miss Alice Cole, Mr. F. H. Beebe, Mr. Maymabrie Browne, Mr. Alexander P. Browne, Mr. Mathew Luce, Jr., Miss Clara Munger, Mr. Moses Parker, Miss Priscilla White, Mr. Richard Bullard, Mrs. Gardner and Mr. George Proctor.

There was a large and brilliant audience at the "Pop" concert on Monday night. Mr. Strube made his first appearance as leader, which served as an added attraction no doubt. Mr. Comee's fertile brain, never weary of devising pleasant surprises, had arranged more patriotic features, and the appearance of the name of "Hobson" in letters of light was the signal for tremendous applause and cheers. In the audience were noted a large party of 12, the guests of Mr. and Mrs. Hollis Hunnewell, Jr., Mr. and Mrs. D. B. Stedman, Jr., Miss Stedman, and Mr. Robert Stedman occupied a table on the floor. Mr. and Mrs. Phinehas Adams chaperoned a party of young people at a centre table.

Others noticed were Mr. Hugh Codman, Mr. Walter Deland Came, Mr. Charles Elliott, Mr. and Mrs. E. H. Clement, Mr. and Mrs. E. B. Carleton, and Mr. and Mrs. James Means.

On Friday night Mr. Pierson Beebe, with his sister, Miss Emily Beebe, entertained a large party at one of the floor tables. Mr. and Mrs. H. L. Higginson, Miss Lucy Fay, Mr. and Mrs. Frank Moseley, Mr. Harry Woodruff and Mr. Boynton were among others noticed in the brilliant throng of well known people.

Mr. and Mrs. Alexander Steinert, who occupied the Gardner cottage last season, left town the latter part of the

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Boston Transcript

SATURDAY, JUNE 18, 1898

Programmes of unusual excellence have been offered the numerous patrons of the promenade concerts at Music Hall this week by Mr. Strube. As usual there was considerable variety in the selections, and the listeners have shown considerable enthusiasm. The present season will close with the concert two weeks from tonight. Next Monday will be "Harvard Night;" Wednesday, June 22, "Light-Opera Night;" June 27, "Graduate Night"; June 28, "Military Night," when selections from the comic operas produced by the Cadets will be played. The programme in full for Monday is:

March, "Through the Yard"	Terhune
Overture, "Jolly Students"	Suppé
Waltz, "Grubenlichter"	Zeller
Selection from "The Alcayde"	Barry
March, "The Cruiser Harvard"	Strube
Waltz, "Estudiantina"	Waldteufel
[illegible] "[illegible] Brink"	Carpenter
Selection, "[illegible]"	[illegible]
[illegible] "The [illegible] Squadron"	Clark
[illegible] "[illegible]"	[illegible]

OF NEW ENGLAND.

If Lieutenant Hobson, the brave young Southerner who sank the Merrimac in Santiago Harbor amidst the [illegible] of shells from the guns of the Spaniards, had been at the "Pop" concert in Music Hall the other evening, I have but little doubt he would feel that his bravery was rewarded, let alone the notices he has received in the editorial columns of the great dailies. While the band was playing a popular air, electric lights attached to pieces of wood and spelling "Hobson" were let down from amid the scenes on the stage. No sooner did it show into view than the great crowd that filled the floor and galleries applauded frantically. Their cheers lasted for several moments. It was an outburst that came from the hearts of everyone present, and showed how bravery is thought of by Americans.

* * *

THE BOSTON COMMERCIAL.

Published Every Saturday Evening.

Music Hall Concerts.

The season of concerts at Music Hall continues under the most auspicious circumstances, the hall being filled every night with delighted audiences. With tonight's concert Prof. Zach retires from the leadership of the orchestra, and the occasion will be made an interesting one for all present. The gentleman has made himself very popular with the public, the programmes he has offered always meeting with their hearty approval. Under the new leader, the concerts will continue throughout the month and will remain one of the leading attractions of the season.

Boston Transcript

SATURDAY, MAY 28, 1898

The promenade concert season at Music Hall continues to give great pleasure to the lovers of the lighter class of orchestral selections and the liberal patronage bestowed upon them gives ample evidence of the good judgment shown in their direction by Acting Manager Fred R. Comee. The programmes arranged and played under the direction of Mr. Max Zach are admirably chosen and the men of the orchestra have never done better work than during the present season. Arrangements were made at the beginning of the present season to divide the duties of conductor between Mr. Max Zach and Mr. Gustav Strube, and the coming week will be the last of Mr. Zach's portion of the season. Mr. Strube is also a member of the Symphony Orchestra, and is well fitted in every way to please the patrons of the promenades. The concerts will be continued every week day evening until July 2. Next Monday evening the programme will give prominence to the compositions of John Philip Sousa, the selections being as follows:

March, "Washington Post"	Sousa
Overture, "Mignon"	A. Thomas
Waltz, "O schöner Mai"	Strauss
Selection from "El Capitan"	Sousa
Entr'acte, "Forget me not"	McBeth
March, "King Cotton"	Sousa
Waltz, "Soldier's Songs"	Gungl
Narcissus	Nevin
March, "Manhattan Beach"	Sousa
Overture, "Rienzi"	Wagner
Overture, "Martha"	Flotow
"The Darkey's Dream"	Lansing
March from "Bride Elect"	Sousa
Waltz, "Arabian Nights"	Strauss
March, "Stars and Stripes Forever"	Sousa

Boston Journal.

SUNDAY, JUNE 12, 1898.

MUSIC HALL PROMENADES.

One strong factor in the continued success of these concerts is the change in the program each evening. Mr. Strube, the conductor, is to be commended for the excellence of his programs, also his willingness to perform a large number of the patriotic selections of the day. Special attractions thus far announced are tomorrow (Monday) evening, Wagner program; Wednesday, June 15, Soloists' Night; Friday, June 17, Bunker Hill Night; Monday, June 20, Harvard Night; Monday, June 27, Graduates' Night.

Of late years it has become quite popular for the different classes of Harvard to have a reunion at the Pops, and on the 27th nearly the entire reserved section on the floor has been reserved for the classes of '88, '89, '92 and '95. The program in full for tomorrow evening is:

March, "Under the Double Eagle"	Wagner
Overture, "Rienzi"	Wagner
Waltz, "Bagunen"	Strauss
Selection, "The Serenade"	Herbert
Overture, "Tannhauser"	Wagner
"The Evening Star" Trombone solo, by Mr. Carl Hampe.	Wagner
Selection, "La Fille de Madame Angot"	Lecocq
a. Procession of the Women, from "Lohengrin" (First time)	Wagner
b. Introduction to Act III., "Lohengrin"	Wagner
Selection, "Brigands"	Offenbach
Ride of the Valkyries	Wagner
[illegible] Polka	[illegible]
[illegible]	Chadwick

MUSIC [illegible]

Bad [illegible] rather [illegible] attendance at the [illegible] in Music Hall, as [illegible] during this last week [illegible] week has for special attractions [illegible] programme on Monday night, when [illegible] of the most popular military marches will be played in recognition of Decoration Day. Thursday evening, June 2, will be Technology night, with special features complimentary to this favorite New England institution. Saturday night will have a special importance, as it will mark the farewell appearance of Conductor Max Zach, who, in accordance with a custom which has been in vogue for the past few seasons, retires after a most successful season, to make way for Conductor Gustav Strube, like Mr. Zach, a member of the Boston Symphony Orchestra, and who will assume the position of director of these concerts on Monday evening, June 6.

Gustav Strube was born at Ballenstedt, a small town in Anhalt, on March 3, 1867. His father was town musician in his native place, and it was from him that he got his first musical instruction. Strube afterwards studied for four years at the Conservatorium in Leipzig—the violin under Adolf Brodsky, the pianoforte under Alois Kechendorf and composition under Karl Reinicke and Salomon Jadassohn. After leaving the institution, he went to Mannheim, where he was engaged as teacher at the Conservatorium. In 1891 he came to this country to join the Boston Symphony Orchestra, in which he has been one of the first violins ever since.

Strube has taken high rank as a composer. On February 16, 1895, his overture in F major to Schiller's "Jungfrau von Orleans," Opus 8, was brought out in Boston by the Symphony Orchestra, and very favorably received by public and press. This was followed by a symphony in C minor, Opus 11, which was brought out by the same organization on April 4, 1896, and also extremely well received. The work has also been given in Germany. His violin concerto in G major, Opus [illegible], was first played in public by Franz Kneisel at one of the concerts of the Worcester festival of last September and again at one of the New York concerts of the Boston Symphony Orchestra this season.

Mr. Strube's remarkable versatility as a musician has often been put to the test at the concerts of the Boston Symphony Orchestra, when the sudden illness of various members of the organization have made it impossible to provide for a substitute. In such cases as this, no matter what the instrument played by the indisposed performer, Mr. Strube was always able to fill the gap, and very acceptably. He has conducted his own works when played by the Boston Symphony Orchestra, and the success made by his predecessors from the ranks of this organization will undoubtedly be repeated in this case.

Boston Journal.

TUESDAY, JUNE 7, 1898.

The Pops.

Last night saw the first appearance of Mr. Gustav Strube at Music Hall as conductor of the Promenade Concerts. He was welcomed heartily when he raised his stick for the opening number, the Marche Hongroise, by Berlioz, and he was applauded frequently in the course of the program. Mr. Strube is an excellent musician and his tastes are pure and elevated. Let us hope that he will bear constantly in mind that these concerts are designed for the thoughtless pleasure of the audience rather than for any educational purpose. The program for the following nights of this week are more jovial than that of last night, which was too respectable—and therefore not wholly free from the charge of dullness. Boieldieu's "Dame Blanche" overture should be allowed to sleep quietly on the shelf; and Goldmark's prelude to "The Cricket on the Hearth" is not worth the voyage across the Atlantic. A little more animation, Mr. Strube! A little more biff! It takes a good deal to arouse a Boston audience to undisguised enjoyment.

The piece that awakened true enthusiasm last night were interpolated patriotic airs and a Sousa march. Portraits of the President, the Secretary of the Navy, Dewey, Sampson and Schley were cheered, and there was long continued and uproarious applause when the name Hobson appeared to the music of Dixie. It was good to hear both the tribute paid the brave Alabamian and the tune that led his father into battle.

The program tonight will include pieces by Sousa, Suppé, Strauss, Mascagni, Thomas, Bulzoni, Rubinstein, Wagner, Offenbach, Delibes, Nesvadba, Zach.

A special patriotic program will be presented Wednesday night and [illegible] first letters of this [illegible] "Sampson-Schley." Next [illegible] will be devoted to [illegible]

Boston Sunday Globe.

SUNDAY, JUNE 12, 1898.

Music Hall Promenades.

One strong factor in the continued success of the Music hall concerts is the change in the program each evening. Mr Strube, the conductor, is to be commended for the excellence of his programs, also his willingness to perform a large number of the patriotic selections of the day.

Special attractions already announced are, for tomorrow evening, Wagner night; Wednesday, soloists night; Friday, Bunker hill night; Monday, June 20, Harvard night; Monday, June 27, graduates' night. Of late years it has become quite popular for the different Harvard classes to have a reunion at the pops, and for the evening of June 27 nearly the entire reserved section on the floor has been reserved for the classes of 88, 89, 92 and 95.

The program for tomorrow evening is as follows:

March, Under the Double Eagle	Wagner
Overtrure, Rienzi	Wagner
Waltz, Lagumen	Strauss
Selection, The Senenade	Herbert
Overture, Tannhauser	Wagner
The Evening Star Trombone solo by Mr Carl Hampe.	Wagner
Selection, La Fille de Mme Angot	Lecocq
Procession of the Women, from Lohengrin..	Wagner
Introduction to Act III, Lohengrin	Wagner
Selection, Brigands	Offenbach
Ride of the Valkyries	Wagner
Baby Polka	Bayer
March, Tabasco	Chadwick

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MUSICAL MATTERS.

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There is an old maxim which declares it to be bad policy to trade horses while crossing a stream; nevertheless, Manager Comee has hitherto found it to be a successful plan to change his conductor at mid-season of the promenade concerts. Variatio delectat!

Last night, therefore, found Mr. Zach's reign ended and the regime of Mr. Gustav Strube begun. "The king is dead, long live the king," was exemplified in the cordial welcome extended to the newcomer, who justified it, not only by a firm leadership, but by a judiciously selected programme. He began his march to victory with Berlioz, and the great Hungarian march, the "Rackoczy," was quite as well given as it was at the regular symphony concerts a few weeks ago.

There was no attempt at extreme classicism, for which we were grateful (since we prefer our salads and ice cream served on different plates) and the central division of the programme, which is always the most ambitious part of these concerts, did not go beyond popular selections from Boieldieu, Rubinstein, Moszkowski, Mendelssohn (as an encore), Chopin and Goldmark.

The occasion, every moment of which was enjoyable, was not one for ponderous criticism; it is sufficient to say that the hall was crowded, the new conductor was applauded, the music was charmingly varied, the interpretation was creditable alike to conductor and orchestra, and everybody seemed in a pleasant state of mind. This combination of music, refreshments and ease, is not a new invention, for the present writer possesses a quaint album of a singing club, dated 1560, which gives a description of very similar concerts, stating (in faulty Latin), among other regulations, that,—"Pretor cerevisia et mustellas nihil apponitor." And what was enjoyed in 1560 seems quite as enjoyable in 1898.

It was gratifying to notice that patriotic enthusiasm had by no means abated at these concerts: "The Star Spangled Banner" and "God Save the Queen" caused the majority of the audience to rise, but when "Dixie" was played in honor of our newest hero, and when the name of the valiant Southerner—"Hobson"—was displayed in electric lights, the audience abandoned all reserve and gave both tune and name the warmest kind of a reception—all of which may not belong to the province of musical criticism, but is pleasant to record nevertheless.

Louis C. Elson.

The Beacon.

BOSTON, SATURDAY, JUNE 11, 1898.

THE POPULAR CONCERTS.

The popularity of the Promenade concerts in Music Hall is more fully demonstrated than ever these warm June evenings. The hall is well filled every night, and both the sociability and the music are most enjoyable.

Monday evening Mr. Gustav Strube, the well-known composer, and a member of the Symphony orchestra, began his season as conductor from then on till the end of the season. That the programs will be carefully made up to suit all tastes is evident from those of this week, which have all been of a sort to please everybody.

[illegible]ERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CIII., NO. 163.

SUNDAY, JUNE 12, 1898.

IN THE WORLD OF MUSIC.

Wagner Selections at Music Hall Monday Night.

Patriotic Programme for the Promenade Concert the Evening of the Seventeenth—Continued Success of "Around the Town" at the Tremont—Notes.

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Procession of the Women, from "Lohengrin"	Wagner
Introduction to Act III., "Lohengrin"	Wagner
Selection, "Brigands"	Offenbach
"Ride of the Valkyries"	Wagner
"Baby Polka"	Bayer
March, "Tabasco"	Chadwick

Thursday evening Mr. A. R. Sargent had a party, which was conducted by Mrs. Charles Sargent, Dr. and Mrs. Wesselhoeft, at one of the centre tables. Mr. H. W. Daniels had a party at another table. Others present were Mr. and Mrs. Henry Parkman, Mr. and Mrs. William E. Weld, Miss Alice Cole, Mr. F. H. Beebe, Mr. Maymabrie Browne, Mr. Alexander P. Browne, Mr. Mathew Luce, Jr., Miss Clara Munger, Mr. Moses Parker, Miss Priscilla White, Mr. Richard Bullard, Mrs. Gardner and Mr. George Proctor.

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Others noticed were Mr. Hugh Codman, Mr. Walter Deland Came, Mr. Charles Elliott, Mr. and Mrs. E. H. Clement, Mr. and Mrs. E. B. Carleton, and Mr. and Mrs. James Means.

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Waltz, "Grubenlichter"	Zeller
Selection from "The Alcayde"	Barry
March, "The Cruiser Harvard"	Strube
Waltz, "Estudiantina"	Waldteufel
Pot-Pourri, "Brangle-Brink"	Carpenter
Selection, "Spontania"	Loud
March, "The Flying Squadron"	Clark
Selection, "Boscabello"	Rand
Fair Harvard.	
March, "Up the Street"	Morse

BOSTON POST.

The Representative Democratic Paper
OF NEW ENGLAND.

* * *

If Lieutenant Hobson, the brave young Southerner who sank the Merrimac in Santiago Harbor amidst the shower of shells from the guns of the Spaniards, had been at the "Pop" concert in Music Hall the other evening, I have but little doubt he would feel that his bravery was rewarded, let alone the notices he has received in the editorial columns of the great dailies. While the band was playing a popular air, electric lights attached to pieces of wood and spelling "Hobson" were let down from amid the scenes on the stage. No sooner did it show into view than the great crowd that filled the floor and galleries applauded frantically. Their cheers lasted for several moments. It was an outburst that came from the hearts of everyone present, and showed how bravery is thought of by Americans.

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THE BOSTON COMMERCIAL.

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Entr'acte, "Forget me not"	McBeth
March, "King Cotton"	Sousa
Waltz, "Soldier's Songs"	Gungl
Narcissus	Nevin
March, "Manhattan Beach"	Sousa
Overture, "Rienzi"	Wagner
Overture, "Martha"	Flotow
"The Darkey's Dream"	Lansing
March from "Bride Elect"	Sousa
Waltz, "Arabian Nights"	Strauss
March, "Stars and Stripes Forever"	Sousa

Boston Journal.

SUNDAY, JUNE 12, 1898.

MUSIC HALL PROMENADES.

One strong factor in the continued success of these concerts is the change in the program each evening. Mr. Strube, the conductor, is to be commended for the excellence of his programs, also his willingness to perform a large number of the patriotic selections of the day. Special attractions thus far announced are tomorrow (Monday) evening, Wagner program; Wednesday, June 15, Soloists' Night; Friday, June 17, Bunker Hill Night; Monday, June 20, Harvard Night; Monday, June 27, Graduates' Night.

Of late years it has become quite popular for the different classes of Harvard to have a reunion at the Pops, and on the 27th nearly the entire reserved section on the floor has been reserved for the classes of '88, '89, '92 and '95. The program in full for tomorrow evening is:

March, "Under the Double Eagle"	Wagner
Overture, "Rienzi"	Wagner
Waltz, "Bagunen"	Strauss
Selection, "The Serenade"	Herbert
Overture, "Tannhauser"	Wagner
"The Evening Star" Trombone solo, by Mr. Carl Hampe.	Wagner
Selection, "La Fille de Madame Angot"	Lecocq
a. Procession of the Women, from "Lohengrin" (First time)	Wagner
b. Introduction to Act III., "Lohengrin"	Wagner
Selection, "Brigands"	Offenbach
Ride of the Valkyries	Wagner
Baby Polka	Bayer
March, "Tabasco"	Chadwick

The Representative Democratic Paper
OF NEW ENGLAND.

MUSIC HALL PROMENADE CONCERTS.

Bad weather seems to have a favorable rather than a depressing, effect upon the attendance at the Promenade Concerts in Music Hall, as the crowded houses during this last week attest. The coming week has for special attractions a Sousa programme on Monday night, when five of the most popular military marches will be played in recognition of Decoration Day. Thursday evening, June 2, will be Technology night, with special features complimentary to this favorite New England institution. Saturday night will have a special importance, as it will mark the farewell appearance of Conductor Max Zach, who, in accordance with a custom which has been in vogue for the past few seasons, retires after a most successful season, to make way for Conductor Gustav Strube, like Mr. Zach, a member of the Boston Symphony Orchestra, and who will assume the position of director of these concerts on Monday evening, June 6.

Gustav Strube was born at Ballenstedt, a small town in Anhalt, on March 3, 1867. His father was town musician in his native place, and it was from him that he got his first musical instruction. Strube afterwards studied for four years at the Conservatorium in Leipzig—the violin under Adolf Brodsky, the pianoforte under Alois Kechendorf and composition under Karl Reinicke and Salomol Jadassohn. After leaving the institution, he went to Mannheim, where he was engaged as teacher at the Conservatorium. In 1891 he came to this country to join the Boston Symphony Orchestra, in which he has been one of the first violins ever since.

Strube has taken high rank as a composer. On February 16, 1895, his overture in F major to Schiller's "Jungfrau von Orleans," Opus 8, was brought out in Boston by the Symphony Orchestra, and very favorably received by public and press. This was followed by a symphony in C minor, Opus 11, which was brought out by the same organization on April 4, 1896, and also extremely well received. The work has also been given in Germany. His violin concerto in G major, Opus 13, was first played in public by Franz Kneisel at one of the concerts of the Worcester festival of last September and again at one of the New York concerts of the Boston Symphony Orchestra this season.

Mr. Strube's remarkable versatility as a musician has often been put to the test at the concerts of the Boston Symphony Orchestra, when the sudden illness of various members of the organization have made it impossible to provide for a substitute. In such cases as this, no matter what the instrument played by the indisposed performer, Mr. Strube was always able to fill the gap, and very acceptably. He has conducted his own works when played by the Boston Symphony Orchestra, and the success made by his predecessors from the ranks of this organization will undoubtedly be repeated in this case.

Boston Journal.

TUESDAY, JUNE 7, 1898.

The Pops.

Last night saw the first appearance of Mr. Gustav Strube at Music Hall as conductor of the Promenade Concerts. He was welcomed heartily when he raised his stick for the opening number, the Marche Hongroise, by Berlioz, and he was applauded frequently in the course of the program. Mr. Strube is an excellent musician and his tastes are pure and elevated. Let us hope that he will bear constantly in mind that these concerts are designed for the thoughtless pleasure of the audience rather than for any educational purpose. The program for the following nights of this week are more jovial than that of last night, which was too respectable—and therefore not wholly free from the charge of dullness. Boieldieu's "Dame Blanche" overture should be allowed to sleep quietly on the shelf; and Goldmark's prelude to "The Cricket on the Hearth" is not worth the voyage across the Atlantic. A little more animation, Mr. Strube! A little more biff! It takes a good deal to arouse a Boston audience to undisguised enjoyment.

The piece that awakened true enthusiasm last night were interpolated patriotic airs and a Sousa march. Portraits of the President, the Secretary of the Navy, Dewey, Sampson and Schley were cheered, and there was long continued and uproarious applause when the name Hobson appeared to the music of Dixie. It was good to hear both the tribute paid the brave Alabamian and the tune that led his father into battle.

The program tonight will include pieces by Sousa, Suppé, Strauss, Mascagni, Thomas, Bulzoni, Rubinstein, Wagner, Offenbach, Delibes, Nesvadba, Zach.

A special patriotic program will be presented Wednesday night, and the first letters of this program spell "Sampson-Schley." Next Monday night will be devoted to works of Wagner.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, JUNE 5, 1898.
(Copyright, 1898. Post Publishing Company.)

THE POP CONCERTS.

Tomorrow night in Music Hall there will be a change in the leadership of the promenade concerts, and Max Zach, who has conducted the orchestra thus far this season, will retire in favor of Gustav Strube, who will for the first time lead these entertainments. Mr. Strube is no stranger to Boston concert goers. He is a prominent member of the Symphony Orchestra and a composer of note. He has just returned from a highly successful concert tour through the South. Mr. Strube will conduct at Music Hall for the remainder of the season, which will continue until the evening of July 2.

The programme for tomorrow evening will be as follows: Marche Hongroise, from "The Damnation of Faust," Berlioz; overture, "Merry Wives of Windsor," Nicolai; waltz "Les Patineurs," Waldteufel; selection, "Wizard of the Nile," Herbert; overture, "La Dame Blanche," Boieldieu; melody, Rubinstein; serenade, Moszkowski; polonaise, Chopin; prelude to "The Cricket on the Hearth," Goldmark; overture, "Poet and Peasant," Suppe; gavotte, "Stephanie," Czibulka; polka, "Sangerlust," Strauss; march "Home, Sweet Home," Strube.

Boston Sunday Globe.
SUNDAY, JUNE 19, 1898.

Music Hall Promenades.

Twelve more evenings of the promenades at Music hall, and the regular summer season of these concerts will be over. Every evening during the past week an immense audience has greeted conductor Strube when he appeared to direct the orchestra, and the applause which followed each selection on the program must have been very gratifying to both conductor and orchestra. Instead of the 12 numbers as announced on the program, the orchestra, owing to the large number of encores, play nearly twice that number every night.

Tomorrow will be the annual "Harvard night;" Wednesday, June 22, "light opera night;" June 27, "graduate night;" June 28, "military night," when selections from the comic operas produced by the cadets will be given. The program for tomorrow evening is as follows:

March, Through the Yard	Terhune
Overture, Jolly Students	Suppe
Waltz, Grubenlichter	Zeller
Selection from The Alcayde	Barry
March, The Cruiser Harvard	Strube
Waltz, Estudiantina	Waldteufel
Potpourri, Brangle-Brink	Carpenter
Selection, Spontania	Loud
March, The Flying Squadron	Clark
Selection, Boscabello	Rand
Fair Harvard.	
March, Up the Street	Morse

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR
CIII, NO. 158.
TUESDAY, JUNE 7, 1898.

THE PROMENADE CONCERTS.

The fifth week of the promenade concerts at Music Hall began last evening in the presence of one of the largest audiences of the season. The occasion had a special interest in the first appearance of Mr. Gustav Strube as conductor of the entertainment. He was received with marked cordiality, and was frequently and heartily applauded through the concert. Quite a number of the selections were encored, and there was a tremendous enthusiasm over the patriotic music, of which there was an ample share, especially in response to demands for repetitions. Among the features in harmony with the spirit of the time were numerous portraits of prominent characters of the day. During the performance of "The Star Spangled Banner" a likeness of President McKinley was unveiled. Later was lowered a line of portraits of Secretary of the Navy Long, Admiral Dewey, Admiral Sampson and Commodore Schley to the anthem "America," and still later the name "Hobson," formed of electric lights, which was greeted by the playing of "Dixie" by the orchestra. There were tempests of plaudits on each occasion, but the most stirring and prolonged recognition was accorded the name of the hero of the sinking of the Merrimac. Mr. Strube, it may be added, placed himself at once in the favor of his public. The programme for tonight includes selections from Sousa, Suppe, Strauss, Mascagni, Offenbach, Delibes, Wagner, Rubinstein and Zach.

Boston Daily Globe.
TUESDAY, JUNE 21, 1898.

HARVARD NIGHT AT "POP."

Students Made Merry, and Sang and Gave Class Cheers.

Everything was crimson at the promenade concert last evening, because Harvard owned the hall. The college boys turned out in full force and every seat in Music hall was filled.

The floor arrangement remained as usual, but tables of chums and knots of classmen soon made the presence of the collegians known. "America" and "Dixie" helped start the ball rolling, and soon the familiar "rah, rah, rah's" filled the hall. Ninety-nine raised its voice, only to be answered vigorously by 98 and the other classes. From that time on, until the singing of "Fair Harvard" near the close of the program, mirth and jollity reigned.

The American flag carefully concealed over the stage the lighted name, "John D. Long 57." This was withdrawn early in the evening amid cheers, while slogans for Long went up from the different coteries of students.

The program was appropriate. "Through the Yard" and "Jolly Students" aroused applause. The musical event of the evening was the rendition for the first time of the march, "The Cruiser Harvard," written by Gustav Strube, the conductor. The march is snappy, not too noisy, and is full of melody. It catches popular approval, particularly because the last movement is built upon "John Brown's Body."

There were selections from the Hasty Pudding productions of 98 and 96 on the program, "Boscabello" and "Brangle-Brink." "The Alcayde" and "Spontania" from the Pi Eta productions of 96 and 98 were also rendered.

The evening of fun closed with the snappy notes of the march, "Up the Street," with every one satisfied that the occasion had been a successful "Harvard night."

Boston Journal.
SUNDAY, JUNE 19, 1898.

THE PROMENADES.

Twelve more evenings of the promenades at Music Hall and the regular summer season will be over. Every evening during the past week a very large audience has greeted Conductor Strube when he appeared to direct the orchestra. Instead of the 12 numbers, as announced on the program, the orchestra, owing to the large number of encores, plays nearly twice that number every night.

Tomorrow will be the annual "Harvard Night"; Wednesday, June 22, "Light Opera Night;" June 27, "Graduates' Night;" June 28, "Military Night," when selections from the comic operas produced by the Cadets will be given. The program in full for tomorrow evening is:

March, "Through the Yard"	Terhune
Overture, "Jolly Students"	Suppe
Waltz, "Grubenlichter"	Zeller
Selection from "The Alcayde"	Barry
March, "The Cruiser Harvard" (First time.)	Strube
Waltz, "Estudiantina"	Waldteufel
Pot-pourri, "Brangle-Brink"	Carpenter
Selection, "Spontania"	Loud
March, "The Flying Squadron"	Clark
Selection, "Boscabello"	Rand
Fair Harvard	
March, "Up the Street"	Morse

BOSTON POST,
JUNE 7, 1898.

THE PROMENADE CONCERTS.

Last evening inaugurated the second half of the season of promenade concerts in Music Hall, and also the first appearance at these entertainments as leader of Gustav Strube, who is well known here as a member of the Symphony Orchestra and a composer of merit. It was a novel position for the musician, and it took him some time to note the popular desire, but when once he ascertained the wishes of his audience he was not slow in gratifying them.

There were several very pretty features introduced. At the beginning of the concert the orchestra played "The Star Spangled Banner," and at the same time an American flag was displayed on the stage, draping a portrait of President McKinley. Later came "America," when pictures of Admiral Dewey, Admiral Sampson, Commodore Schley and Secretary Long were shown. Lastly the band struck "Dixey," and an electric sign was lowered bearing the name "Hobson." It is needless to state that each feature, especially the last, created a perfect furore.

A fine programme has been arranged for this evening. Wednesday will be "patriotic night," and Monday, June 13, "Wagner night." The season will continue until Saturday evening, July 3.

That the [illegible] meet the demands of an [illegible] public cannot be questioned, judging by the attendance each evening. The past week has tested the capacity of the large hall each evening and "all sold" has become a stock phrase at the box office. The care shown by Conductor Strube in the selection and arrangement of the programme, and the musical tact and skill shown in affording the desired contrast in them, call for hearty prise. These concerts will continue only two weeks longer, the closing night being Saturday, July 2. Tomorrow will be "Harvard night"; Wednesday, June 22, "Light Opera Night"; Monday, June 27, "Graduates' Night"; Tuesday, June 28, "Military Night," when selections from the comic operas produced by the Cadets will be given. The programme in full for tomorrow evening is:

March, "Through the Yard"	Terhune
Overture, "Jolly Students"	Suppe
Waltz, "Grubenlichter"	Zeller
Selection from "The Alcayde" (Pi Eta Production, 1896)	Barry
March, "The Cruiser Harvard"	Strube
Waltz, "Estudiantina"	Waldteufel
Potpourri, "Brangle-Brink" (Hasty Pudding Production, 1896)	Carpenter
Selection, "Spontania" (Pi Eta Production, 1898)	Loud
March, "The Flying Squadron"	Clark
Selection, "Boscabello" (Hasty Pudding Production, 1898)	Rand
Fair Harvard.	
March, "Up the Street"	Morse

Every night during the week there has been a perfect crush at Music Hall, for society likes that sort of thing. While these concerts are a distinctly Boston institution, they are the nearest approach we have ever had to the New York atmosphere, and decidedly refreshing as well as interesting. At the various tables on Monday night were noted Mr. and Mrs. James Jackson, Miss Jackson and her fiance, George Lee, Jr., Mr. and Mrs. F. A. Pierce, Mr. and Mrs. William Blodgett, Mr. and Mrs. R. [illegible] Herrick, Mr. A. R. Whittier, Jr., Mr. B. W. Palmer, Miss Clara Munger, Miss Greenwood, Mr. Maurice Parker, Mr. George Seavey, Miss Seavey and party, Mr. John Dearborn, Mr. and Mrs. Wallace Pierce. Tomorrow night will be "Harvard night," and a lot of surprises are in store for those who have been fortunate enough to secure tables.

On Wednesday night Mrs. Gardner came late with Mr. Proctor. She wore a gown of black with jetted bodice, the lace sleeves fitting tightly over her arms. A turquoise blue straw hat with black wings completed the toilet. An attractive group of young people sat nearby, the young women being especially noticeable for their fine gowns. Mrs. A. P. Gardner was there with a party of young people, looking extremely well in a severe gray coat and skirt, white pique shirt waist with purple stock and large purple hat. On Thursday night were noticed Mr. and Mrs. Gedney Richardson and Miss Richardson, Mr. Robert Baker with friends, Miss Christi McDonald, who looked cool and pretty in a light ecru crepon frock, with chiffon bodice and a large black hat with plumes and steel ornaments, Senator John Holden and Mr. Wallace Goodrich.

Harvard Night.

Harvard night at Boston Music Hall last evening called out an unusually representative crowd of college men. In addition to the programme previously announced, the orchestra rendered a number of extras and were encored more than once. The Glee Club was present and sang a number of selections which were well received. The evening ended with the singing of "Fair Harvard" by the undergraduates who crowded on the stage.

THE BOSTON COMMERCIAL.
Published Every Saturday Evening.

The Music Hall Concerts.

The attendance at the concerts at Music Hall continues to be very large, the hall being tested to its utmost capacity every evening. The programmes arranged by Conductor Strube meet with great favor, and all the selections are admirably given by the well trained orchestra. Only one week more remains of these popular concerts, the season closing on Saturday evening, July 2. Monday next, the 27th, will be "Graduates' Night" and Tuesday, "Military Night." On the latter evening selections from the comic operas produced by the Cadets will be given.

TUESDAY, JUNE 21, 1898.

MUSIC HALL "PAINTED RED."

Harvard Night Celebrated at the "Pop." Concert.

Enthusiasm of the University Men Vented in Cheers and Song—Secretary Long's Name the Signal for a Rousing Demonstration—Unique Decorations.

Christmas comes but once a year, and "Harvard night" at the Promenade concerts comes but once in the season. When this night of nights at the "Pops" approaches they say that even the rats in the garret change their glossy black coats to red, out of sympathy with the crimson, and pipe a squeaking treble when the boys break out singing.

Whether the tale be true, everything in Music Hall last night spoke of Harvard.

The enthusiasm was more effervescent than the ginger ale and other things, and the sentiments more tumultuous than the playing of a political brass band.

The matrons and chaperons raised their lorgnettes good-naturedly at the outset, but their smiles later encouraged the sisters and the other fellows' sisters to join appreciatively in the singing and applause.

The boys called for their favorite selections, and then for more; they not only cheered, but yelled; they shouted not once, but all the time; they had not simply a good time, but a red-hot time. One of the most enjoyable features of the evening was the singing of the Harvard Glee Club during the intermissions.

After the playing of "America," the words of which were sung by the entire audience, the two national flags above the stage were drawn back, revealing an electrical illumination that read: "John D. Long, '57." A roof-lifting cheer for Long and for Harvard started the different classes to cheering themselves out of voice.

Above this electric feature, in huge red letters, was "Harvard, '98, '99, '00, '01," and all around the balconies were hung Harvard flags. Later in the evening a drop, bearing the words, "The crew. The nine," was let down, giving the enthusiasts another chance to cheer.

Conductor Strube and the entire orchestra caught the infectious spirit of the audience, and responded to the many calls with good will. The programme included "Through the Yard," "Jolly Students," selections from "The Alcayde," "The Cruiser Harvard," potpourri from "Brangle-Brink," selections from "Spontania," "The Flying Squadron," selections from "Boscabello," "Fair Harvard" and "Up the Street."

Boston Daily Globe.
TUESDAY, JUNE 28, 1898.

HARVARD MEN AT THE FRONT.

Harvard Men at the "Pop" Cheered Enthusiastically the Names of 34 Graduates of the University.

Harvard men held the main floor in Music hall at the "Pop" concert last evening. Tables were reserved for the graduates by classes, and for two hours they sang and cheered to the strains of the orchestra. Only six ladies were in the front section of the ring, three of whom were in Mrs Jack Gardner's party. Other ladies adorned the balconies and watched the fun.

Most of the numbers on the program were compositions by Harvard men.

When the "Star Spangled Banner" and "Fair Harvard" were played everybody stood erect, and the verses were shouted through the great hall with enthusiasm and in harmony.

Over the orchestra were the names of 34 "grads" at the front. Following that of John D. Long 57, were Wood 84, Roosevelt 80, Pew 80, Crowninshield 91, Clark 92, Curtis 96, Goodrich 98, Scull 98, White 92, Cromwell 92, Bancroft 78, Guild 81, Frye 86, Gardner 86, Marion 73, Devine 83, Porter 92, Norman 89, Norman 90, Brown 95, Wrenn 95, Murchie 95, Van Dieman 88, Anderson 88, Frothingham 93, Weed 92, Neff 92, Ruland 89, Flint 88, Porter 92 and Dean 92.

After "America" had been played and sung, a row of portraits was lowered, placing John D. Long and Dewey on the right of the president, Sampson and Schley on the left. These were draped with flags.

The menu cards were done in red, and the programs in white, with crimson type. All about the balconies were the class years, in red figures on white cloth, and in compliment to Harvard many ladies wore the carmine hue about their toilets.

When the program was half completed the name of "Teddy Roosevelt, 80," in letters formed by electric lights, was lowered, amid tremendous enthusiasm.

"Rah, rah, rah, Teddy!"

The class of 88, which holds its decennial dinner this week, was largely represented, and, led by Charles Francis Adams, did a great deal of cheering. The other classes congratulated it upon its 10th anniversary also by cheering.

The pleasures inseparable from the "Pop" concerts, as conducted in Music Hall, continue to attract large parties of people. In spite of the saying, "There is no one in Boston," an evening at Music Hall easily proves that there are many of the fashionable set here, or within the vicinity. An evening with "Pop" music, as rendered by the Symphony Orchestra, is always delightful, and never more so than when the weather is as warm as it has been the past week. New programmes of fine music will be given every evening of next week.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, JUNE 5, 1898.
(Copyright, 1898, Post Publishing Company.)

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The programme for tomorrow evening will be as follows: Marche Hongroise, from "The Damnation of Faust," Berlioz; overture, "Merry Wives of Windsor," Nicolai; waltz, "Les Patineurs," Waldteufel; selection, "Wizard of the Nile," Herbert; overture, "La Dame Blanche," Boieldieu; melody, Rubinstein; serenade, Moszkowski; polonaise, Chopin; prelude to "The Cricket on the Hearth," Goldmark; overture, "Poet and Peasant," Suppe; gavotte, "Stephanie," Czibulka; polka, "Sangerlust," Strauss; march, "Home, Sweet Home," Strube.

Boston Sunday Globe.

SUNDAY, JUNE 19, 1898.

Music Hall Promenades.

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Potpourri, Brangle-Brink	Carpenter
Selection, Spontania	Loud
March, The Flying Squadron	Clark
Selection, Boscabello	Rand
Fair Harvard.	
March, Up the Street	Morse

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
CIII, NO. 158.

TUESDAY, JUNE 7, 1898.

THE PROMENADE CONCERTS.

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Boston Daily Globe.

TUESDAY, JUNE 21, 1898.

HARVARD NIGHT AT "POP."

Students Made Merry, and Sang and Gave Class Cheers.

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The floor arrangement remained as usual, but tables of chums and knots of classmen soon made the presence of the collegians known. "America" and "Dixie" helped start the ball rolling, and soon the familiar "rah, rah, rah's" filled the hall. Ninety-nine raised its voice, only to be answered vigorously by 98 and the other classes. From that time on, until the singing of "Fair Harvard" near the close of the program, mirth and jollity reigned.

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There were selections from the Hasty Pudding productions of 98 and 96 on the program. "Boscabello" and "Brangle-Brink." "The Alcayde" and "Spontania" from the Pi Eta productions of 96 and 98 were also rendered.

The evening of fun closed with the snappy notes of the march, "Up the Street," with every one satisfied that the occasion had been a successful "Harvard night."

Boston Journal.

SUNDAY, JUNE 19, 1898.

THE PROMENADES.

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Pot-pourri, "Brangle-Brink"	Carpenter
Selection, "Spontania"	Loud
March, "The Flying Squadron"	Clark
Selection, "Boscabello"	Rand
Fair Harvard	
March, "Up the Street"	Morse

BOSTON POST,
JUNE 7, 1898.

THE PROMENADE CONCERTS.

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The pleasures inseparable from the "Pop" concerts, as conducted in Music Hall, continue to attract large parties of people. In spite of the saying, "There is no one in Boston," an evening at Music Hall easily proves that there are many of the fashionable set here, or within the vicinity. An evening with "Pop" music, as rendered by the Symphony Orchestra, is always delightful, and never more so than when the weather is as warm as it has been the past week. New programmes of fine music will be given every evening of next week.

THE PROMENADES.

That the Music Hall Promenade concerts meet the demand of an immense public cannot be questioned, judging by the attendance each evening. The past week has tested the capacity of the large hall each evening and "all sold" has become a stock phrase at the box office. The care shown by Conductor Strube in the selection and arrangement of the programme, and the musical tact and skill shown in affording the desired contrast in them, call for hearty prise. These concerts will continue only two weeks longer, the closing night being Saturday, July 2. Tomorrow will be "Harvard night"; Wednesday, June 22, "Light Opera Night"; Monday, June 27, "Graduates' Night"; Tuesday, June 28, "Military Night," when selections from the comic operas produced by the Cadets will be given. The programme in full for tomorrow evening is:

March, "Through the Yard"	Terhune
Overture, "Jolly Students"	Suppe
Waltz, "Grubenlichter"	Zeller
Selection from "The Alcayde" (Pi Eta Production, 1896)	Barry
March, "The Cruiser Harvard"	Strube
Waltz, "Estudiantina"	Waldteufel
Potpourri, "Brangle-Brink" (Hasty Pudding Production, 1896)	Carpenter
Selection, "Spontania" (Pi Eta Production, 1898)	Loud
March, "The Flying Squadron"	Clark
Selection, "Boscabello" (Hasty Pudding Production, 1898)	Rand
Fair Harvard.	
March, "Up the Street"	Morse

Every night during the week there has been a perfect crush at Music Hall, for society likes that sort of thing. While these concerts are a distinctly Boston institution, they are the nearest approach we have ever had to the New York atmosphere, and decidedly refreshing as well as interesting. At the various tables on Monday night were noted Mr. and Mrs. James Jackson, Miss Jackson and her fiance, George Lee, Jr., Mr. and Mrs. F. A. Pierce, Mr. and Mrs. William Blodgett, Mr. and Mrs. R. F. Herrick, Mr. A. R. Whittier, Jr., Mr. B. W. Palmer, Miss Clara Munger, Miss Greenwood, Mr. Maurice Parker, Mr. George Seavey, Miss Seavey and party, Mr. John Dearborn, Mr. and Mrs. Wallace Pierce. Tomorrow night will be "Harvard night," and a lot of surprises are in store for those who have been fortunate enough to secure tables.

On Wednesday night Mrs. Gardner came late with Mr. Proctor. She wore a gown of black with jetted bodice, the lace sleeves fitting tightly over her arms. A turquoise blue straw hat with black wings completed the toilet. An attractive group of young people sat nearby, the young women being especially noticeable for their fine gowns. Mrs. A. P. Gardner was there with a party of young people, looking extremely well in a severe gray coat and skirt, white pique shirt waist with purple stock and large purple hat. On Thursday night were noticed Mr. and Mrs. Gedney Richardson and Miss Richardson, Mr. Robert Baker with friends, Miss Christi McDonald, who looked cool and pretty in a light ecru crepon frock, with chiffon bodice and a large black hat with plumes and steel ornaments, Senator John Holden and Mr. Wallace Goodrich.

Harvard Night.

Harvard night at Boston Music Hall last evening called out an unusually representative crowd of college men. In addition to the programme previously announced, the orchestra rendered a number of extras and were encored more than once. The Glee Club was present and sang a number of selections which were well received. The evening ended with the singing of "Fair Harvard" by the undergraduates who crowded on the stage.

THE BOSTON COMMERCIAL.
Published Every Saturday Evening.

The Music Hall Concerts.

The attendance at the concerts at Music Hall continues to be very large, the hall being tested to its utmost capacity every evening. The programmes arranged by Conductor Strube meet with great favor, and all the selections are admirably given by the well trained orchestra. Only one week more remains of these popular concerts, the season closing on Saturday evening, July 2. Monday next, the 27th, will be "Graduates' Night" and Tuesday, "Military Night." On the latter evening selections from the comic operas produced by the Cadets will be given.

BOSTON HERALD.

TUESDAY, JUNE 21, 1898.

MUSIC HALL "PAINTED RED."

Harvard Night Celebrated at the "Pop" Concert.

Enthusiasm of the University Men Vented in Cheers and Song—Secretary Long's Name the Signal for a Rousing Demonstration—Unique Decorations.

Christmas comes but once a year, and "Harvard night" at the Promenade concerts comes but once in the season. When this night of nights at the "Pops" approaches they say that even the rats in the garret change their glossy black coats to red, out of sympathy with the crimson, and pipe a squeaking treble when the boys break out singing.

Whether the tale be true, everything in Music Hall last night spoke of Harvard.

The enthusiasm was more effervescent than the ginger ale and other things, and the sentiments more tumultuous than the playing of a political brass band.

The matrons and chaperons raised their lorgnettes good-naturedly at the outset, but their smiles later encouraged the sisters and the other fellows' sisters to join appreciatively in the singing and applause.

The boys called for their favorite selections, and then for more; they not only cheered, but yelled; they shouted not once, but all the time; they had not simply a good time, but a red-hot time. One of the most enjoyable features of the evening was the singing of the Harvard Glee Club during the intermissions.

After the playing of "America," the words of which were sung by the entire audience, the two national flags above the stage were drawn back, revealing an electrical illumination that read: "John D. Long, '57." A roof-lifting cheer for Long and for Harvard started the different classes to cheering themselves out of voice.

Above this electric feature, in huge red letters, was "Harvard, '98, '99, '00, '01," and all around the balconies were hung Harvard flags. Later in the evening a drop, bearing the words, "The crew. The nine," was let down, giving the enthusiasts another chance to cheer.

Conductor Strube and the entire orchestra caught the infectious spirit of the audience, and responded to the many calls with good will. The programme included "Through the Yard," "Jolly Students," selections from "The Alcayde," "The Cruiser Harvard," potpourri from "Brangle-Brink," selections from "Spontania," "The Flying Squadron," selections from "Boscabello," "Fair Harvard" and "Up the Street."

Boston Daily Globe.

TUESDAY, JUNE 28, 1898.

HARVARD MEN AT THE FRONT.

Harvard Men at the "Pop" Cheered Enthusiastically the Names of 34 Graduates of the University.

Harvard men held the main floor in Music hall at the "Pop" concert last evening. Tables were reserved for the graduates by classes, and for two hours they sang and cheered to the strains of the orchestra. Only six ladies were in the front section of the ring, three of whom were in Mrs Jack Gardner's party. Other ladies adorned the balconies and watched the fun.

Most of the numbers on the program were compositions by Harvard men.

When the "Star Spangled Banner" and "Fair Harvard" were played everybody stood erect, and the verses were shouted through the great hall with enthusiasm and in harmony.

Over the orchestra were the names of 34 "grads" at the front. Following that of John D. Long 57, were Wood 84, Roosevelt 80, Pew 80, Crowninshield 91, Clark 92, Curtis 96, Goodrich 98, Scull 98, White 92, Cromwell 92, Bancroft 78, Guild 81, Frye 86, Gardner 86, Marion 78, Devine 83, Porter 92, Norman 89, Norman 90, Brown 95, Wrenn 95, Murchie 95, Van Dieman 88, Anderson 88, Frothingham 93, Weed 92, Neff 92, Ruland 89, Flint 88, Porter 92 and Dean 92.

After "America" had been played and sung, a row of portraits was lowered, placing John D. Long and Dewey on the right of the president, Sampson and Schley on the left. These were draped with flags.

The menu cards were done in red, and the programs in white, with crimson type. All about the balconies were the class years, in red figures on white cloth, and in compliment to Harvard many ladies wore the carmine hue about their toilets.

When the program was half completed the name of "Teddy Roosevelt, 80," in letters formed by electric lights, was lowered, amid tremendous enthusiasm.

"Rah, rah, rah, Teddy!"

The class of 88, which holds its decennial dinner this week, was largely represented, and, led by Charles Francis Adams, did a great deal of cheering. The other classes congratulated it upon its 10th anniversary also by cheering.

The Official Paper of the City.

TUESDAY MORNING, JUNE 21, 1898.

"HARVARD NIGHT."

"Harvard night" at the Promenade concert last night was the occasion of great enthusiasm. The students practically pre-empted the hall a week ago, and there was not space enough for them all.

Many of the students brought parties of ladies, and in the balconies the fair sex predominated. Pretty girls in natty gowns, chaperoned by aristocratic mothers, were never better represented.

Manager Comee arranged an excellent programme and sprung two surprises, each of which awakened a storm of cheering and applause.

The first was the sudden flashing forth of the name "John D. Long '57," in letters of electric light, (the number crimson) as two flags high up over the stage suddenly unveiled the emblazonry. This was just before the orchestra began to play Conductor Strube's march "The Cruiser Harvard." The students were immensely delighted and cheered again and again. Mr. Strube had to play his march over again. It is not a pretentious production—a few measures of lively martial music leading into "John Brown's Body," which the students sang vociferously.

The second surprise was the dropping down of a big placard bearing in crimson letters on a white background—"The Crew—The Nine."

This hung below the tribute to the secretary of the navy, and above both was spread the protecting wings of the eagle.

The programme (on crimson paper) contained many compositions by Harvard men, including selections from "The Alcayde," "Brangle Brink," "Spontania" and "Boscabello," and such popular numbers as Suppe's "Jolly Students" and Waldtenfel's "Estudiantina." It concluded with "Up the Street."

Generous encores were given. Whatever the students called for, in chorus, they got—including "The Belle of New York."

Patriotic music was also interspersed and when the opening strains of "The Star Spangled Banner" were heard the students shouted, "Everybody up." And everybody did stand and many joined in singing.

There was well nigh continuous music, for the Glee club in one corner near the stage, sang very delightfully, in intervals when the orchestra had left the stage.

Of course the cheering filled every least pause and sometimes overlapped the music. There was great rivalry between the classes and, sometimes, strange to say, the sophomores appeared to have the smallest representation. The freshmen and the juniors made the most noise, but there were cheers even for '94 and '97.

The crew, the nine, Secretary Long, Roosevelt, the navy and the San Francisco (this because two sailors from that ship strayed in) were all heartily cheered.

The old, familiar custom of singing "Fair Harvard" from the platform was observed, and was more successful even than usual, for the students fairly inundated the orchestra.

The especial decorations were in admirable taste. Harvard banners hung from balcony and crimson shades draped the lights.

Manager Comee has wisely provided a second Harvard night, next Monday, for those who could not get in last night. His careful management has tempted many nice people to these concerts who at first felt Puritanical misgivings.

The Beacon.

BOSTON, SATURDAY, JUNE 25, 1898.

THE MUSIC HALL POPS.

Every night is more or less of a Harvard night at the promenade concerts; but last Monday the boys were out in full force and took active part in the proceedings, in a good natured way that everybody enjoyed, and the Harvard Glee Club rendered some delightful selections during the intermissions.

There is no question about the success of these concerts under the admirable direction of Director Strube, who seems to know by intuition exactly what class of music will meet the popular taste and yet be of a character to attract the interest of cultivated musicians.

There will only be one more week of these delightful entertainments, and it is fair to suppose that Music Hall will be crowded every night up to and including July 2.

Mr. Strube has drawn up a unique series of programs, and new and attractive features will be introduced every evening, in which the prevailing patriotic sentiments will by no means be neglected.

SUNDAY, JUNE 5, 1898.

THE PROMENADES.

The past week was a very prosperous one for the promenade concerts at Music Hall. The audiences were steadily large and very appreciative of the excellent programmes given under the direction of Conductor Max Zach, who made his farewell appearance at last night's concert. Mr. Strube, who is to succeed Mr. Zach, will undoubtedly prove acceptable at the conductor's desk. Mr. Strube has selected for his opening programme tomorrow evening the following compositions:

Marche Hongroise, from "The Damnation of Faust"	Berlioz
Overture, "Merry Wives of Windsor"	Nicolai
Waltz, "Les Patineurs"	Waldteufel
Selection, "Wizard of the Nile"	Herbert
Overture, "La Dame Blanche"	Boieldieu
Melody	Rubinstein
Serenade	Moszkowski
Polonaise	Chopin
Prelude to "The Cricket on the Hearth"	Goldmark
Overture, "Poet and Peasant"	Suppe
Gavotte, "Stephanie"	Czibulka
Polka, "Sangerlust"	Strauss
March, "Home, Sweet Home"	Strube

The first half of the promenade concert season closed last evening. In accordance with the custom of the last few years the season will be divided, and Mr. Gustav Strube, like Mr. Zach, a member of the Boston Symphony orchestra, will conduct the remaining four weeks. There were two special nights during the past week, with enormous houses. The first on Decoration day evening, Monday, and the second, Technology night, on Thursday evening. The Tech boys turned out in large numbers, and caused the greatest enthusiasm by their cheering, both by classes and as a unit for the Institute.

Among those noted during the week were: Mr. and Mrs. Henry Bigelow Williams, Mr. and Mrs. Gorham Hubbard, Mr. and Mrs. J. H. Hecht, Miss Hecht, Mr. Van Raalte, Matthew Luce, Jr., Mr. Charles Gibson, who was at a table with Mrs. Duncan Elliott (Sallie Hargous), and Mrs. Robert C. Winthrop. Mr. Charles Head, with a number of guests, Mme. Camilla Urso and her husband, Frederic Luere, Mr. and Mrs. Carl Zerrahn, Mr. Harry Wainwright, Mr. Wadsworth Longfellow, Mr. E. Rollins Morse and party, Mr. E. Pierson Beebe, the Hon. A. L. Pillsbury, the Hon. Richard Olney, Miss Grace Maynadier, Mr. Howard Maynadier and Mr. H. R. W. Browne.

Boston Journal.

TUESDAY, JUNE 28, 1898.

HARVARD NIGHT.

Graduates Make Music Hall Ring With Cheers for Harvard Men at the Front—A Unique Assembly.

It was Harvard night at the "Pops" last night. "Graduates' Night" burned in red letters in front of Music Hall entrance, and the largest crowd of the season thronged the hall.

The entire floor was given up to graduates, who reserved the tables by classes. The numerals from '82 to '98 hung around the balconies, and a picture of John D. Long, '57, was at the back of the stage. During the concert "Teddy Roosevelt, '80," was lowered at the rear of the stage, the letters illuminated with red and white lights. Then the classes began to cheer their members who were at the front. Above the orchestra were the names of about 50 of the most prominent Harvard men, ranging from Brigadier-Generals to privates, who are now fighting for theih country.

Most of the numbers on the program were compositions by Harvard men, and Mr. Strube was generous in adding to the number upon call for favorites. Pi Eta and Hasty Pudding music was prominent. The class of '88, which holds its decennial dinner this week, was largely represented, and, led by Charles Francis Adams, did a great deal of cheering. The other classes congratulated it upon its tenth anniversary also by cheering. "The boys at the front" got many a cheer, and it is doubtful if Music Hall ever heard quite so much cheering. "The Star-Spangled Banner" and "Fair Harvard" were sung by the thousands of male voices, while everyone in the hall stood up. College songs filled up the intervals. Tonight will be devoted to the music of the First Corps of Cadets.

HARVARD NIGHT.

Crimson Prevailing Color at Last Night's "Pop" Concert.

Last night the prevailing color in Music Hall was crimson, the music patriotic, and more than 3000 persons stood while the "Star Spangled Banner" was played, with the Harvard Glee Club to lead.

During the song two American flags stretched high across the stage, were drawn, and disclosed the words, "John D. Long, '57," in white and red electric lights. Cheers were long for Long, and they came from the men of Harvard '98, '99, 1900 and 1901, who were seated in groups, widely scattered.

The programme opened with Terhune's "Through the Yard," and ended with Morse's "Up the Street." Harvard composers were recognized and the various Hasty Pudding and Pi Eta selections given amid great enthusiasm. A feature of the evening was the rendering of patriotic music for encore numbers, and the excellent singing of the Harvard Glee Club during the intermissions. Conductor Strube responded to calls for "The Belle of New York," "Stars and Stripes," etc., and near the close led his men in accompanying the entire audience in the singing of "Fair Harvard."

During the playing of "The Flying Squadron" two sailors from the San Francisco entered and were instantly cheered. They made a partial tour of the hall through the outer ring, and were overwhelmed with attentions.

Mrs. John L. Gardner had a party at her table which included the bachelor par excellence of Boston—Mr. Holker Abbott. Mrs. Gardner was attired in black, richly jetted, and wore a green straw hat with black trimmings.

Adjoining the Gardner table was the belle of the evening—Marie Burroughs of New York, with two friends. She was handsomely gowned in a grayish gauze with bands of green satin covered with black lace. A bunch of crimson roses adorned her bodice, and a cluster of the same colored flowers lent a pleasing relief to her picture hat of black. Miss Burroughs showed her patriotism in being the first to rise when the national hymn was rendered.

Near Miss Burroughs Mr. Henry L. Higginson had a large party of friends, and elsewhere were noted Dr. and Mrs. J. P. Sutherland, Miss Clara Munger, Miss Priscilla White and large party, Mrs. F. R. Comee with friends, Mr. Walter Penniman of Daly's company, Mr. Walter Bubier, Mr. Paul Keith, Miss Lucy Spinney, Miss Cora Pierce, Mr. Karl Brenemen, Mr. and Mrs. Max Zach, Mr. and Mrs. George H. Sprague, Dr. Galloupe, Miss Ida Richardson, Miss Mabel Beaman, Mr. and Mrs. Heinrich Schuecker, Miss Ida Wilbor, Mr. Alexander Wilbor, Dr. and Mrs. Withington, Mr. Walter DeLand Caine, Mr. John C. Abbott, Mr. and Mrs. W. H. Ralph, several large parties from Newton and Brookline and about 1000 Harvard men.

The ushers wore red ribbons and carnation boutonnieres.

THE BOSTON TIMES

(ESTABLISHED 1864.)

EVERY SUNDAY,

At 20 HAWLEY STREET.

BUT ONE WEEK of the Pop concerts remains. It is a painful announcement, for these concerts have been more popular this season than ever before, and the stay-at-homes would enjoy having them for all summer. But, as is the case each year, the musicians have engagements elsewhere for the midsummer, so that their services could not be procured for a supplementary season of Promenades, much as we should like it. Tomorrow night will be Graduates' night and practically the entire reserved seat spare has been taken by Harvard men of the classes of '88, '89, '92 and '95. Tuesday will be military night and the programme will be made up of selections from the comic operas produced by the First Corps of Cadets.

Tomorrow night's programme will be: March, "University," Bruguière; overture, "Raymond," A. Thomas; waltz, "Theta Delta Chi," Hoyt; Hasty Pudding club Centennial march, '95, Purdon; selections, "Sphinx" (Hasty Pudding production, '92), Thompson; march, "The Cruiser Harvard" Strube; selections from "The Alcayde" (Pi Eta production, '92), Barry; American fantasy, Herbert; class song, '88, Carpenter; "Should Old Acquaintance Be Forgot"; two Hungarian dances, Brahms; Largo, Solo Violin, Mr. I. Schnitzler, Haendel; waltz, "Jolly Fellows," Vollstedt; Fair Harvard; Overland march, Morse.

Harvard night, last Monday was the gala night of the season of the Promenades thus far—crimson and white electric lights over the stage spelled "John D. Long, '57," and above that was "Harvard, '98, '99, '00, '01," also in red letters. Harvard flags were hung all around the balconies, and it was literally speaking "a red hot time." Cheers and yells filled the air almost incessantly, and during the intermissions the Harvard Glee club sang selections in which the audience frequently joined. Noticed in the audience were Mrs. John L. Gardner with Mr. Holker Abbott, Mr. John C. Abbott, Miss Marie Burroughs, Mr. Henry L. Higginson, Mr. Walter DeLand Came, Dr. and Mrs. J. P. Sutherland, Mr. and Heinrich Schuecker, Mr. and Mrs. Max Zach, Mrs. F. R. Comee, Miss Priscilla White, Mr. Paul Keith and Miss Lucy Spinney.

[illegible]

"Pop" Concert for Grad[illegible] Out Cheers for College [illegible] Front—Eighty-Eight and [illegible] Have Large Delegations Present.

Harvard graduates held the attention of Music Hall last night, and the concert given by Conductor Strube's players was in some ways merely an incident in the evening. As a proper beginning of the last week of the "Pops," as well as a fitting recognition of the commencement week at Harvard, all the seats on the floor were reserved for Harvard graduates, and even the ladies were excluded from all but a small group of tables. A big crimson tablet over the stage bore the name of the university, with the names of thirty-four graduates who are now at the front, beginning with John D. Long, '57, and running down to Dean, '92. When the orchestra began the programme, as usual this year, with "America," flags back of the stage were drawn aside, and portraits of President McKinley, Long, Dewey, Sampson and Schley were revealed; but it was when the evening was half over, while the orchestra was playing the "Star Spangled Banner," that the chef d'œuvre of the decorator was shown. It was in the form of an illuminated tablet, bearing the name "Teddy Roosevelt" in white lights, and the class, "'80," in crimson. It was lowered into sight at the back of the stage, and was greeted with wild cheering, every man in the hall standing. A moment after, the various classes most numerously represented began giving their class cheers for "Teddy."

The evening opened rather tamely. During the first few numbers greetings were being exchanged among the Harvard men on the floor, and with the rail removed, and the tables placed without barriers between them, the graduates strolled hither and thither, ostensibly to find their proper seats, but as a matter of fact to shake hands and speak a few words with every acquaintance encountered. The scene during the first division of the programme was like an impromptu reception.

Then things began to brighten up a bit. As the various groups became settled in their places, the cheering instinct made itself manifest; and before the first intermission, a pause in the programme gave an opportunity that was not to be missed. And the first cheer was hardly over before group after group, all over the hall, rose to give itself a fair representation in the concourse of yells. It was fun for the men on the floor, and fun for those who looked on from the balconies; and though it delayed the musicians a little, they took it good-naturedly. Not every "Pop" concert is a graduates' night. Thereafter, every pause in the programme was the signal for cheering, for the groups who failed to get in a cheer at one time, were among the first to start when the next chance came. '88 had a large delegation in the middle of the hall; '95 was even more prominent on the Hamilton-place side, with a little group of '94 men just to the rear, and a few more '93 enthusiasts in front, close to the stage. The peculiar swinging cheer of '91, which is the same cheer handed down to '94 and '97, came in inspiring volume from the far corner near the Winter-place side of the stage. Ninety-two had a small contingent that did its best from the rear of the hall. Other classes did not make themselves heard to any great extent, though the volume of sound that rose when, once or twice, cheers for Harvard, without distinction as to class, were called for, was something to think about. One feature of the cheering was when the '88 men took it into their heads to give their class cheer for every classmate whose name appeared on the big tablet of those who are at the front. This aroused considerable enthusiasm, and other classes represented on the tablet were not slow in following '88's example. Toward the end of the evening, during the last intermission, there was considerable singing, though the fact that the musical members of different classes rivalled one another at the same time in different parts of the hall rather marred the general effect. Everybody got together on "Auld Lang Syne," however, and when the "Camp Meeting in Georgia" was given as an extra, Harry Plummer of '88 electrified his classmates and furnished amusement for the rest of the assembly by an impromptu dance, in which the inadequate floor space allowed him did not prevent a good deal of ecstatic high-kicking. It was a wild night.

BOSTON DAILY

Established 1813.

The Official Paper of the State

The Official Paper of the City.

TUESDAY MORNING, JUNE 21, 1898.

"HARVARD NIGHT."

"Harvard night" at the Promenade concert last night was the occasion of great enthusiasm. The students practically preempted the hall a week ago, and there was not space enough for them all.

Many of the students brought parties of ladies, and in the balconies the fair sex predominated. Pretty girls in natty gowns, chaperoned by aristocratic mothers, were never better represented.

Manager Comee arranged an excellent programme and sprung two surprises, each of which awakened a storm of cheering and applause.

The first was the sudden flashing forth of the name "John D. Long '57," in letters of electric light, (the number crimson) as two flags high up over the stage suddenly unveiled the emblazonry. This was just before the orchestra began to play Conductor Strube's march "The Cruiser Harvard." The students were immensely delighted and cheered again and again. Mr. Strube had to play his march over again. It is not a pretentious production—a few measures of lively martial music leading into "John Brown's Body," which the students sang vociferously.

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Patriotic music was also interspersed and when the opening strains of "The Star Spangled Banner" were heard the students shouted, "Everybody up." And everybody did stand and many joined in singing.

There was well nigh continuous music, for the Glee club in one corner near the stage, sang very delightfully, in intervals when the orchestra had left the stage.

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The Beacon.

SATURDAY, JUNE 25, 1898.

THE MUSIC HALL POPS:

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SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CIII., NO. 156.

SUNDAY, JUNE 5, 1898.

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Melody .... Rubinstein
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March, "Home, Sweet Home" .... Strube

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Among those noted during the week were: Mr. and Mrs. Henry Bigelow Williams, Mr. and Mrs. Gorham Hubbard, Mr. and Mrs. J. H. Hecht, Miss Hecht, Mr. Van Raalte, Matthew Luce, Jr., Mr. Charles Gibson, who was at a table with Mrs. Duncan Elliott (Sallie Hargous), and Mrs. Robert C. Winthrop. Mr. Charles Head, with a number of guests, Mme. Camilla Urso and her husband, Frederic Luere, Mr. and Mrs. Carl Zerrahn, Mr. Harry Wainwright, Mr. Wadsworth Longfellow, Mr. E. Rollins Morse and party, Mr. E. Pierson Beebe, the Hon. A. L. Pillsbury, the Hon. Richard Olney, Miss Grace Maynadier, Mr. Howard Maynadier and Mr. H. R. W. Browne.

Boston Journal.

TUESDAY, JUNE 28, 1898.

HARVARD NIGHT.

Graduates Make Music Hall Ring With Cheers for Harvard Men at the Front—A Unique Assembly.

It was Harvard night at the "Pops" last night. "Graduates' Night" burned in red letters in front of Music Hall entrance, and the largest crowd of the season thronged the hall.

The entire floor was given up to graduates, who reserved the tables by classes. The numerals from '82 to '98 hung around the balconies, and a picture of John D. Long, '57, was at the back of the stage. During the concert "Teddy Roosevelt, '80," was lowered at the rear of the stage, the letters illuminated with red and white lights. Then the classes began to cheer their members who were at the front. Above the orchestra were the names of about 50 of the most prominent Harvard men, ranging from Brigadier-Generals to privates, who are now fighting for theih country.

Most of the numbers on the program were compositions by Harvard men, and Mr. Strube was generous in adding to the number upon call for favorites. Pi Eta and Hasty Pudding music was prominent. The class of '88, which holds its decennial dinner this week, was largely represented, and, led by Charles Francis Adams, did a great deal of cheering. The other classes congratulated it upon its tenth anniversary also by cheering. "The boys at the front" got many a cheer, and it is doubtful if Music Hall ever heard quite so much cheering. "The Star-Spangled Banner" and "Fair Harvard" were sung by the thousands of male voices, while everyone in the hall stood up. College songs filled up the intervals. Tonight will be devoted to the music of the First Corps of Cadets.

---

he Representative Democratic Paper
OF NEW ENGLAND.

HARVARD NIGHT.

Crimson Prevailing Color at Last Night's "Pop" Concert.

Last night the prevailing color in Music Hall was crimson, the music patriotic, and more than 3000 persons stood while the "Star Spangled Banner" was played, with the Harvard Glee Club to lead.

During the song two American flags, stretched high across the stage, were drawn, and disclosed the words, "John D. Long, '57." in white and red electric lights. Cheers were long for Long, and they came from the men of Harvard '98, '99, 1900 and 1901, who were seated in groups, widely scattered.

The programme opened with Terhune's "Through the Yard," and ended with Morse's "Up the Street." Harvard composers were recognized and the various Hasty Pudding and Pi Eta selections given amid great enthusiasm. A feature of the evening was the rendering of patriotic music for encore numbers, and the excellent singing of the Harvard Glee Club during the intermissions. Conductor Strube responded to calls for "The Belle of New York," "Stars and Stripes," etc., and near the close led his men in accompanying the entire audience in the singing of "Fair Harvard."

During the playing of "The Flying Squadron" two sailors from the San Francisco entered and were instantly cheered. They made a partial tour of the hall through the outer ring, and were overwhelmed with attentions.

Mrs. John L. Gardner had a party at her table which included the bachelor par excellence of Boston—Mr. Holker Abbott. Mrs. Gardner was attired in black, richly jetted, and wore a green straw hat with black trimmings.

Adjoining the Gardner table was the belle of the evening—Marie Burroughs of New York, with two friends. She was handsomely gowned in a grayish gauze with bands of green satin covered with black lace. A bunch of crimson roses adorned her bodice, and a cluster of the same colored flowers lent a pleasing relief to her picture hat of black. Miss Burroughs showed her patriotism in being the first to rise when the national hymn was rendered.

Near Miss Burroughs Mr. Henry L. Higginson had a large party of friends, and elsewhere were noted Dr. and Mrs. J. P. Sutherland, Miss Clara Munger, Miss Priscilla White and large party, Mrs. F. R. Comee with friends, Mr. Walter Penniman of Daly's company, Mr. Walter Bubier, Mr. Paul Keith, Miss Lucy Spinney, Miss Cora Pierce, Mr. Karl Brenemen, Mr. and Mrs. Max Zach, Mr. and Mrs. George H. Sprague, Dr. Galloupe, Miss Ida Richardson, Miss Mabel Beaman, Mr. and Mrs. Heinrich Schuecker, Miss Ida Wilbor, Mr. Alexander Wilbor, Dr. and Mrs. Withington, Mr. Walter DeLand Caine, Mr. John C. Abbott, Mr. and Mrs. W. H. Ralph, several large parties from Newton and Brookline and about 1000 Harvard men.

The ushers wore red ribbons and carnation boutonnieres.

THE BOSTON TIMES

(ESTABLISHED 1864.)

EVERY SUNDAY,

At 20 HAWLEY STREET.

BUT ONE WEEK of the Pop concerts remains. It is a painful announcement, for these concerts have been more popular this season than ever before, and the stay-at-homes would enjoy having them for all summer. But, as is the case each year, the musicians have engagements elsewhere for the midsummer, so that their services could not be procured for a supplementary season of Promenades, much as we should like it. Tomorrow night will be Graduates' night and practically the entire reserved seat spare has been taken by Harvard men of the classes of '88, '89, '92 and '95. Tuesday will be military night and the programme will be made up of selections from the comic operas produced by the First Corps of Cadets.

Tomorrow night's programme will be: March, "University," Bruguière; overture, "Raymond," A. Thomas; waltz, "Theta Delta Chi," Hoyt; Hasty Pudding club Centennial march, '95, Purdon; selections, "Sphinx" (Hasty Pudding production, '92), Thompson; march, "The Cruiser Harvard" Strube; selections from "The Alcayde" (Pi Eta production, '92), Barry; American fantasy, Herbert; class song, '88, Carpenter; "Should Old Acquaintance Be Forgot"; two Hungarian dances, Brahms; Largo. Solo Violin, Mr. I. Schnitzler, Haendel; waltz, "Jolly Fellows," Vollstedt; Fair Harvard; Overland march, Morse.

Harvard night, last Monday was the gala night of the season of the Promenades thus far—crimson and white electric lights over the stage spelled "John D. Long, '57," and above that was "Harvard, '98, '99, '00, '01," also in red letters. Harvard flags were hung all around the balconies, and it was literally speaking "a red hot time." Cheers and yells filled the air almost incessantly, and during the intermissions the Harvard Glee club sang selections in which the audience frequently joined. Noticed in the audience were Mrs. John L. Gardner with Mr. Holker Abbott, Mr. John C. Abbott, Miss Marie Burroughs, Mr. Henry L. Higginson, Mr. Walter DeLand Came, Dr. and Mrs. J. P. Sutherland, Mr. and Heinrich Schuecker, Mr. and Mrs. Max Zach, Mrs. F. R. Comee, Miss Priscilla White, Mr. Paul Keith and Miss Lucy Spinney.

TUESDAY, JUNE 21

HARVARD MEN SANG AND CHEERED

"Pop" Concert for Graduates Brings Out Cheers for College Men at the Front—Eighty-Eight and Ninety-Five Have Large Delegations Present

Harvard graduates held the attention in Music Hall last night, and the concert given by Conductor Strube's players was in some ways merely an incident in the evening. As a proper beginning of the last week of the "Pops," as well as a fitting recognition of the commencement week at Harvard, all the seats on the floor were reserved for Harvard graduates, and even the ladies were excluded from all but a small group of tables. A big crimson tablet over the stage bore the name of the university, with the names of thirty-four graduates who are now at the front, beginning with John D. Long, '57, and running down to Dean, '92. When the orchestra began the programme, as usual this year, with "America," flags back of the stage were drawn aside, and portraits of President McKinley, Long, Dewey, Sampson and Schley were revealed; but it was when the evening was half over, while the orchestra was playing the "Star Spangled Banner," that the chef d'œuvre of the decorator was shown. It was in the form of an illuminated tablet, bearing the name "Teddy Roosevelt" in white lights, and the class, "'80," in crimson. It was lowered into sight at the back of the stage, and was greeted with wild cheering, every man in the hall standing. A moment after, the various classes most numerously represented began giving their class cheers for "Teddy."

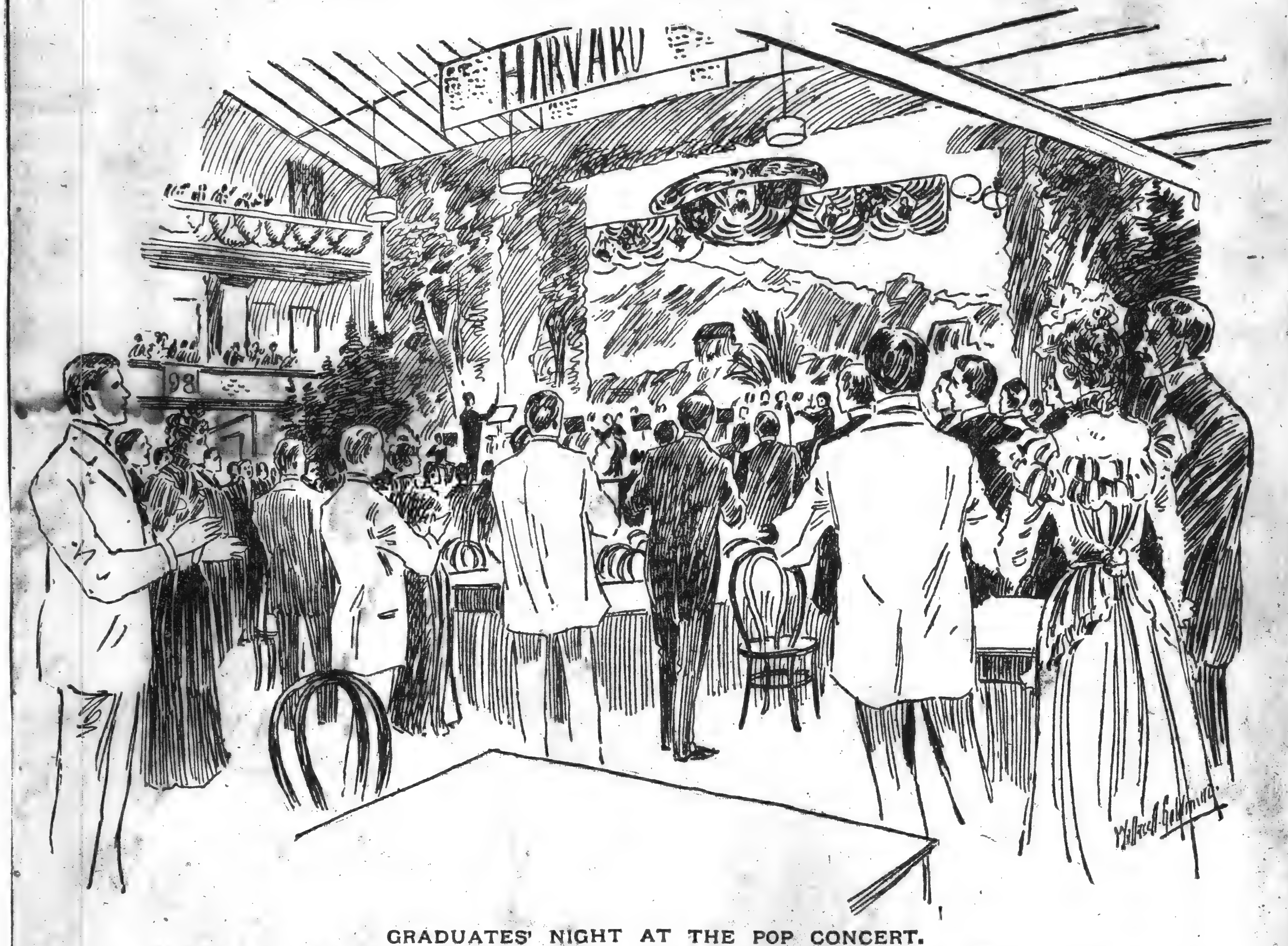
The evening opened rather tamely. During the first few numbers greetings were being exchanged among the Harvard men on the floor, and with the rail removed, and the tables placed without barriers between them, the graduates strolled hither and thither, ostensibly to find their proper seats, but as a matter of fact to shake hands and speak a few words with every acquaintance encountered. The scene during the first division of the programme was like an impromptu reception.

Then things began to brighten up a bit. As the various groups became settled in their places, the cheering instinct made itself manifest; and before the first intermission, a pause in the programme gave an opportunity that was not to be missed. And the first cheer was hardly over before group after group, all over the hall, rose to give itself a fair representation in the concourse of yells. It was fun for the men on the floor, and fun for those who looked on from the balconies; and though it delayed the musicians a little, they took it good-naturedly. Not every "Pop" concert is a graduates' night. Thereafter, every pause in the programme was the signal for cheering, for the groups who failed to get in a cheer at one time, were among the first to start when the next chance came. '88 had a large delegation in the middle of the hall; '95 was even more prominent on the Hamilton-place side, with a little group of '94 men just to the rear, and a few more '93 enthusiasts in front, close to the stage. The peculiar swinging cheer of '91, which is the same cheer handed down to '94 and '97, came in inspiring volume from the far corner near the Winter-place side of the stage. Ninety-two had a small contingent that did its best from the rear of the hall. Other classes did not make themselves heard to any great extent, though the volume of sound that rose when, once or twice, cheers for Harvard, without distinction as to class, were called for, was something to think about. One feature of the cheering was when the '88 men took it into their heads to give their class cheer for every classmate whose name appeared on the big tablet of those who are at the front. This aroused considerable enthusiasm, and other classes represented on the tablet were not slow in following '88's example. Toward the end of the evening, during the last intermission, there was considerable singing, though the fact that the musical members of different classes rivalled one another at the same time in different parts of the hall rather marred the general effect. Everybody got together on "Auld Lang Syne," however, and when the "Camp Meeting in Georgia" was given as an extra, Harry Plummer of '88 electrified his classmates and furnished amusement for the rest of the assembly by an impromptu dance, in which the inadequate floor space allowed him did not prevent a good deal of ecstatic high-kicking. It was a wild night.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CIII., NO. 179.
TUESDAY, JUNE 28, 1898.

TEDDY ROOSEVELT CHEERED TO THE ECHO

Harvard Graduates' Night at the "Pops" Was a Howling Success---The Hot Weather Was Almost Forgotten in the Excitement.



GRADUATES' NIGHT AT THE POP CONCERT.

It is said that no other university in the country is so well represented in the army and navy as is Harvard, and it is certain that no other university could have attested its loyalty to the country and its allegiance to the stars and stripes with greater vehemence and enthusiasm than did Harvard, as represented by the hundreds of her graduates who were present in Music Hall last evening.

It was Harvard graduates' night. That fact could not possibly have been overlooked. It was announced in letters of crimson fire at the entrance to the hall. It was proclaimed within by a huge banner bearing in crimson letters, 2½ feet long, the word "Harvard," and on either side of this the names of a score of Harvard's sons who had risen to distinction and honor in the present crisis. Among these names were noticed those of Secretary Long, Col. Wood, who commands the Rough Riders; Lieut.-Col. Roosevelt, Brig.-Gen. Bancroft and Messrs. Lodge, Gardner, Porter, Pew, Crowinshield, Curtis and Wrenn.

The concert opened with "America," and as the first strains of the band floated through the hall two American flags at the rear of the stage were drawn aside, revealing portraits of President McKinley, Secretary Long, Admiral Dewey, Commodore Schley and Capt. Sampson, all framed with the stars and stripes.

But it was not until after the sixth number on the programme was over that the principal incident of the evening was reached. Suddenly, over the heads of the musicians, appeared a blaze of light. It was "Teddy Roosevelt" in white electric letters, with the year of his graduation, '80, in crimson. It extended from one side of the stage to the other, and while the orchestra played the "Star Spangled Banner" every man present leaped to his feet, and in a moment the hall rang with "Rah, rah, rah, rah, Teddy." One class after another took up the cry, and it really seemed a pity that "Teddy" couldn't know of the royal welcome his name received—but he was attending a "pop" concert of another kind.

It was a very warm evening, but the energy of the graduates was equal to the occasion, and the cheering was most earnest and persistent. A dozen classes were represented, and each had its own song to sing and sang it.

The programme was a particularly good one. To be sure, a good deal of the time the orchestra couldn't be heard, but then no one went to hear the orchestra. As one man expressed it, when his collar was wilted and his face bathed in perspiration: "I wouldn't sit it out if it wasn't for the fun of hearing the boys cheer." Sometimes the cheering was so incessant that Conductor Strube found it difficult to get a chance to conduct at all. But everybody was happy, and that was all that was necessary.

Among the selections played was "Should Old Acquaintance Be Forgot." The crowd on the floor started to sing it, but the familiar old tune had suffered at the hands of an ambitious composer. The key changed every other bar, and it went from major to minor and back to major again, with fatal results, so far as the vocalists were concerned. Everybody was disappointed until, at the suggestion of a member of the orchestra, all variations were omitted, and then men and women rose to their feet by unanimous impulse and gave forth a volume of sound that would have been a credit to the Boston Choral Union.

The graduates' night was one of the most interesting of the entire series of "Pops."

THE PROMENADES.

The closing week of the current season of Promenade Concerts at Music Hall began last evening before a large audience. It was a Harvard graduate night and the programme was largely made up of selections from the comic operas presented from time to time by the University Club, and the reception of these was exceedingly enthusiastic. Of course encores were the order of the evening and as usual Conductor Strube responded generously to them. Tonight the music will present large contributions from the Cadet comic operas. Tomorrow evening is announced as a Sampson-Shafter occasion, and patriotic selections will predominate. The final concert on Saturday evening will present selections from the more brilliant music given since Mr. Strube assumed the conductorship.

BOSTON POST,
The Representative Democratic Paper
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DEWEY CHEERED.

His Picture a Feature at Graduates' Night at the Pops.

M'KINLEY, TOO, A FAVORITE.

Thirty-four Harvard Boys Sat at the Front and Led in Singing National Songs—Mrs. Jack Gardner Was There.

Big electric light letters announced "Graduates' Night" at the pop concert last evening.

Long before the doors were opened a line of ticket purchasers reached well out toward Tremont street.

Inside, at 8 o'clock, all was animation—every seat on the lower floor being occupied chiefly by men of Harvard, the ladies filling the balconies, arrayed in their smartest togs. Only six ladies were in the front section of the ring, three of whom were in Mrs. John L. Gardner's party of six. Mrs. Gardner was a little late in arriving. Among her guests were Mr. S. A. B. Abbott (former librarian of the Public Library) and Mrs. Abbott, who have recently returned from Europe.

Over the orchestra were the names of thirty-four "grads" at the front. Following that of John D. Long, '57, were Wood, '84; Roosevelt, '80; Pew, '90; Crowninshield, '91; Clark, '92; Curtis, '96; Goodrich, '93; Scull, '93; White, '92; Cromwell, '92; Bancroft, '78; Guild, '81; Frye, '96; Gardner, '86; Marion, '78; Devine, '83; Porter, 92; Norman, '89; Norman, '90; Brown, '95; Wrenn, '95; Murchie, '95; Van Dieman, '88; Anderson, '88; Frothingham, '93; Weed, '92; Neff, '92; Ruland, '89; Flint, '88; Porter, '92, and Dean, '92.

Conductor Strube opened with "America," the audience standing, and McKinley's portrait was revealed, flanked by glories of flags. Before the conclusion of this number (in which all joined in song) a row of portraits was lowered, placing John D. Long and Dewey on the right of the President, Sampson and Schley on the left. These were draped with flags.

The menu cards were done in red, and the programmes in white with crimson type. All about the balconies were the class years in red figures on white cloth, and in compliment to Harvard many ladies wore the carmine hue about their toilets.

When the programme was half completed the name of "Teddy Roosevelt, '80," in letters formed by electric lights was lowered, amid tremendous enthusiasm and the "Star Spangled Banner." Class '90 mustered its musical members together and marched to the hall, entering it singing "Shneider's Band," a favorite with college boys that year.

Preceding "Fair Harvard," which called everyone up, a selection was given from one of the "Pudding" plays, and to the merriment of all Harry Plummer, class '88, took the floor and gave a solo dance, which included several high kicks. Cheers were given throughout the evening for the various classes, the men at the front, and finally for President Eliot and the college itself.

The Beacon.

BOSTON, SATURDAY, JUNE 18, 1898.

THE MUSIC HALL POPS.

As the time to close grows nearer, the "Pops" grow more and more popular in Music Hall. The place is crowded every night, and a general good time is enjoyed by all. One strong factor in their continued success is the change in the program each evening. Mr. Strube, the conductor, is to be commended for the excellence of his programs, also his willingness to perform a large number of patriotic selections of the day.

The special attractions this week have been, Monday evening, Wagner night; Wednesday, soloists' night; Friday, Bunker Hill night; Monday, June 20, Harvard night; Monday, June 27, graduates' night. Of late years it has become quite popular for the different Harvard classes to have a reunion at the pops, and for the evening of June 27 nearly the entire reserved section on the floor has been reserved for the classes of '88, '89, '92 and '95.

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PROMENADE
CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, MONDAY, MAY 9, 1898.

SUMMER SEASON.
Vol. XIII. No. 1.

THE.... MUSIC.. HALL... Promenade Concerts

THIRTEENTH SEASON.

C. A. ELLIS, Manager. **F. R. COMEE, Assistant Manager.**

Mr. MAX ZACH, Conductor.

MONDAY, MAY 9.

PROGRAMME.

1. AMERICAN MARCH - - - - - Ganne
(First Time.)
2. OVERTURE, "Domino Noir" - - - - - Auber
3. WALTZ, "Harlequin's Voyage" - - - - - Zach
4. SELECTION, "Madame Angot" - - - - - Lecocq

5. BALLET MUSIC from "The Queen of Sheba" - - Goldmark
Solo Violoncello, Mr. E. LOEFFLER.
6. TWO ENTR'ACTES from "Carmen" - - - Bizet
The audience is respectfully requested to preserve silence during the performance of this number.
7. WALTZ, "Kaiser" - - - - - - - Strauss
8. INTRODUCTION to Act I., "Lohengrin" - - Wagner

9. POTPOURRI, "Offenbachiana" - - - - - Conradi
10. MAZOURKA, "La Mousmé" - - - - - Ganne
11. AMERICAN FANTASY - - - - - Bendix
12. MARCH, "Stars and Stripes Forever" - - - - Sousa

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"When the World is Fair." - - - Cowen
"Love's Flight." - - - - Shelley
"Blacksmith's Hammer." - - A. Goring Thomas
"When you Return" - - - M. V. White
"Scent of the Mignonette." - - Hope Temple
"Idle Words." - - - Stephen Adams
Etc., etc., etc.

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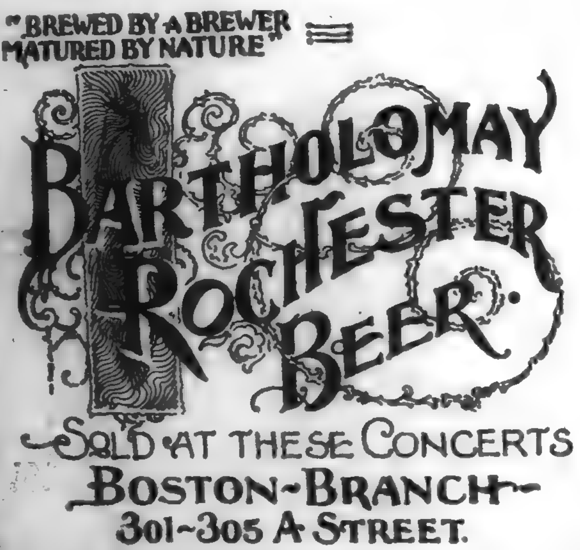
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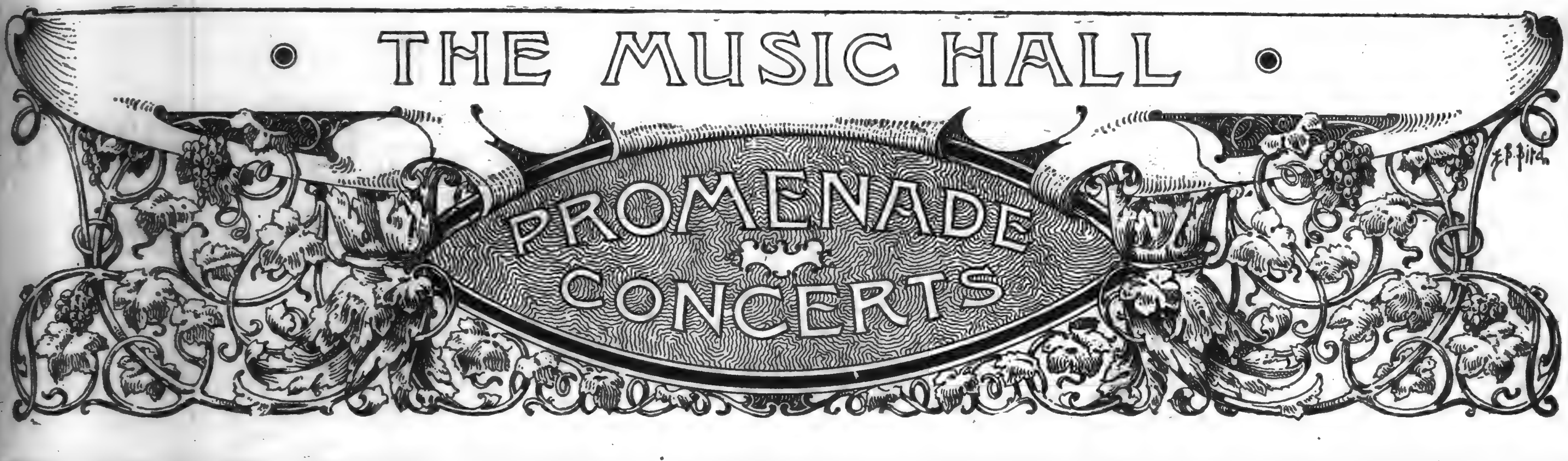
THE MUSIC HALL
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BOSTON, TUESDAY, MAY 10, 1898.

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Vol. XIII. No. 2.

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THIRTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

TUESDAY, MAY 10.

PROGRAMME.

1.	MARCH from "The Serenade"	Herbert
2.	OVERTURE, "Mignon"	Thomas
3.	WALTZ, "Meerleuchten"	Ziehrer
4.	SELECTION, "Trovatore"	Verdi
5.	WALTZ AND PIZZICATO from Ballet Music, "Sylvia"	Delibes
6.	SAILORS' CHORUS from "The Flying Dutchman"	Wagner
7.	GAVOTTE for String Orchestra	Bach
8.	INVITATION TO DANCE	Weber
9.	OVERTURE, "Pique Dame"	Suppé
10.	WALTZ, "Landeskinder" (First Time.)	Strauss
11.	POLKA, "Tic-Tac"	Strobl
12.	MARCH, "Under the Double Eagle"	Wagner

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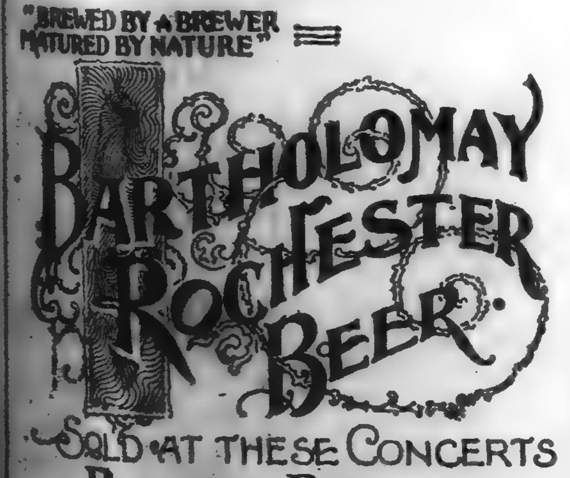
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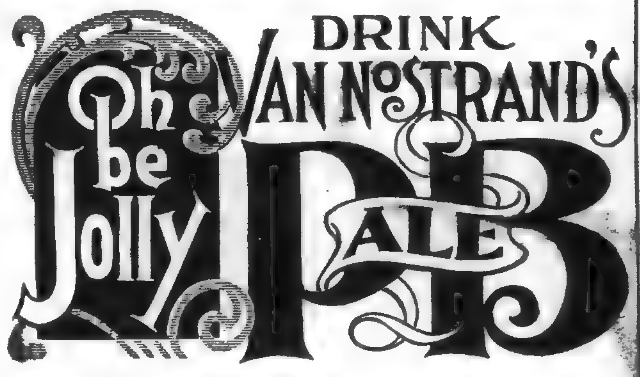
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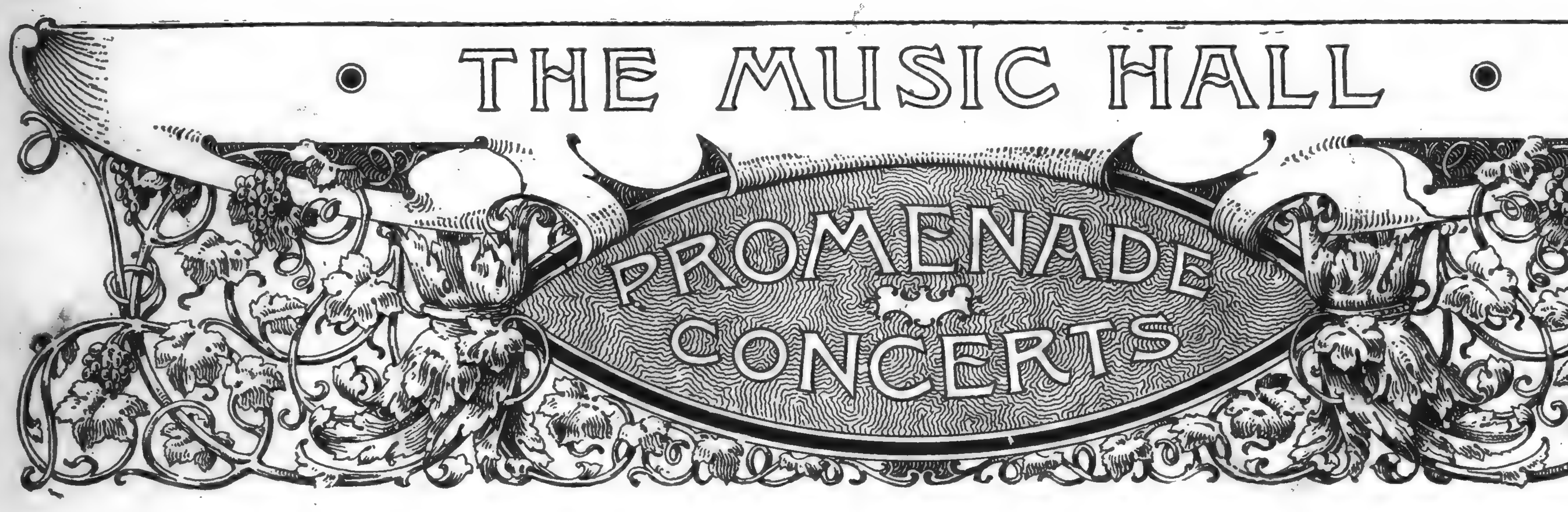

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, WEDNESDAY, MAY 11, 1898.

SUMMER SEASON.
Vol. XIII. No. 3.

THE.... MUSIC.. HALL... Promenade Concerts

THIRTEENTH SEASON.

C. A. ELLIS, Manager. **F. R. COMEE, Assistant Manager.**

Mr. MAX ZACH, Conductor.

WEDNESDAY, MAY 11.

PROGRAMME.

1. HUNGARIAN MARCH . . . . Berlioz
2. OVERTURE, "Le Dieu et la Bayadère" . . . . . . Auber
3. WALTZ, "Arabian Nights" . . . . Strauss
4. SELECTION, "Carmen" . . . . Bizet

5. INTRODUCTION TO ACT III. of "The King's Children," Humperdinck
6. PAGINA D'AMORE . . . . Van der Stucken
   (First Time.)
   The audience is respectfully requested to preserve silence during the performance of this number.
7. MENUET FLEURI . . . . Ganne
   (First Time.)
8. OVERTURE, "Merry Wives of Windsor" . . . . . . Nicolai

9. SELECTION, "Mikado" . . . . Sullivan
10. WALTZ, "Gross Wien" . . . . Strauss
11. POLKA, "Tyrolean" . . . . Zeller
12. VIENNA DUDE MARCH . . . . Wagner

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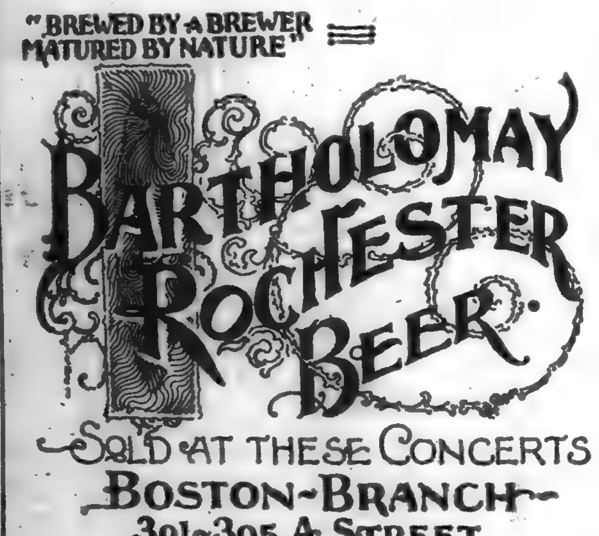
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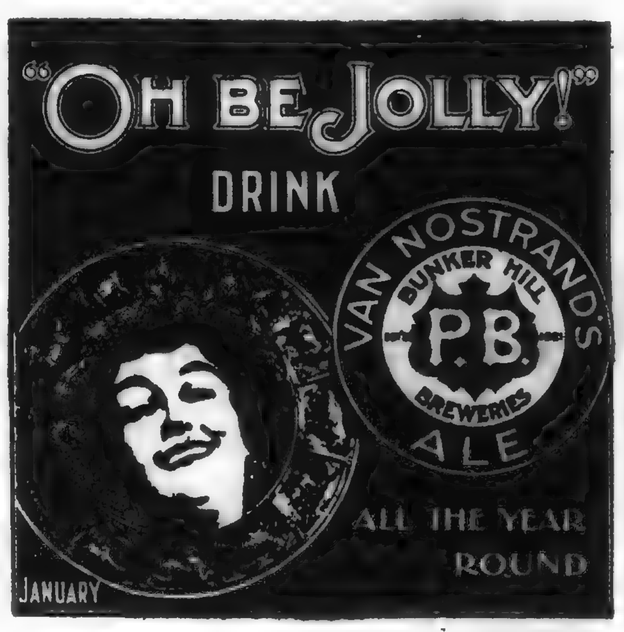

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PUBLISHED BY
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BOSTON, THURSDAY, MAY 12, 1898.

SUMMER SEASON.
Vol. XIII. No. 4.

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THIRTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

THURSDAY, MAY 12.

PROGRAMME.

1. ORIENTAL MARCH . . . . Zach
(First Time.)
2. OVERTURE, "Ruy Blas" . . . . Mendelssohn
3. WALTZ, "Sounds from the Vienna Woods" . . . . Strauss
4. SELECTION, "Aïda" . . . . Verdi

---

5. OVERTURE, "Tannhäuser" . . . . Wagner
6. ENTR'ACTE, "Rosamunde" . . . . Schubert
The audience is respectfully requested to preserve silence during the performance of this number.
7. WALTZ from "Puppenfee" . . . . Bayer
8. OVERTURE, "Sakuntala" . . . . Goldmark

---

9. SELECTION, "Wizard of the Nile" . . . . . . Herbert
10. PIZZICATO POLKA . . . . Strauss
11. LARGO . . . . Handel
Violin Obligato, Mr. ISIDOR SCHNITZLER.
12. TEUFELS MARCH . . . . Suppé

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CONCERTS
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PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, SATURDAY, MAY 14, 1898.

SUMMER SEASON.
Vol. XIII. No. 6.

THE MUSIC HALL Promenade Concerts

THIRTEEN SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

SATURDAY, MAY 14.

PROGRAMME.

1.	MARCH, "King Charles"	Eilenberg
2.	OVERTURE, "Martha"	Flotow
3.	SELECTION, "Cavalleria Rusticana"	Mascagni
4.	WALTZ, "Grubenlichter"	Zeller
5.	SELECTIONS from Suite, "Peer Gynt" *a.* Anitra's Dance. *b.* The Imps are chasing Peer Gynt.	Grieg
6.	*a.* ENTR'ACTE, "Forget Me Not"	Macbeth
	b. "Love's Dream after the Ball"	Czibulka
7.	SELECTION, "Chicken Brigade" (First Time.)	Lee Johnson
8.	OVERTURE, "Mignon"	A. Thomas
9.	INTRODUCTION to Act III., "Lohengrin"	Wagner
10.	WALTZ, "Barcarolle"	Waldteufel
11.	OVERTURE on American Airs	Moses
12.	MARCH, "Up the Street"	Morse

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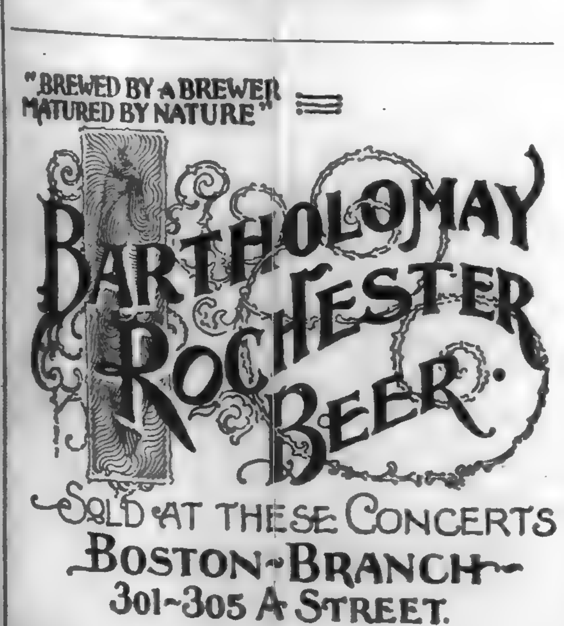
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BOSTON, MONDAY, MAY 16, 1898.

SUMMER SEASON. Vol. XIII. No. 7.

THE... MUSIC... HALL... Promenade Concerts

THIRTEENTH SEASON.

C. A. ELLIS, Manager. **F. R. COMEE, Assistant Manager.**

Mr. MAX ZACH, Conductor.

MONDAY, MAY 16.

PROGRAMME.

1.	MARCH, "Merry Soldiers" (First Time.)	Sabathil
2.	OVERTURE, "Zampa"	Hérold
3.	WALTZ, "Morgenblätter"	Strauss
4.	POTPOURRI of Meyerbeer's Operas (First Time.)	Schreiner
5.	BALLET MUSIC from "Queen of Sheba" (Violoncello Solo, MR. E. LOEFFLER.)	Goldmark
6.	BABBIE WALTZES from "The Little Minister" (First Time.)	Fuerst
7.	*a.* BERCEUSE	Clayton Johns
	b. SERENATA	Moszkowski
8.	RHAPSODY in C	Liszt
9.	OVERTURE, "Freischütz"	Weber
10.	NARCISSUS	Nevin
11.	RIDE OF THE HUSSARS	Spindler
12.	TABASCO MARCH	Chadwick

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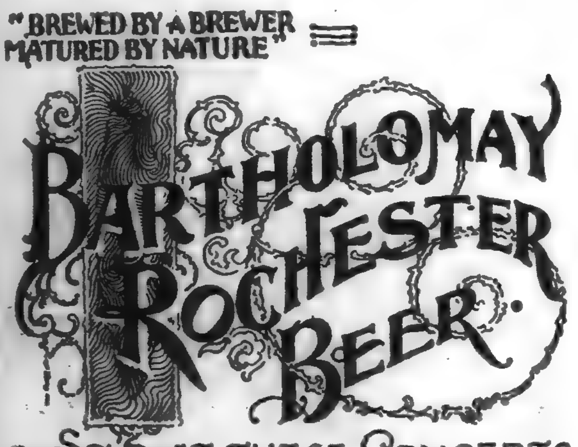
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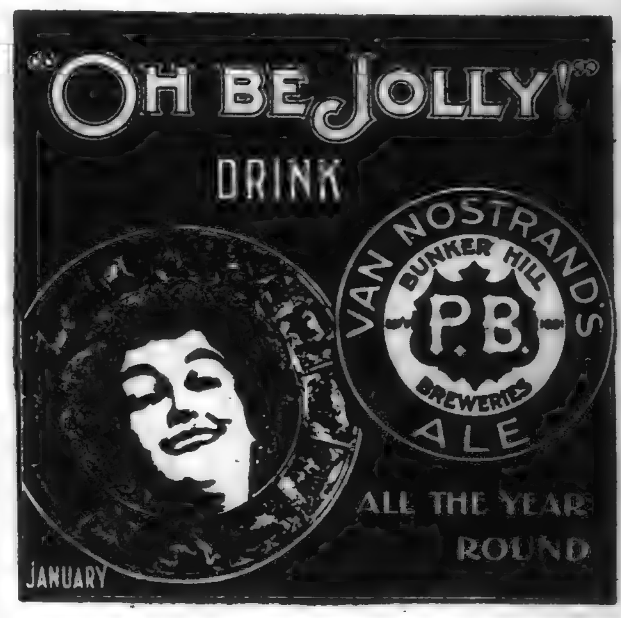
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PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, TUESDAY, MAY 17, 1898.

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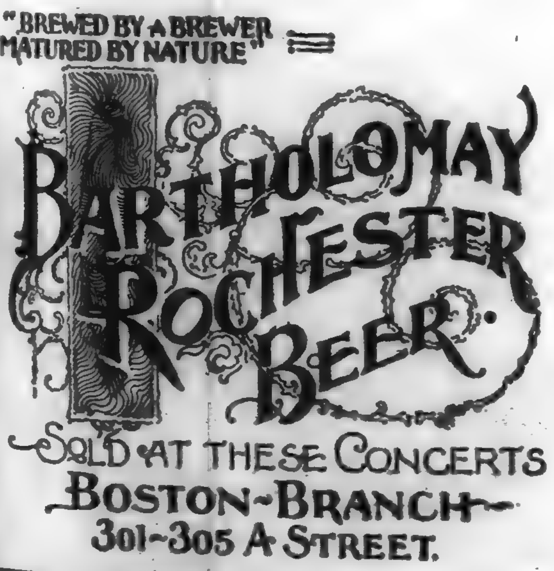

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Mr. MAX ZACH, Conductor.

TUESDAY, MAY 17.

PROGRAMME.

1.	MARCH, "El Capitan"	Sousa
2.	OVERTURE, "Ossian"	Gade
3.	WALTZ, "Du und Du," from "Die Fledermaus"	Strauss
4.	SELECTION, "The Brigands"	Offenbach
5.	BALLET MUSIC, "Feramors"	Rubinstein
6.	MELODY in F Orchestrated by MULLER-BERGHAUS.	Rubinstein
7.	AMERICAN FANTASY	Bendix
8.	FINALE, Act I., "Lohengrin"	Wagner
9.	SELECTION, "The Fencing Master"	De Koven
10.	WALTZ, "Ich bin dir gut" (First Time.)	Strauss
11.	POLKA, "Birth of the Bird"	Waldteufel
12.	AUSTRIA MARCH	Zach

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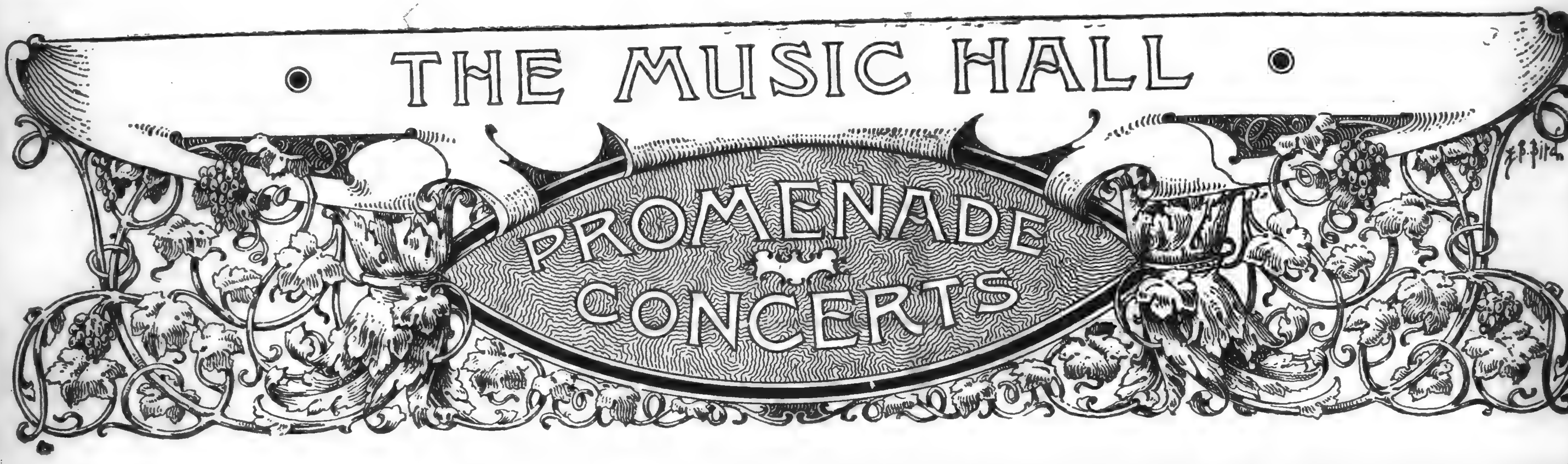

THE MUSIC HALL
PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, WEDNESDAY, MAY 18, 1898.

SUMMER SEASON.
Vol. XIII. No. 9.

THE MUSIC HALL Promenade Concerts

THIRTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

WEDNESDAY, MAY 18.

PROGRAMME.

1.	MARCH, "Puppenfée"	Bayer
2.	OVERTURE, "Raymond"	A. Thomas
3.	WALTZ, "Harlequin on a Voyage"	Zach
4.	SELECTION, "Giroflé-Girofla"	Lecocq
5.	TWO MOVEMENTS from "Little Suite" *a.* Slumber Song. *b.* The Top.	Bizet
	The audience is respectfully requested to preserve silence during the performance of this number.	
6.	OVERTURE, "Orpheus aux Enfers"	Offenbach
7.	*a.* SCARF DANCE from "Callirhoë"	Chaminade
	b. PIZZICATO from "Sylvia"	Delibes
8.	WALTZ, "Roses from the South"	Strauss
9.	CONGRESS OF MELODIES	Conradi
10.	WALTZ, "Snow Balls"	Ziehrer
11.	THE DARKIES' DREAM	Lansing
12.	MARCH, "Donna Juanita"	Suppé

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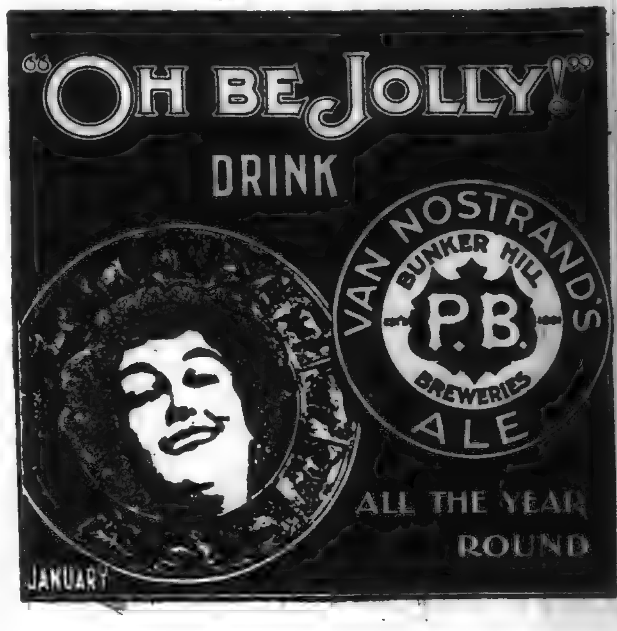

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PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, THURSDAY, MAY 19, 1898.

SUMMER SEASON.
Vol. XIII. No. 10.

THE MUSIC HALL Promenade Concerts

THIRTEENTH SEASON.

C. A. ELLIS, Manager. **F. R. COMEE, Assistant Manager.**

Mr. MAX ZACH, Conductor.

THURSDAY, MAY 19.

PROGRAMME.

1.	MARCH, "Am I a Wiz?"	Herbert
2.	OVERTURE, "Stradella"	Flotow
3.	WALTZ, "Grubenlichter"	Zeller
4.	SELECTION, "The Serenade" (First Time.)	Herbert
5.	ENTRÉE TRIOMPHALE DES BOYARDS	Halvorsen
6.	SELECTION, "Trovatore"	Verdi
7.	OVERTURE on American Airs	Moses
8.	WALTZ, "Love and Spring"	Waldteufel
9.	OVERTURE, "Light Cavalry"	Suppé
10.	RONDE D'AMOUR The audience is respectfully requested to preserve silence during the performance of this number.	Westerhout
11.	POLKA, "The Mill"	Strauss
12.	UNIVERSITY MARCH	Bruguiere

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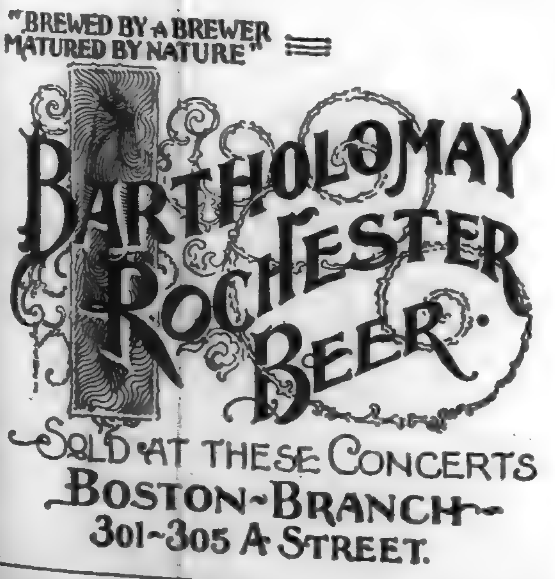
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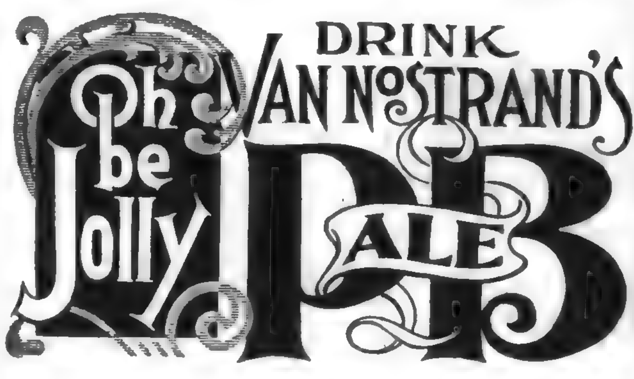
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BOSTON, FRIDAY, MAY 20, 1898.

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Vol. XIII. No. 11.

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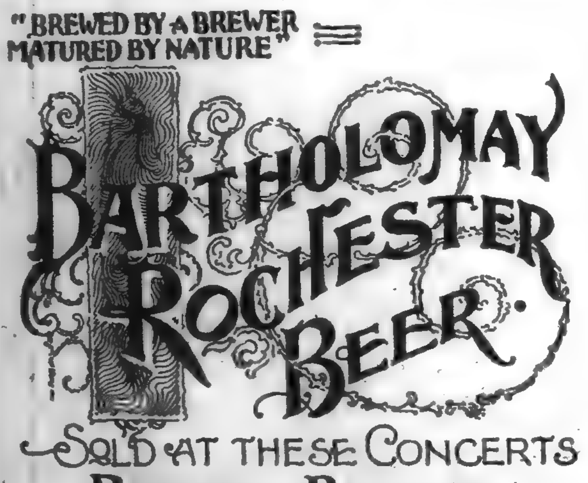

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THIRTEENTH SEASON.

C. A. ELLIS, *Manager*. **F. R. COMEE**, *Assistant Manager*.

Mr. MAX ZACH, Conductor.

FRIDAY, MAY 20.
FRENCH COMPOSERS' NIGHT.

PROGRAMME.

1. MARCH, "Queen of Sheba" . . . . Gounod
2. OVERTURE, "The North Star" . . . . Meyerbeer
3. WALTZ, "Les Patineurs" . . . . Waldteufel
4. BALLET MUSIC from "Faust" . . . . Gounod

5. OVERTURE, "Piccolino" . . . . Guiraud
(First Time.)
6. LE DERNIER SOMMEIL DE LA VIERGE . . Massenet
7. OVERTURE, "Si j'étais Roi" . . . . Adam
8. JOYEUSE MARCHE . . . . Chabrier
(First Time.)

9. SCÈNE RELIGIEUSE AND INVOCATION . . Massenet
Violoncello Solo, MR. E. LOEFFLER.
The audience is respectfully requested to preserve silence during the performance of this number.
10. SEVILLANA . . . . Massenet
11. POLKA MAZOURKA, "Radieuse" . . . . Marie
(First Time.)
12. MARCH, "Tzigane" . . . . Lacome

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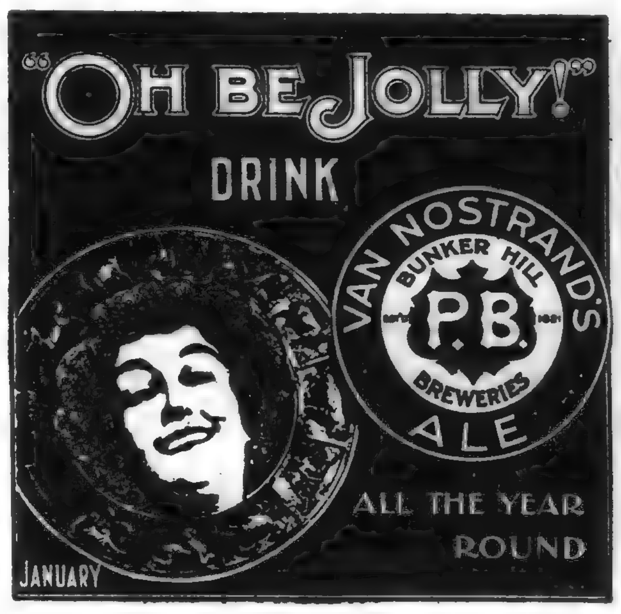

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BOSTON, SATURDAY, MAY 21, 1898.

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THIRTEENTH SEASON.

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Mr. MAX ZACH, Conductor.

SATURDAY, MAY 21.

PROGRAMME.

1.	ORIENTAL MARCH	Zach
2.	MEDLEY OVERTURE, "Salute to Erin" . . . . . (First Time.)	Lamotte
3.	WALTZ, "Violets"	Waldteufel
4.	SELECTION, "The Highwayman" . . . . . (First Time.)	De Koven
5.	OVERTURE, "Sphinx"	Thompson
6.	NARCISSUS	Nevin
7.	AMERICAN PATROL	Meecham
8.	OVERTURE, "William Tell"	Rossini
9.	WALTZ, "Obispah"	Knight
10.	SELECTION, "Robin Hood"	De Koven
11.	POLKA, "Tyrolean"	Zeller
12.	MARCH, "Stars and Stripes Forever"	Sousa

SPECIAL. MONDAY, MAY 30, DECORATION DAY. SOUSA NIGHT.

SPECIAL NOTICE.—Owing to a long-standing engagement of Music Hall, there will be no concert on the evening of Thursday, May 26.

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THE MUSIC HALL

PROMENADE CONCERTS

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BOSTON, MONDAY, MAY 23, 1898.

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Vol. XIII. No. 13.

THE.... MUSIC.. HALL... Promenade Concerts

THIRTEENTH SEASON.

C. A. ELLIS, Manager. **F. R. COMEE, Assistant Manager.**

Mr. MAX ZACH, Conductor.

MONDAY, MAY 23.

PROGRAMME.

1.	MARCH, "King Cotton"	Sousa
2.	OVERTURE, "Le Pré aux Clercs"	Hérold
3.	WALTZ, "Artist's Life"	Strauss
4.	SELECTION, "Carmen"	Bizet
5.	BARITONE SOLO, Prologue from "Pagliacci" MR. PLACIDO FIUMARA.	Leoncavallo
6.	MARCH from Symphony, "Leonore"	Raff
7.	OVERTURE, "Pique Dame"	Suppé
8.	VALSE CAPRICE	Rubinstein
9.	ANDANTE for String Orchestra The audience is respectfully requested to preserve silence during the performance of this number.	Tschaikowsky
10.	WALTZ, "Pomone"	Waldteufel
11.	POLKA MAZOURKA, "Unparteische Kritik"	Strauss
12.	PERSIAN MARCH	Strauss

SPECIAL. MONDAY, MAY 30, DECORATION DAY. SOUSA NIGHT.

SPECIAL NOTICE.—Owing to a long-standing engagement of Music Hall, there will be no concert on the evening of Thursday, May 26.

The Latest ENGLISH SONGS for All Voices.

"When the World is Fair."	Cowen
"Love's Flight."	Shelley
"Blacksmith's Hammer."	A. Goring Thomas
"When you Return."	M. V. White
"Scent of the Mignonette."	Hope Temple
"Idle Words."	Stephen Adams

Etc., etc., etc.

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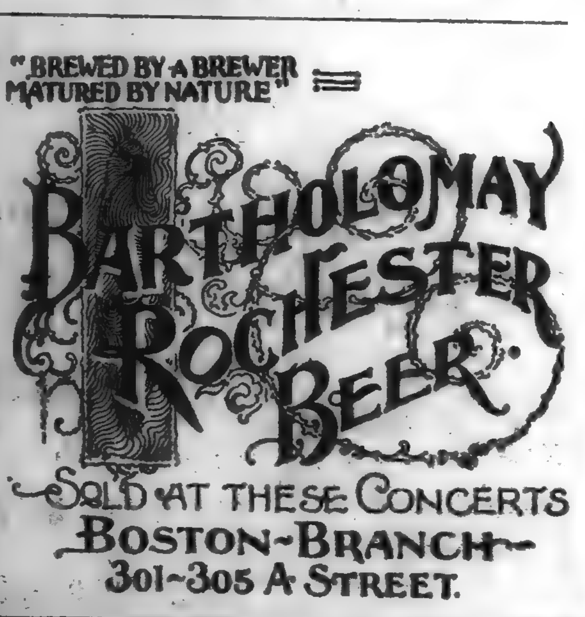

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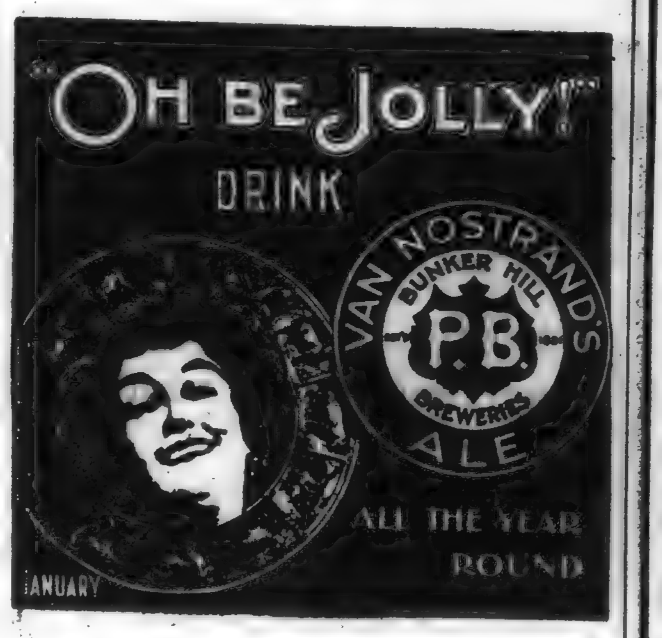

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BOSTON, TUESDAY, MAY 24, 1898.

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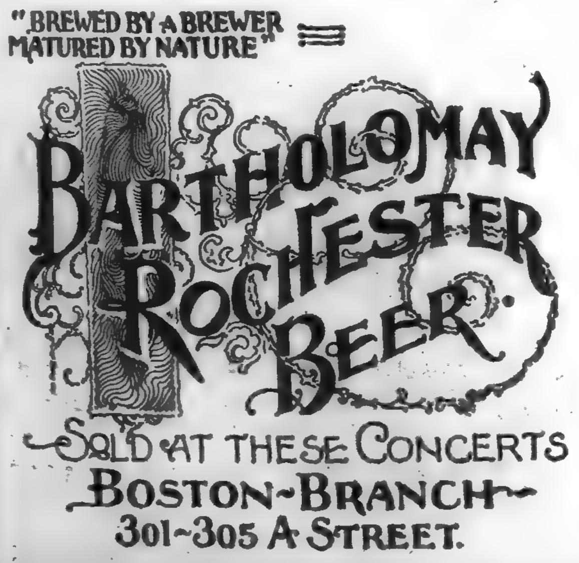
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Mr. MAX ZACH, Conductor.

In honor of Queen Victoria's eightieth birthday, "God save the Queen" and the "Star-spangled Banner" will be played together as an opening selection.

TUESDAY, MAY 24.

PROGRAMME.

1.	VENETIAN MARCH	Eilenberg
2.	OVERTURE, "Semiramide"	Rossini
3.	WALTZ, "Landeskinder"	Strauss
4.	SELECTION, "Rigoletto"	Verdi
5.	TWO SLAVONIC DANCES	Dvorak
6.	SCÈNE RELIGIEUSE AND INVOCATION (Violoncello Solo, MR. E. LOEFFLER.) The audience is respectfully requested to preserve silence during the performance of this number.	Massenet
7.	WALTZ, "Freut euch des Lebens"	Strauss
8.	GALOP CHROMATIQUE	Liszt
9.	SELECTION, "Beggar Student"	Milloecker
10.	POLKA MAZOURKA, "Mignonette"	Zach
11.	AMERICAN PATROL	Meecham
12.	MARCH, "Princess Ninetta"	Strauss

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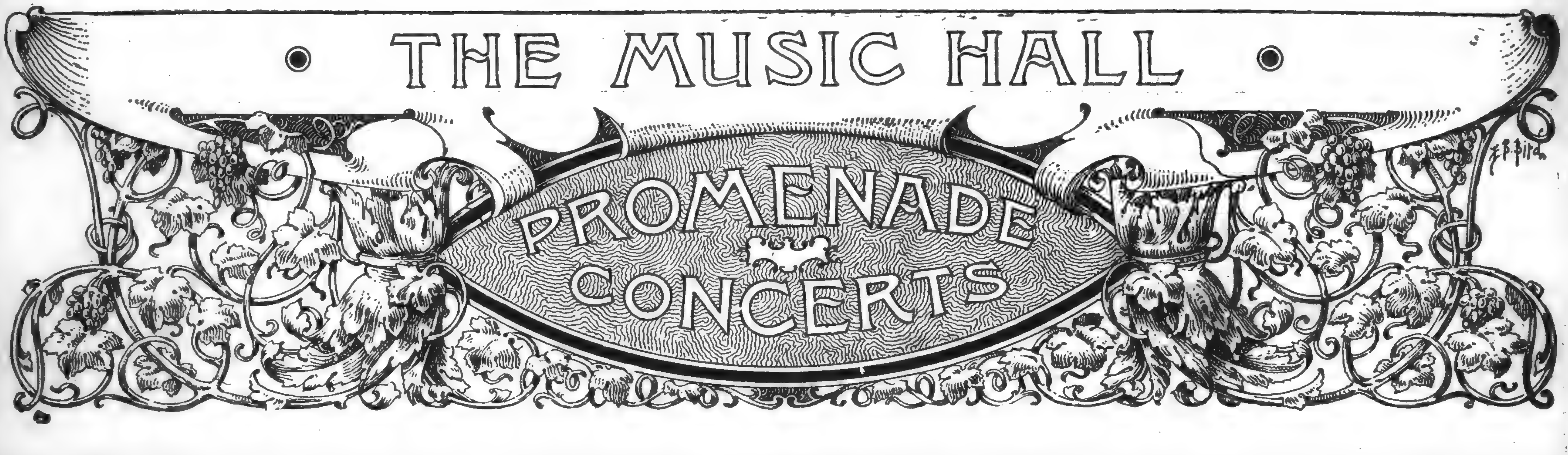
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PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
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BOSTON, WEDNESDAY, MAY 25, 1898.

SUMMER SEASON.
Vol. XIII. No. 15.

THE.... MUSIC.. HALL... Promenade Concerts

THIRTEENTH SEASON.

C. A. ELLIS, Manager. **F. R. COMEE, Assistant Manager.**

Mr. MAX ZACH, Conductor.

WEDNESDAY, MAY 25.

OFFENBACH-SULLIVAN NIGHT.

PROGRAMME.

1.	MARCH from "The Serenade"	Herbert
2.	OVERTURE, "Orpheus aux Enfers"	Offenbach
3.	WALTZ, "Harlequin on a Voyage"	Zach
4.	SELECTION, "Gondoliers"	Sullivan
5.	SELECTION, "The Brigands"	Offenbach
6.	GRACEFUL DANCE	Sullivan
7.	SELECTION, "Grand Duchess"	Offenbach
8.	SELECTION, "Trovatore"	Verdi
9.	WALTZ, "Grubenlichter"	Zeller
10.	SELECTION, "Pirates of Penzance"	Sullivan
11.	LOVE'S DREAM AFTER THE BALL	Czibulka
	The audience is respectfully requested to preserve silence during the performance of this number.	
12.	MARCH, "Up the Street"	Morse

SPECIAL. MONDAY, MAY 30, DECORATION DAY. SOUSA NIGHT.
Selection from "El Capitan" and five most popular marches.

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THURSDAY, JUNE 2. TECHNOLOGY NIGHT.

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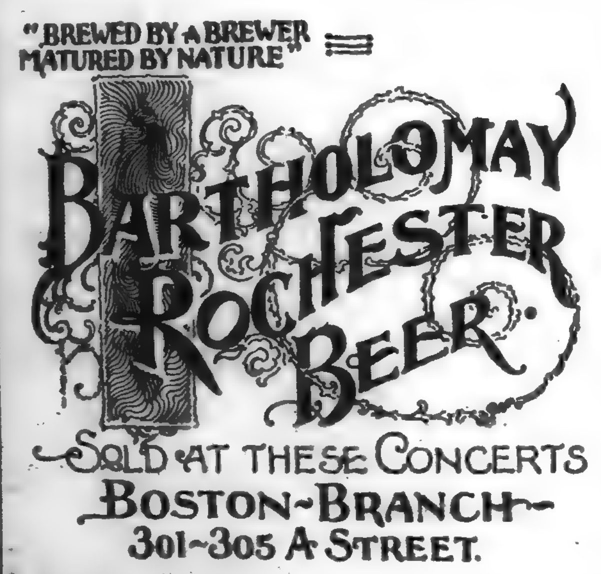
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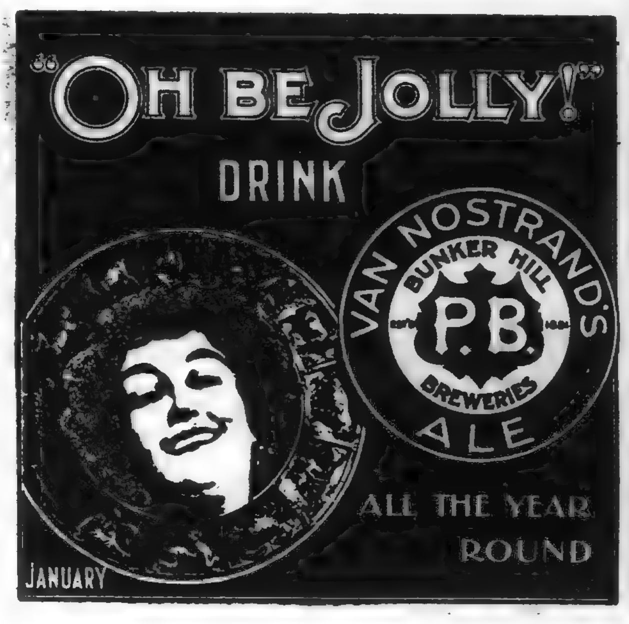
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THE MUSIC HALL
PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, FRIDAY, MAY 27, 1898.

SUMMER SEASON.
Vol. XIII. No. 16.

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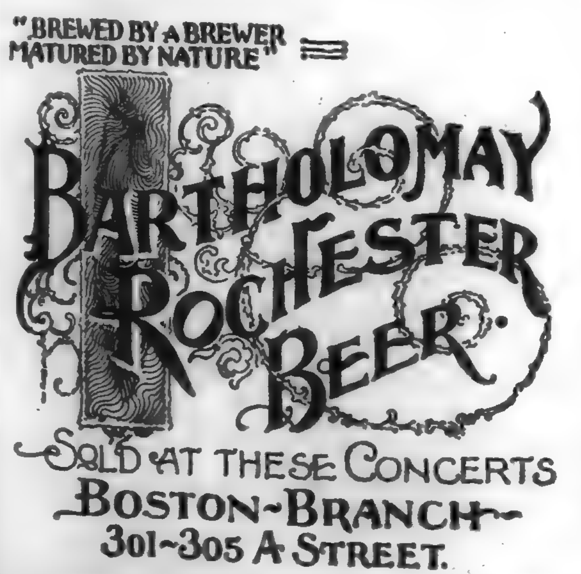
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THE . . . . MUSIC . . HALL . . . Promenade Concerts

THIRTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

FRIDAY, MAY 27.

PROGRAMME.

1.	MARCH, "King Carl"	Eilenberg
2.	OVERTURE, "Banditenstreiche"	Suppé
3.	WALTZ, "Vienna Blood"	Strauss
4.	SELECTION, "Aïda"	Verdi
5.	FESTIVAL MARCH (First Time.)	Foerster
6.	PRIZE SONG from "The Mastersingers of Nuremberg" Trombone Solo, MR. CARL HAMPE.	Wagner
7.	WALTZ, "Du und Du," from "Fledermaus"	Strauss
8.	RIDE OF THE VALKYRIES	Wagner
9.	NOCTURNE The audience is respectfully requested to preserve silence during the performance of this number.	Marshall
10.	SELECTION, "Fatinitza"	Suppé
11.	POLKA, "Rosebuds"	Eilenberg
12.	MARCH, "Liberty Bell"	Sousa

SPECIAL. MONDAY, MAY 30, DECORATION DAY. SOUSA NIGHT.

Selection from "El Capitan" and five most popular marches.

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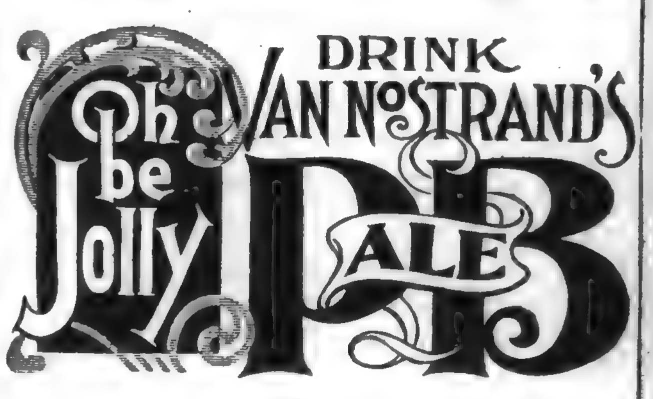
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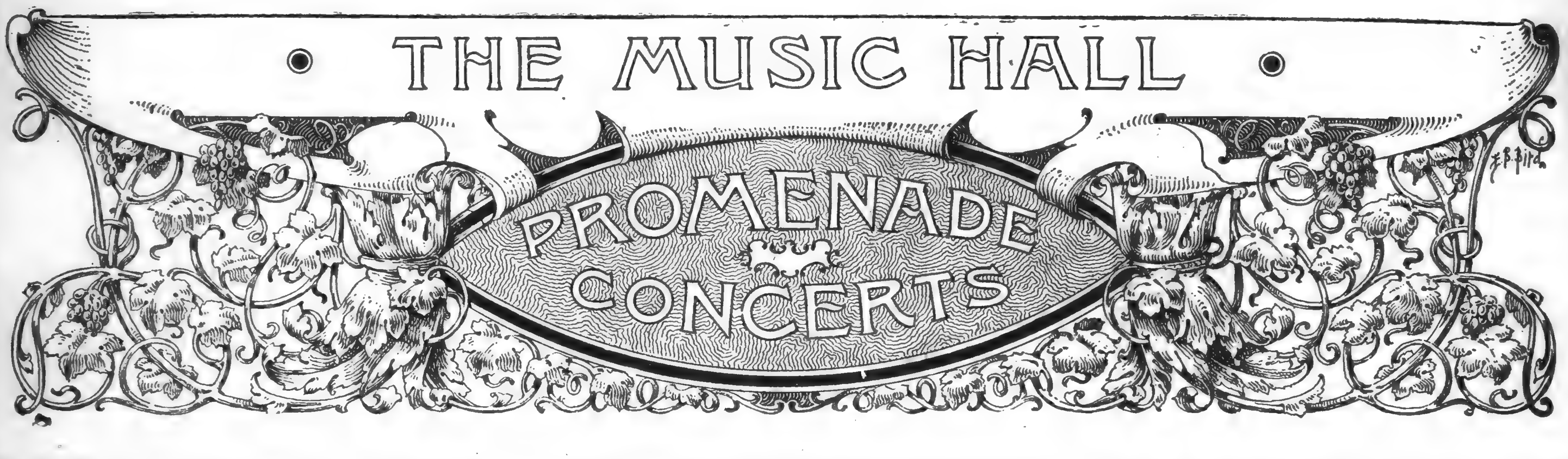

THE MUSIC HALL
PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, SATURDAY, MAY 28, 1898.

SUMMER SEASON.
Vol. XIII. No. 17.

THE . . . . MUSIC . . HALL . . . Promenade Concerts

THIRTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

SATURDAY, MAY 28.

PROGRAMME.

1.	MARCH, "At a Georgia Camp-meeting" (First Time.)	Mills
2.	OVERTURE, "Poet and Peasant"	Suppé
3.	WALTZ, "Barcarolle"	Waldteufel
4.	SELECTION, "Belle of New York" (First Time.)	Kerker
5.	ENTRÉE TRIOMPHALE DES BOYARDS	Halvorsen
6.	LOIN DU BAL	Gillet
7.	SELECTION, "Fencing Master"	De Koven
8.	OVERTURE, "Fra Diavolo"	Auber
9.	AMERICAN FANTASY	Bendix
10.	WALTZ, "Jolly Fellows"	Follstedt
11.	POLKA, "Tic-Tac"	Strobl
12.	MARCH, "King Cotton"	Sousa

The audience is respectfully requested to preserve silence during the performance of this number. (No. 6)

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"Love's Flight."	Shelley
"Blacksmith's Hammer."	A. Goring Thomas
"When you Return."	M. V. White
"Scent of the Mignonette."	Hope Temple
"Idle Words."	Stephen Adams

Etc., etc., etc.

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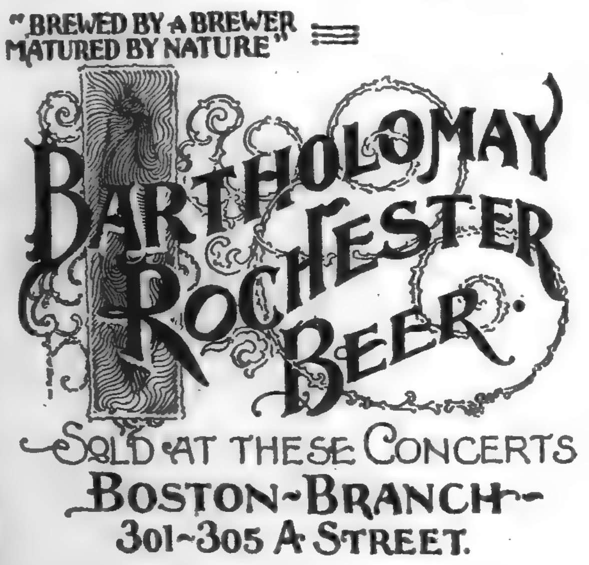
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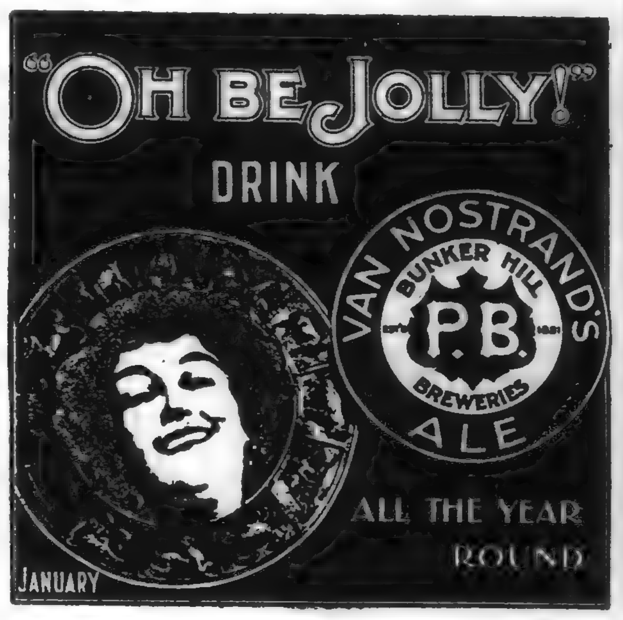

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THE MUSIC HALL
PROMENADE CONCERTS

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C. A. ELLIS,
MUSIC HALL.

BOSTON, MONDAY, MAY 30, 1898.

SUMMER SEASON.
Vol. XIII. No. 18.

THE.... MUSIC.. HALL... Promenade Concerts

THIRTEENTH SEASON.

C. A. ELLIS, Manager. **F. R. COMEE, Assistant Manager.**

Mr. MAX ZACH, Conductor.

MONDAY, MAY 30.

DECORATION DAY.

SOUSA NIGHT.

PROGRAMME.

1.	MARCH, "Washington Post"	Sousa
2.	OVERTURE, "Mignon"	A. Thomas
3.	WALTZ, "O schöner Mai"	Strauss
4.	SELECTION from "El Capitan" (First Time.)	Sousa
5.	*a.* ENTR'ACTE, "Forget me not"	McBeth
	b. MARCH, "King Cotton"	Sousa
6.	WALTZ, "Soldier's Songs"	Gungl
7.	*a.* NARCISSUS	Nevin
	b. MARCH, "Manhattan Beach"	Sousa
8.	OVERTURE, "Rienzi"	Wagner
9.	OVERTURE, "Martha"	Flotow
10.	*a.* "The Darkey's Dream"	Lansing
	b. MARCH from "Bride Elect"	Sousa
11.	WALTZ, "Arabian Nights"	Strauss
12.	MARCH, "Stars and Stripes Forever"	Sousa

THURSDAY, JUNE 2. TECHNOLOGY NIGHT.

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THE MUSIC HALL
PROMENADE CONCERTS

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BOSTON, TUESDAY, MAY 31, 1898.

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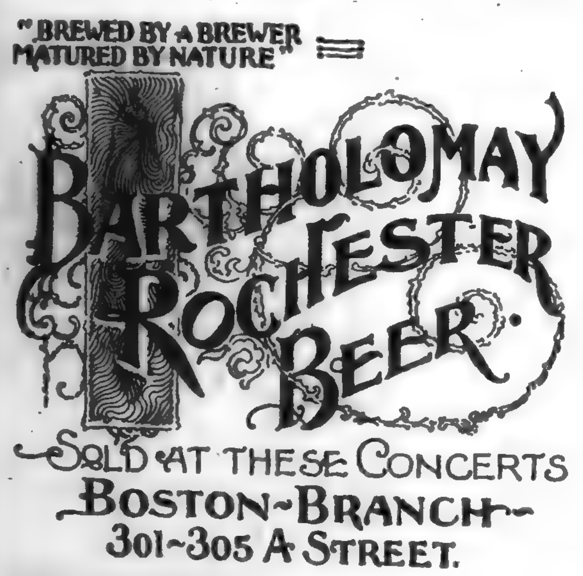
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THE . . . MUSIC . . . HALL . . . Promenade Concerts

THIRTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

TUESDAY, MAY 31.

PROGRAMME.

1.	MARCH, "Vienna Dude"	Wagner
2.	OVERTURE, "The Beautiful Galathée"	Suppé
3.	WALTZ, "Neu-Wien"	Strauss
4.	SELECTION from "Carmen"	Bizet
5.	INTRODUCTION to Act I., "Lohengrin"	Wagner
6.	WALTZ, "Snowballs"	Ziehrer
7.	SCÈNE RELIGIEUSE AND INVOCATION (Violoncello Solo, Mr. E. LOEFFLER.)	Massenet
8.	JOYEUSE MARCHE	Chabrier
9.	OVERTURE, "Domino Noir"	Auber
10.	WALTZ, "Je t'aime"	Waldteufel
11.	AMERICAN AIRS	Moses
12.	ORIENTAL MARCH	Zach

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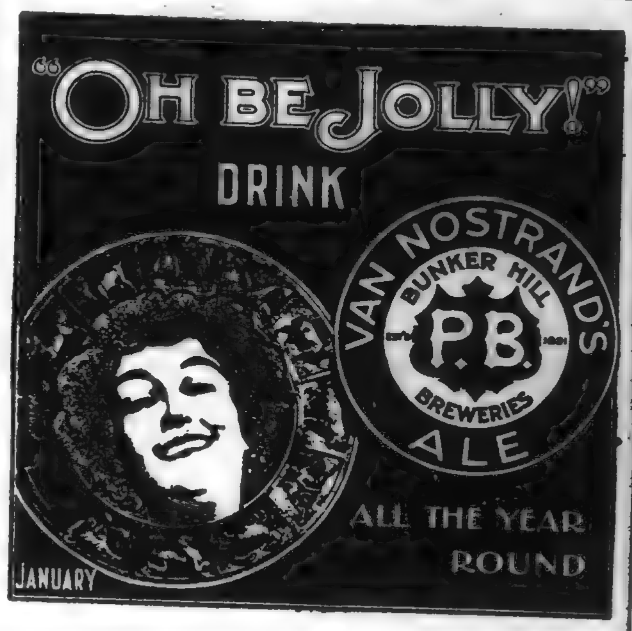

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BOSTON, WEDNESDAY, JUNE 1, 1898.

SUMMER SEASON.
Vol. XIII. No. 20.

THE.... MUSIC.. HALL... Promenade Concerts

THIRTEENTH SEASON.

C. A. ELLIS, Manager. **F. R. COMEE,** Assistant Manager.

Mr. MAX ZACH, Conductor.

WEDNESDAY, JUNE 1.

PROGRAMME.

1. MARCH, "Merry War" . . . . Strauss
2. OVERTURE, "Merry Wives of Windsor" . . . . . . Nicolai
3. WALTZ, "Avec Plaisir" . . . . Strobl
4. SELECTION from "The Serenade" . . . . . . Herbert

5. INTRODUCTION to "The Mastersingers of Nuremberg" . Wagner
6. PRELUDE, "Le Déluge" . . . . Saint-Saens
   Violin Solo, Mr. I. Schnitzler.
7. *a.* INTERMEZZO, "Naila" . . . . Delibes
   b. A FOREST SCENE . . . . Kienzl
   The audience is respectfully requested to preserve silence during the performance of this number.
   (First Time.)
8. OVERTURE, "William Tell" . . . . Rossini

9. ANDANTE for String Orchestra . . . . . . Tschaikowsky
   The audience is respectfully requested to preserve silence during the performance of this number.
10. WALTZ, "Les Patineurs" . . . . Waldteufel
11. POLKA from "The Gypsy Baron" . . . . Strauss
12. MARCH, "The Flying Squadron" . . . . Clark
    (First Time.)

THURSDAY, JUNE 2. TECHNOLOGY NIGHT.

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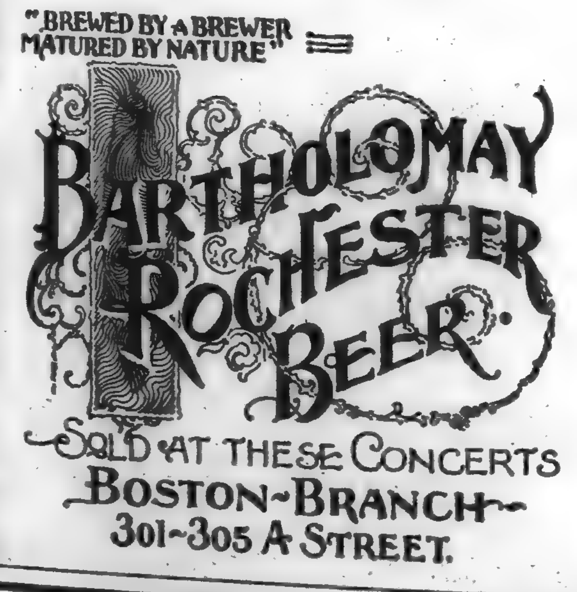
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BOSTON, THURSDAY, JUNE 2, 1898.

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Promenade Concerts

THIRTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

THURSDAY, JUNE 2.

TECHNOLOGY NIGHT.

PROGRAMME.

1.	MARCH, "Puppenfée"	Bayer
2.	INVITATION TO DANCE	Weber
3.	TROVATORE POTPOURRI	Verdi
4.	ENTREE TRIOMPHALE DES BOYARDS	Halvorsen
5.	COLLEGE OVERTURE	Moses
6.	HUSARENRITT	Spindler
7.	NARCISSUS	Nevin
8.	OVERTURE ON AMERICAN AIRS	Moses
9.	LARGO. Solo Violin, MR. I. SCHNITZLER.	Haendel
10.	OVERTURE. "Martha"	Flotow
11.	GRUBENLICHTER WALTZ	Zeller
12.	YOU WILL RECOGNIZE IT.	

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"Love's Flight."	Shelley
"Blacksmith's Hammer."	A. Goring Thomas
"When you Return."	M. V. White
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PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
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BOSTON, FRIDAY, JUNE 3, 1898.

SUMMER SEASON.
Vol. XIII. No. 22.

THE.... MUSIC.. HALL... Promenade Concerts

THIRTEENTH SEASON.

C. A. ELLIS, Manager. **F. R. COMEE, Assistant Manager.**

Mr. MAX ZACH, Conductor.

FRIDAY, JUNE 3.

PROGRAMME.

1.	MARCH from "Obersteiger"	Zeller
2.	OVERTURE, "Zampa"	Herold
3.	WALTZ, "Meerleuchten"	Ziehrer
4.	POTPOURRI OF MEYERBEER'S MELODIES	Schreiner

5.	SPRING SONG (First Time.)	Mendelssohn
6.	WALTZ, "Blue Danube"	Strauss
7.	TWO SLAVONIC DANCES	Dvorak
8.	OVERTURE, "Tannhäuser"	Wagner

9.	ES KOMMT EIN VOGEL GEFLOGEN Variations after the styles of Bach, Haydn, Mozart, Strauss, Verdi, Gounod, Wagner, as a Horn Quartet, Meyerbeer, and as a Military March.	Ochs
10.	TRAUMEREI The audience is respectfully requested to preserve silence during the performance of this number.	Schumann
11.	WALTZ, "Love and Spring"	Waldteufel
12.	MARCH, "Wien bleibt Wien"	Schrammel

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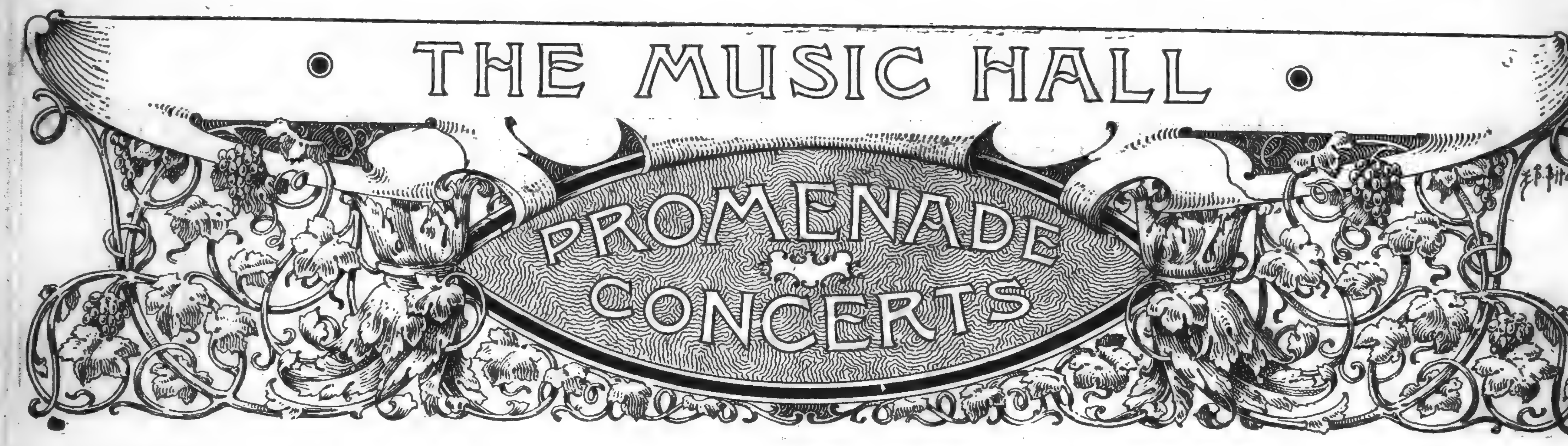

THE MUSIC HALL PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, SATURDAY, JUNE 4, 1898.

SUMMER SEASON. Vol. XIII. No. 23.

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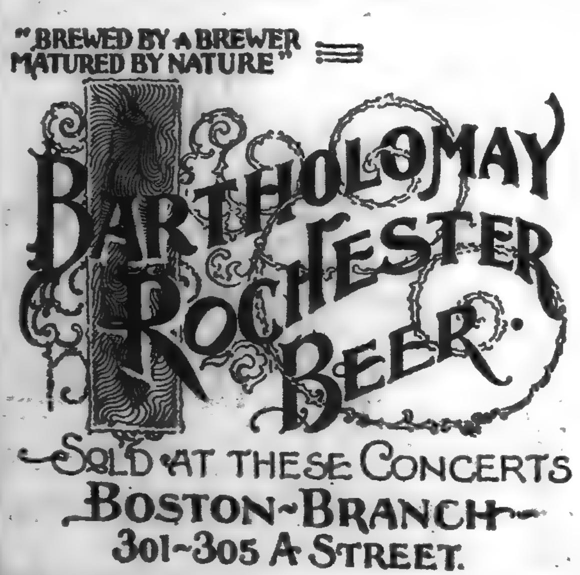
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THIRTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

SATURDAY, JUNE 4.

Farewell appearance of Conductor MAX ZACH.

PROGRAMME.

1.	ORIENTAL MARCH	Zach
2.	OVERTURE, "Light Cavalry"	Suppé
3.	KAISER WALTZ	Strauss
4.	SELECTION, "Faust"	Gounod
5.	BARITONE SOLO, Cavatina from "The Barber of Seville" MR. PLACIDO FIUMARA.	Rossini
6.	WEDDING MARCH	Mendelssohn
7.	WALTZ, "Gross Wien"	Strauss
8.	OVERTURE, "1812"	Tschaikowsky
9.	ENTR'ACTE, "La Colombe" The audience is respectfully requested to preserve silence during the performance of this number.	Gounod
10.	SELECTION, "Wizard of the Nile"	Herbert
11.	POLKA, "Papa-Mama"	Bayer
12.	DEWEY-SAMPSON MARCH (First Time.)	M. Heindl

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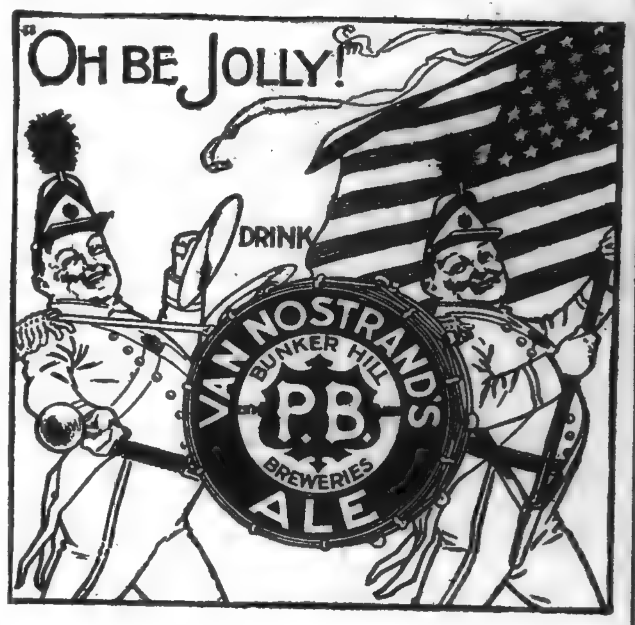

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BOSTON, MONDAY, JUNE 6, 1898.

SUMMER SEASON.
Vol. XIII. No. 24.

THE MUSIC HALL . . . Promenade Concerts

THIRTEENTH SEASON.

C. A. ELLIS, Manager. **F. R. COMEE, Assistant Manager.**

Mr. GUSTAV STRUBE, Conductor.

MONDAY, JUNE 6.

First appearance of Conductor GUSTAV STRUBE.

PROGRAMME.

1.	MARCHE HONGROISE from "The Damnation of Faust"	Berlioz
2.	OVERTURE, "Merry Wives of Windsor"	Nicolai
3.	WALTZ, "Les Patineurs"	Waldteufel
4.	SELECTION, "Wizard of the Nile"	Herbert
5.	OVERTURE, "La Dame Blanche"	Boieldieu
6.	*a.* MELODY	Rubinstein
	b. SERENADE	Moszkowski
	The audience is respectfully requested to preserve silence during the performance of this number.	
7.	POLONAISE	Chopin
8.	PRELUDE to "The Cricket on the Hearth"	Goldmark
9.	OVERTURE, "Poet and Peasant"	Suppé
10.	GAVOTTE, "Stéphanie"	Czibulka
11.	POLKA, "Sangerlust"	Strauss
12.	MARCH, "Home, Sweet Home"	Strube

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BOSTON, TUESDAY, JUNE 7, 1898.

SUMMER SEASON.
Vol. XIII. No. 25.

THE... MUSIC.. HALL... Promenade Concerts

THIRTEENTH SEASON.

C. A. ELLIS, Manager. **F. R. COMEE, Assistant Manager.**

Mr. GUSTAV STRUBE, Conductor.

TUESDAY, JUNE 7.

PROGRAMME.

1.	MARCH, "El Capitan"	Sousa
2.	OVERTURE, "Pique Dame"	Suppé
3.	WALTZ, "Morgenblätter"	Strauss
4.	SELECTION, "Cavalleria Rusticana"	Mascagni
5.	OVERTURE, "Mignon"	A. Thomas
6.	MENUET	Bulzoni
7.	BAL COSTUMÉ	Rubinstein
8.	FINALE, "Lohengrin"	Wagner
9.	OVERTURE, "Orpheus aux Enfers"	Offenbach
10.	INTERMEZZO, "Naila"	Delibes
11.	PARAPHRASE on "Loreley"	Nesvadba
12.	ORIENTAL MARCH	Zach

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SPECIAL. MONDAY, JUNE 13, WAGNER NIGHT.

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"Scent of the Mignonette."	Hope Temple
"Idle Words."	Stephen Adams

Etc., etc., etc.

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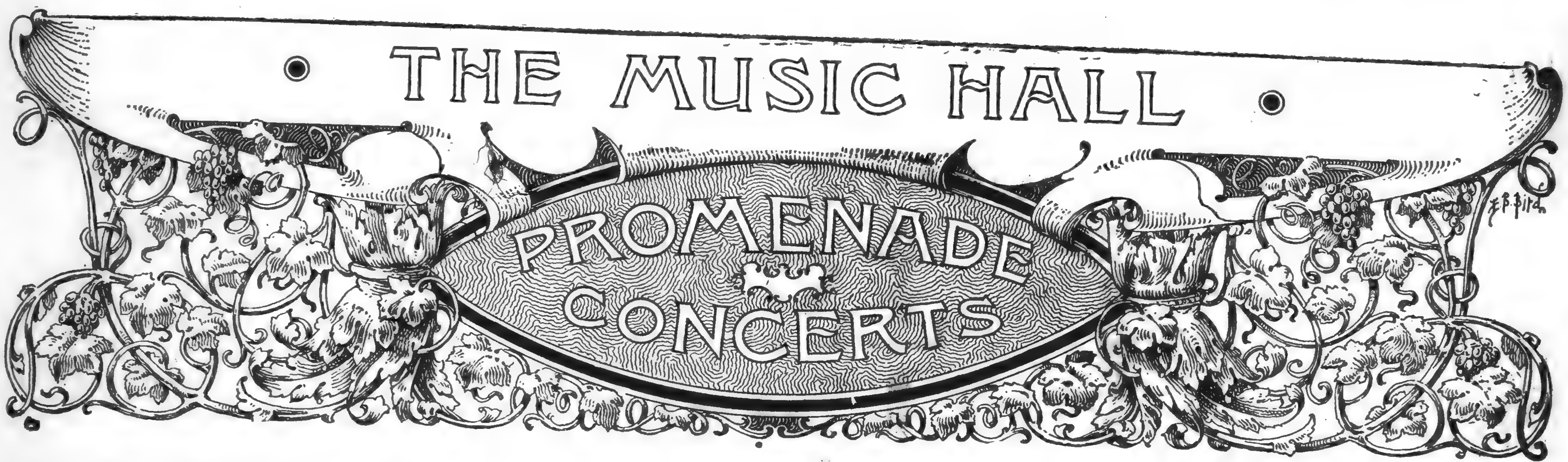

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BOSTON, WEDNESDAY, JUNE 8, 1898.

SUMMER SEASON.
Vol. XIII. No. 26.

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Promenade Concerts

THIRTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

WEDNESDAY, JUNE 8.

PATRIOTIC NIGHT.

PROGRAMME.

1.	SAMPSON-DEWEY MARCH	Heindl
2.	AT A GEORGIA CAMP-MEETING	Mills
3.	MANILA PATROL	Meecham
4.	POMONE WALTZ	Waldteufel
5.	SUITE, "Peer Gynt"	Grieg
6.	OVERTURE ON AMERICAN AIRS	Moses
7.	NARCISSUS	Nevin
	SERENADE for String Orchestra	Strube
8.	COLLEGE OVERTURE	Moses
9.	HUSARENRITT	Spindler
10.	LIBERTY BELL MARCH	Sousa
11.	ESTUDIANTINA WALTZ	Waldteufel
12.	YOUR FAVORITE, "Stars and Stripes Forever"	Sousa

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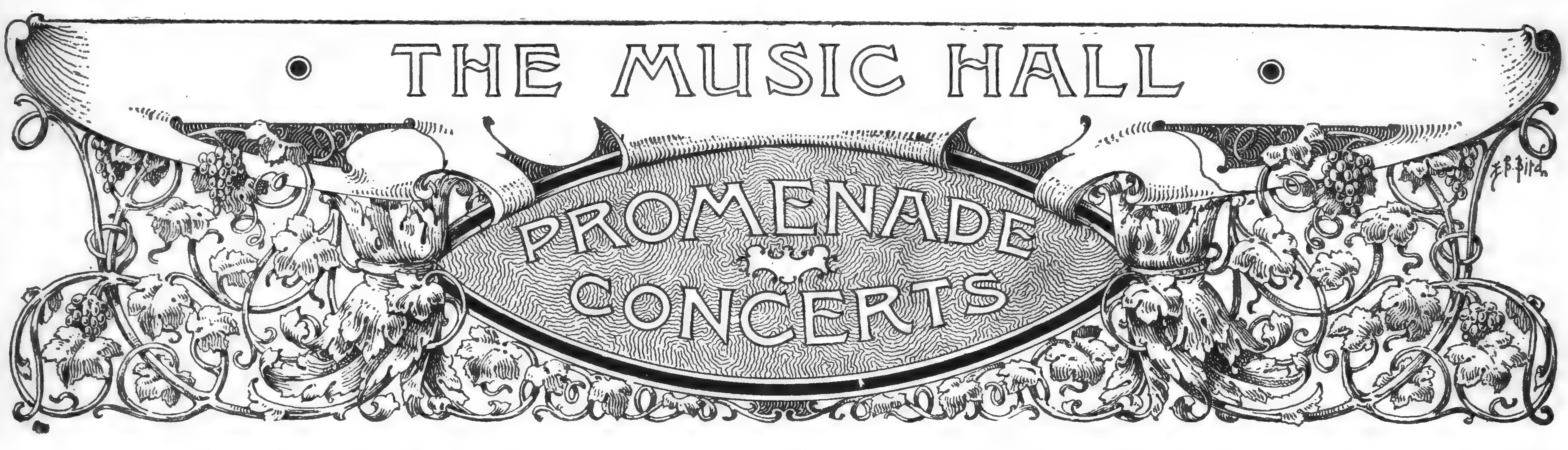

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BOSTON, THURSDAY, JUNE 9, 1898.

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THIRTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

THURSDAY, JUNE 9.

PROGRAMME.

1.	MARCH, "Hoch Habsburg"	Kral
2.	OVERTURE, "Felsenmühle"	Reissiger
3.	WALTZ, "Grubenlichter"	Zeller
4.	SELECTION, "Trovatore"	Verdi
5.	OVERTURE, "Si j'étais Roi"	Adam
6.	HYMN TO ST. CECILIA Solo Violin, Mr. ISIDOR SCHNITZLER. The audience is respectfully requested to preserve silence during the performance of this number.	Gounod
7.	PIZZICATO from Ballet Music, "Sylvia"	Delibes
8.	NOCTURNE AND WEDDING MARCH from "Midsummer-night's Dream Music"	Mendelssohn
9.	OVERTURE, "Stradella"	Flotow
10.	WALTZ, "Träume auf dem Ocean"	Gungl
11.	THE DARKIES' DREAM	Lansing
12.	MARCH, "Wien bleibt Wien"	Schrammel

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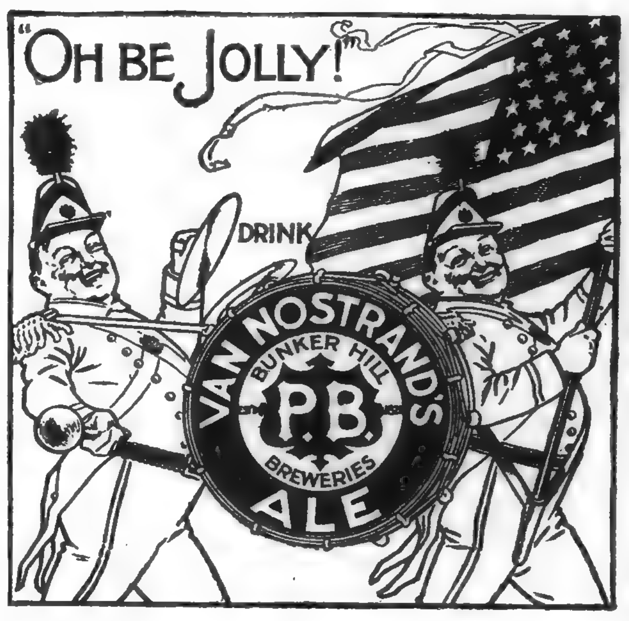

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BOSTON, FRIDAY, JUNE 10, 1898.

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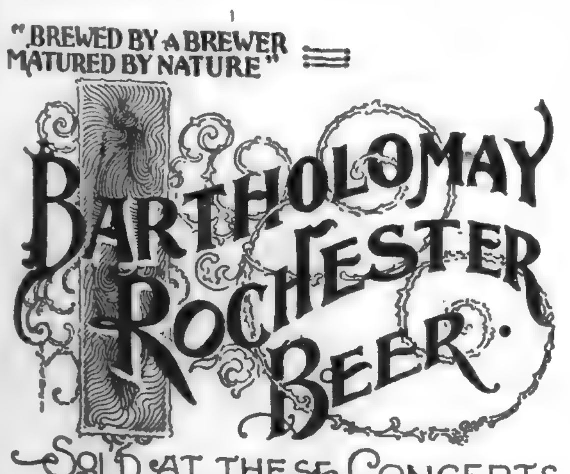

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THIRTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

FRIDAY, JUNE 10.

PROGRAMME.

1.	MARCH, "Nibelungen"	Sonntag
2.	OVERTURE, "Martha"	Flotow
3.	WALTZ, "Artist's Life"	Strauss
4.	SELECTION, "Robin Hood"	De Koven
5.	OVERTURE, "Euryanthe"	Weber
6.	ANDANTE	Tschaikowsky
7.	INTRODUCTION, Act III., "Lohengrin"	Wagner
8.	HUNGARIAN RHAPSODY No 2	Liszt
9.	OVERTURE, "Light Cavalry"	Suppé
10.	THE MILL IN THE BLACK FOREST	Eilenberg
11.	WALTZ, "Wine, Woman, and Song"	Strauss
12.	AUSTRIAN MARCH	Zach

SPECIAL. MONDAY, JUNE 13, WAGNER NIGHT.

WEDNESDAY, JUNE 15, SOLOISTS' NIGHT.

FRIDAY, JUNE 17, BUNKER HILL NIGHT.

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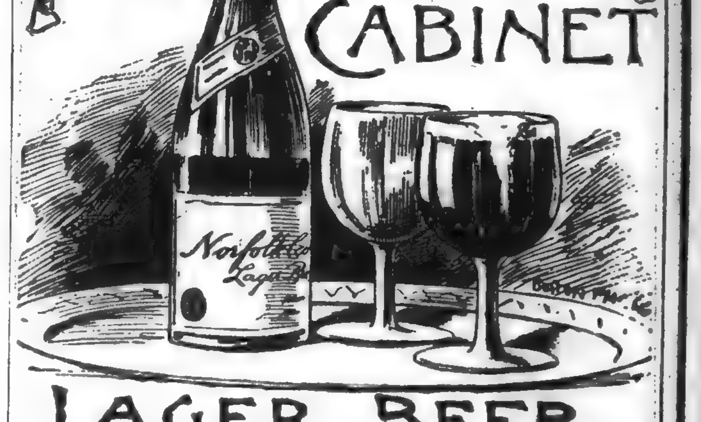

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THE MUSIC HALL PROMENADE CONCERTS

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BOSTON, SATURDAY, JUNE 11, 1898.

SUMMER SEASON.
Vol. XIII. No. 29.

THE MUSIC HALL Promenade Concerts

THIRTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

SATURDAY, JUNE 11.

PROGRAMME.

1. MARCH, "Hobson's Choice" . . . . Strube
(First Time.)
2. OVERTURE, "William Tell" . . . . Rossini
3. WALTZ, "Bei uns z' Haus" . . . . Strauss
(First Time.)
4. SELECTION, "Aïda" . . . . Verdi

5. OVERTURE, "Sphinx" . . . . Thompson
6. ROMANCE for String Orchestra and Harp . . . . . Strube
(First Time.)
The audience is respectfully requested to preserve silence during the performance of this number.
7. SELECTION, "Carmen" . . . . Bizet
8. HUNGARIAN DANCES . . . . Brahms

9. OVERTURE, "Fra Diavolo" . . . . Auber
10. AMERICAN FANTASY . . . . Bendix
11. WALTZ, "Jolly Fellows" . . . . Vollstedt
12. MARCH, "Up the Street" . . . . Morse

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WEDNESDAY, JUNE 15, SOLOISTS' NIGHT.

FRIDAY, JUNE 17, BUNKER HILL NIGHT.

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"Love's Flight."	Shelley
"Blacksmith's Hammer."	A. Goring Thomas
"When you Return."	M. V. White
"Scent of the Mignonette."	Hope Temple
"Idle Words."	Stephen Adams

Etc., etc., etc.

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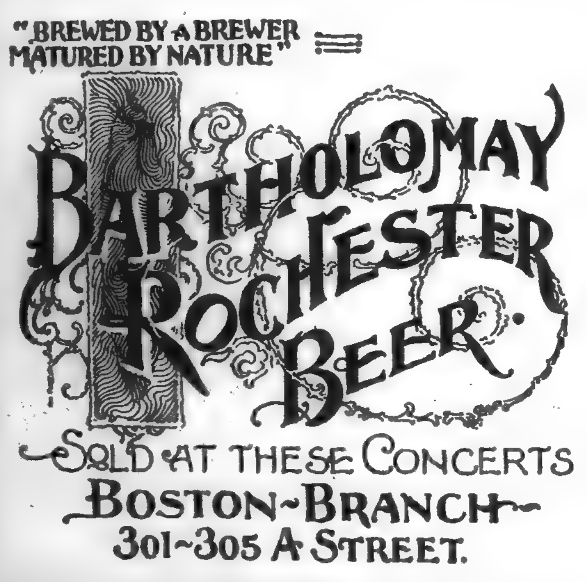

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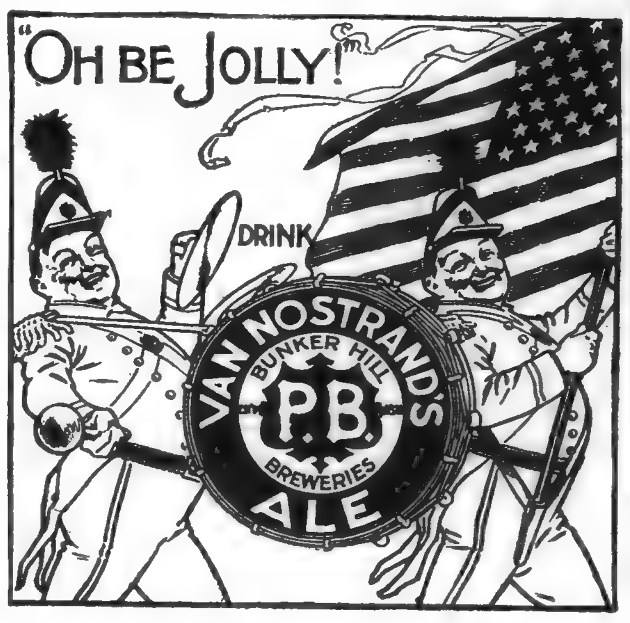

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BOSTON, MONDAY, JUNE 13, 1898.

SUMMER SEASON.
Vol. XIII. No. 30.

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THIRTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

MONDAY, JUNE 13.
WAGNER NIGHT.

PROGRAMME.

1. MARCH, "Under the Double Eagle"	Wagner
2. OVERTURE, "Rienzi"	Wagner
3. WALTZ, "Lagunen"	Strauss
4. SELECTION, "The Serenade"	Herbert
5. OVERTURE, "Tannhäuser"	Wagner
6. THE EVENING STAR Trombone Solo, by MR. CARL HAMPE.	Wagner
7. SELECTION, "La Fille de Madame Angot"	Lecocq
8. *a.* PROCESSION OF THE WOMEN, from "Lohengrin" (First Time.)	Wagner
b. INTRODUCTION to Act III., "Lohengrin"	Wagner
9. SELECTION, "Brigands"	Offenbach
10. RIDE OF THE VALKYRIES	Wagner
11. BABY POLKA	Bayer
12. MARCH, "Tabasco"	Chadwick

WEDNESDAY, JUNE 15, SOLOISTS' NIGHT.

FRIDAY, JUNE 17, BUNKER HILL NIGHT.

MONDAY, JUNE 20, HARVARD NIGHT.

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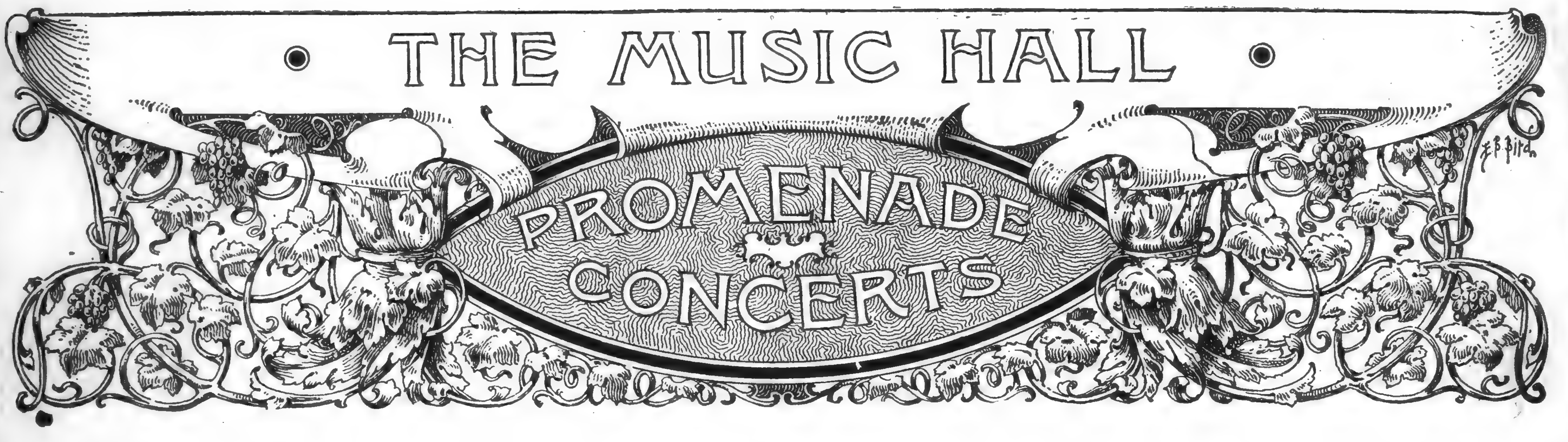

THE MUSIC HALL
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BOSTON, TUESDAY, JUNE 14, 1898.

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THIRTEENTH SEASON.

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Mr. GUSTAV STRUBE, Conductor.

TUESDAY, JUNE 14.

PROGRAMME.

1.	ADMIRAL DEWEY MARCH	Cary
2.	OVERTURE, "Raymond"	A. Thomas
3.	WALTZ, "Sounds from the Vienna Woods"	Strauss
4.	SELECTION, "Fencing Master"	De Koven
5.	OVERTURE, "Oberon"	Weber
6.	*a.* AIR. Solo Violin, Mr. I. SCHNITZLER *b.* GAVOTTE	Bach
	The audience is respectfully requested to preserve silence during the performance of this number.	
7.	AM STRANDE	Hampe
8.	POLONAISE	Liszt
9.	SELECTION, "Fatinitza"	Suppé
10.	GAVOTTE, "Circus Renz"	Fliege
11.	WALTZ, "Harlequin on a Journey"	Zach
12.	MARCH, "Liberty Bell"	Sousa

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FRIDAY, JUNE 17, BUNKER HILL NIGHT.

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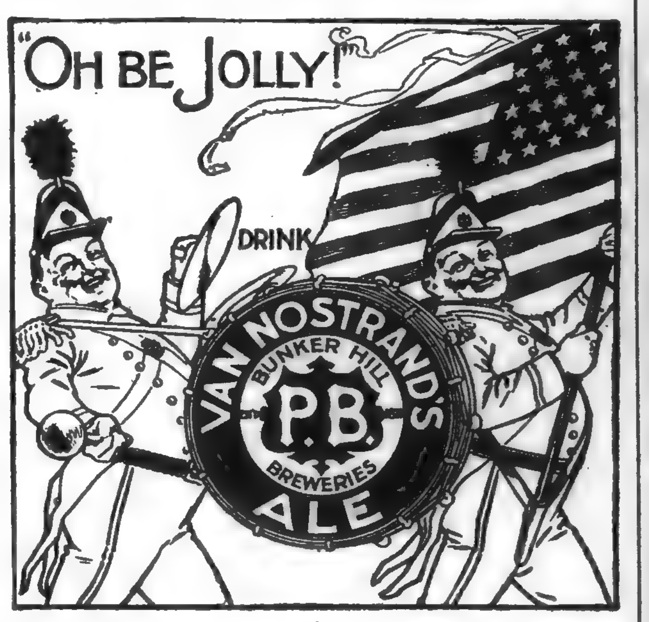

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BOSTON, WEDNESDAY, JUNE 15, 1898.

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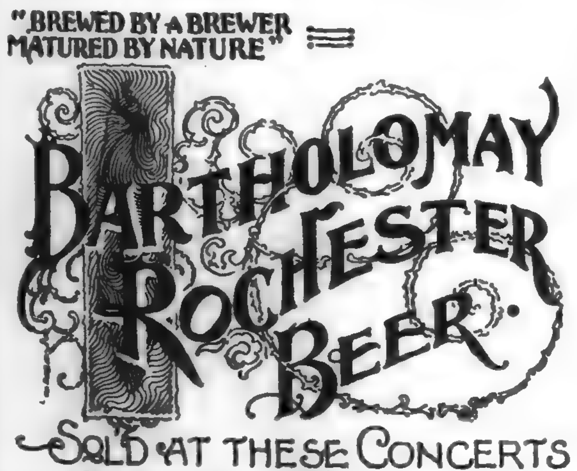

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Mr. GUSTAV STRUBE, Conductor.

WEDNESDAY, JUNE 15.

SOLOISTS' NIGHT.

PROGRAMME.

1.	MARCH, "Le Prophète"	Meyerbeer
2.	OVERTURE, "Masaniello"	Auber
3.	LÆNDLER, "Grossmütterchen"	Langer

Solo Violin. Mr. I. SCHNITZLER.

(First Time.)

The audience is respectfully requested to preserve silence during the performance of this number.

4.	SELECTION, "La Grande Duchesse"	Offenbach
5.	OVERTURE, "Diebische Elster"	Rossini
6.	SERENADE for Flute and Horn	Titl

Messrs. JACQUET and HACKEBARTH.

7.	TWO MOVEMENTS from the "Little Suite"	Bizet
8.	POLONAISE. Oboe and Clarinet Obligato	Hamm

Messrs. SAUTET and POURTAU.

9.	OVERTURE, "Fledermaus"	Strauss
10.	EMERALD MAZOURKA. Piccolo Obligato	Bonniseau

Mr. BROOKE.

11.	WALTZ, "Blue Danube"	Strauss
12.	MARCH, "Hoch Habsburg"	Kral

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MONDAY, JUNE 20, HARVARD NIGHT.

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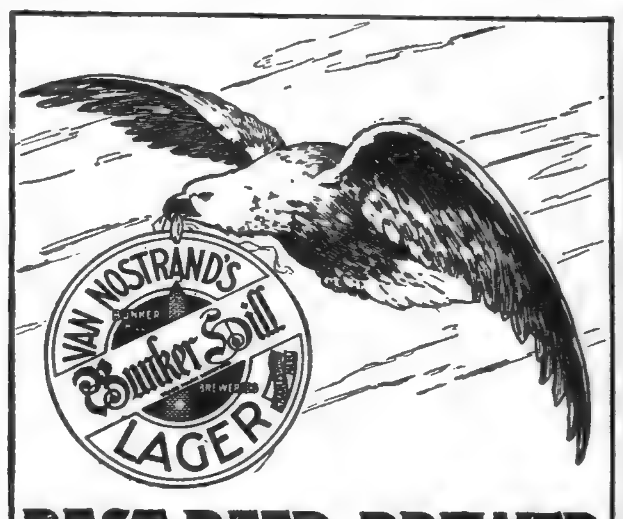

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BOSTON, THURSDAY, JUNE 16, 1898.

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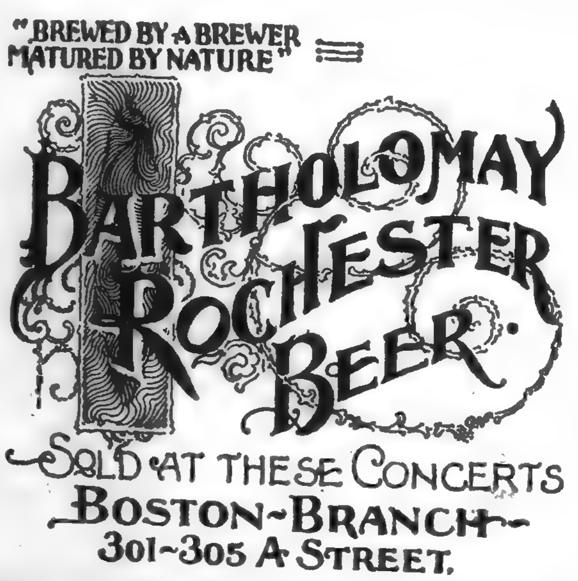
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THIRTEENTH SEASON.

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Mr. GUSTAV STRUBE, Conductor.

THURSDAY, JUNE 16.

PROGRAMME.

1.	MARCH, "Through the Yard" (First Time.)	Terhune and Loud
2.	OVERTURE, "Les Dragons de Villars"	Maillard
3.	WALTZ, "La Vague"	Metra
4.	SELECTION, "Mignon"	A. Thomas
5.	OVERTURE, "Ruy Blas"	Mendelssohn
6.	TWO SLAVONIC DANCES	Dvorak
7	*a.* TRAUMEREI	Schumann
	b. POLKA DES MANDOLINS	Desormes
	The audience is respectfully requested to preserve silence during the performance of this number.	
8.	MARCHE MILITAIRE	Saint-Saens
9.	SELECTION, "Prince pro Tem"	
10.	ALABAMA PATROL (First Time.)	Stahl
11.	WALTZ, "Mon Rêve"	Waldteufel
12.	KING CARL MARCH	Eilenberg

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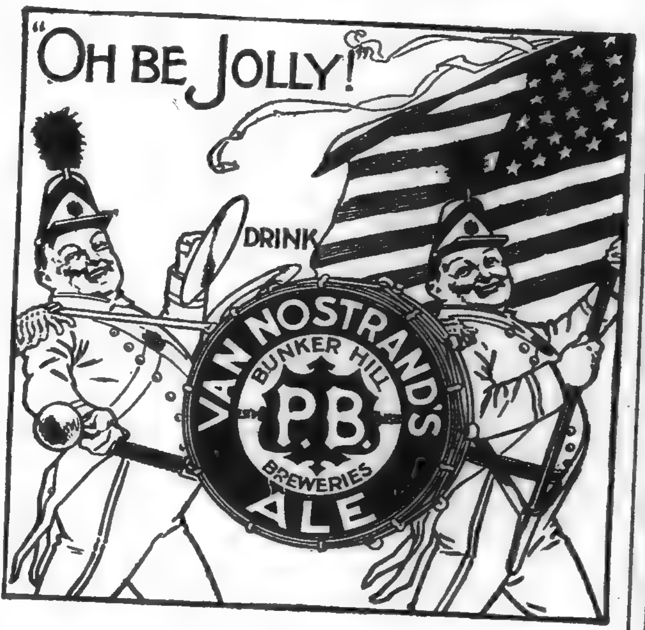

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BOSTON, THURSDAY, JUNE 16, 1898.

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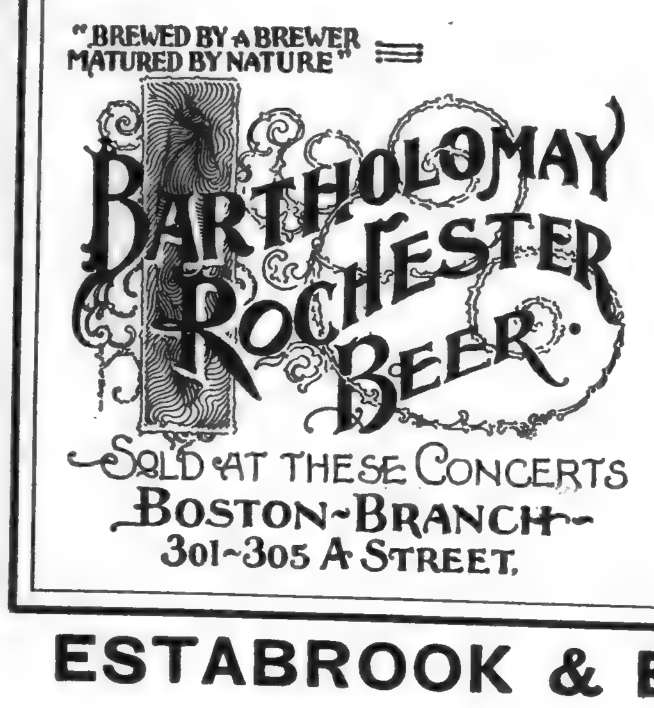
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Promenade Concerts

THIRTEENTH SEASON.

C. A. ELLIS, Manager. **F. R. COMEE, Assistant Manager.**

Mr. GUSTAV STRUBE, Conductor.

THURSDAY, JUNE 16.

PROGRAMME.

1.	MARCH, "Through the Yard" (First Time.)	Terhune and Loud
2.	OVERTURE, "Les Dragons de Villars"	Maillard
3.	WALTZ, "La Vague"	Metra
4.	SELECTION, "Mignon"	A. Thomas
5.	OVERTURE, "Ruy Blas"	Mendelssohn
6.	TWO SLAVONIC DANCES	Dvorak
7	*a.* TRAUMEREI	Schumann
	b. POLKA DES MANDOLINS	Desormes
	The audience is respectfully requested to preserve silence during the performance of this number.	
8.	MARCHE MILITAIRE	Saint-Saens
9.	SELECTION, "Prince pro Tem"	
10.	ALABAMA PATROL (First Time.)	Stahl
11.	WALTZ, "Mon Rêve"	Waldteufel
12.	KING CARL MARCH	Eilenberg

FRIDAY, JUNE 17, BUNKER HILL NIGHT.

MONDAY, JUNE 20, HARVARD NIGHT.

The Latest ENGLISH SONGS for All Voices.

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"Love's Flight."	Shelley
"Blacksmith's Hammer."	A. Goring Thomas
"When you Return."	M. V. White
"Scent of the Mignonette."	Hope Temple
"Idle Words."	Stephen Adams

Etc., etc., etc.

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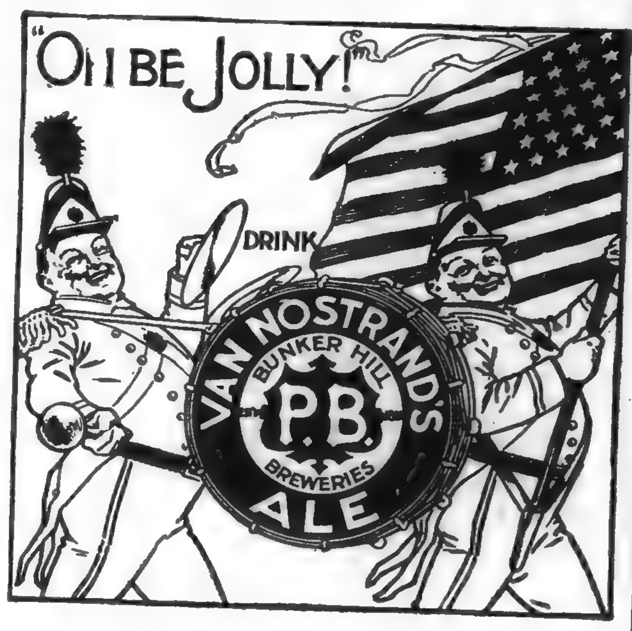
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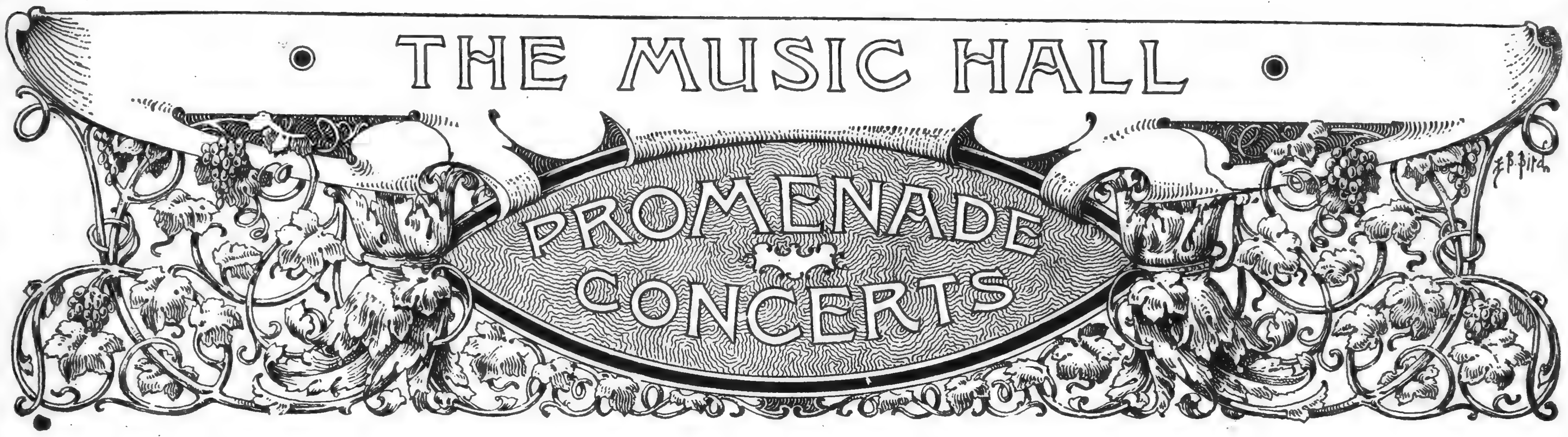

THE MUSIC HALL PROMENADE CONCERTS

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BOSTON, FRIDAY, JUNE 17, 1898.

SUMMER SEASON.
Vol. XIII. No. 34.

THE.... MUSIC.. HALL... Promenade Concerts

THIRTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

FRIDAY, JUNE 17.

BUNKER HILL NIGHT.

PROGRAMME.

1.	WASHINGTON POST MARCH	Sousa
2.	AT A GEORGIA CAMP-MEETING	Mills
3.	ROSES FROM THE SOUTH WALTZ	Strauss
4.	ROBIN HOOD SELECTION	De Koven
5.	ENTRÉE TRIOMPHALE DES BOYARDS	Halvorsen
6.	NARCISSUS	Nevin
7.	PEER GYNT SUITE. *a.* "Aase's Death" *b.* "The Imps are chasing Peer Gynt"	Grieg
8.	UP THE STREET MARCH	Morse
9.	TROVATORE SELECTION	Verdi
10	NEW VIENNA WALTZ	Strauss
11.	AMERICAN PATROL	Meecham
12.	MARCH, "The Stars and Stripes Forever"	Sousa

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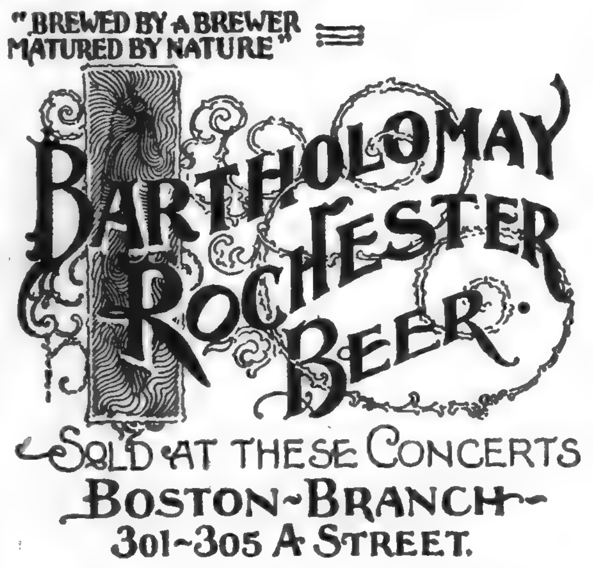
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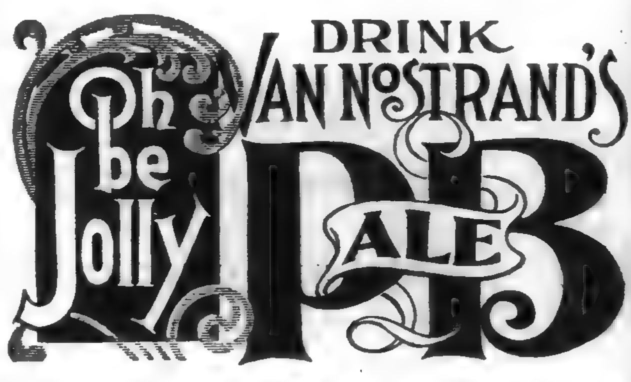
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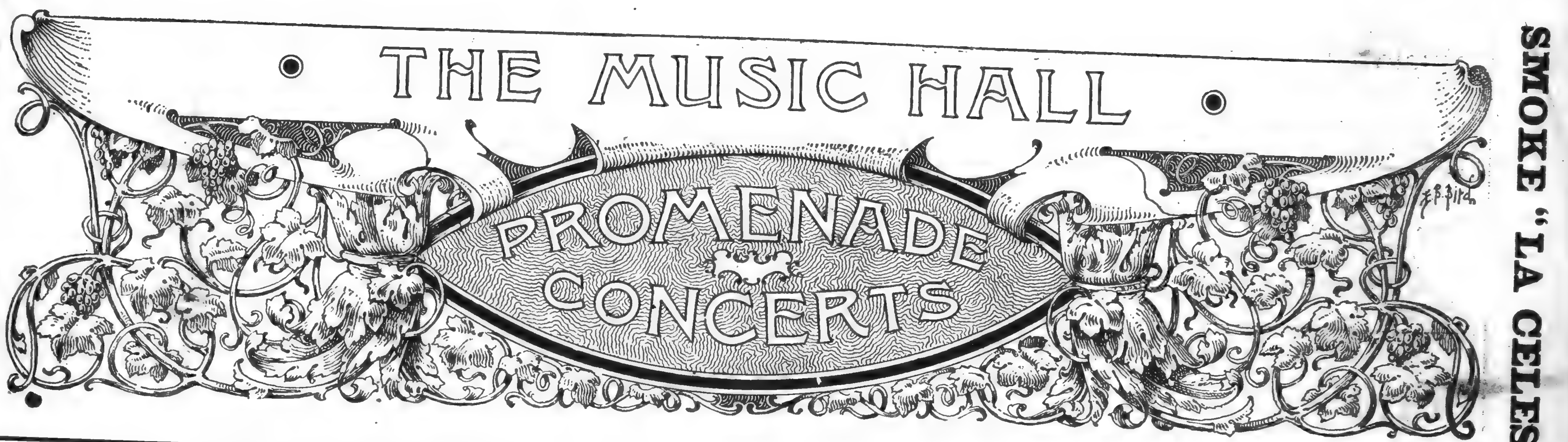

THE MUSIC HALL
PROMENADE CONCERTS

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BOSTON, SATURDAY, JUNE 18, 1898.

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THIRTEENTH SEASON.

C. A. ELLIS, Manager. **F. R. COMEE**, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

SATURDAY, JUNE 18.

PROGRAMME.

1.	MARCH, "Queen of Sheba"	Gounod
2.	OVERTURE, "American Victory" (First Time.)	Bendix
3.	WALTZ, "Doctrinen"	Strauss
4.	SELECTION, "Faust"	Gounod
5.	OVERTURE, "Zampa"	Hérold
6.	AUBADE PRINTANIÈRE (First Time.) The audience is respectfully requested to preserve silence during the performance of this number.	Lacombe
7.	NEGRO EPISODE	Gilbert
8.	REVEILLE DU LYON	Kontski
9.	OVERTURE, "Poet and Peasant"	Suppé
10.	WALTZ, "Violets"	Waldteufel
11.	RIDE OF THE HUSSARS	Spindler
12.	MARCH, "On the Beach"	Abloescher

MONDAY, JUNE 20, HARVARD NIGHT.

WEDNESDAY, JUNE 22, LIGHT OPERA NIGHT.

MONDAY, JUNE 27, GRADUATES' NIGHT.

TUESDAY, JUNE 28, MILITARY NIGHT.
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BOSTON, TUESDAY, JUNE 21, 1898.

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THE.... MUSIC.. HALL... Promenade Concerts

THIRTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

TUESDAY, JUNE 21.

PROGRAMME.

1.	MARCH, "Merry War"	Strauss
2.	OVERTURE, "Semiramide"	Rossini
3.	WALTZ, "Artist's Life"	Strauss
4.	SELECTION, "Mikado"	Sullivan

5.	OVERTURE, "Freischütz"	Weber
6.	PRELUDE to "Lohengrin"	Wagner

The audience is respectfully requested to preserve silence during the performance of this number.

7.	FLIRTATION	Steck
8.	DANSE BACCHANALE	Saint-Saëns

9.	SELECTION, "Giroflé-Giroflá"	Lecocq
10.	WALTZ, "Vienna Beauties"	Ziehrer
11.	THE MILL IN THE FOREST	Eilenberg
12.	BOCCACCIO MARCH	Suppé

WEDNESDAY, JUNE 22, LIGHT OPERA NIGHT.

MONDAY, JUNE 27, GRADUATES' NIGHT.

TUESDAY, JUNE 28, MILITARY NIGHT.
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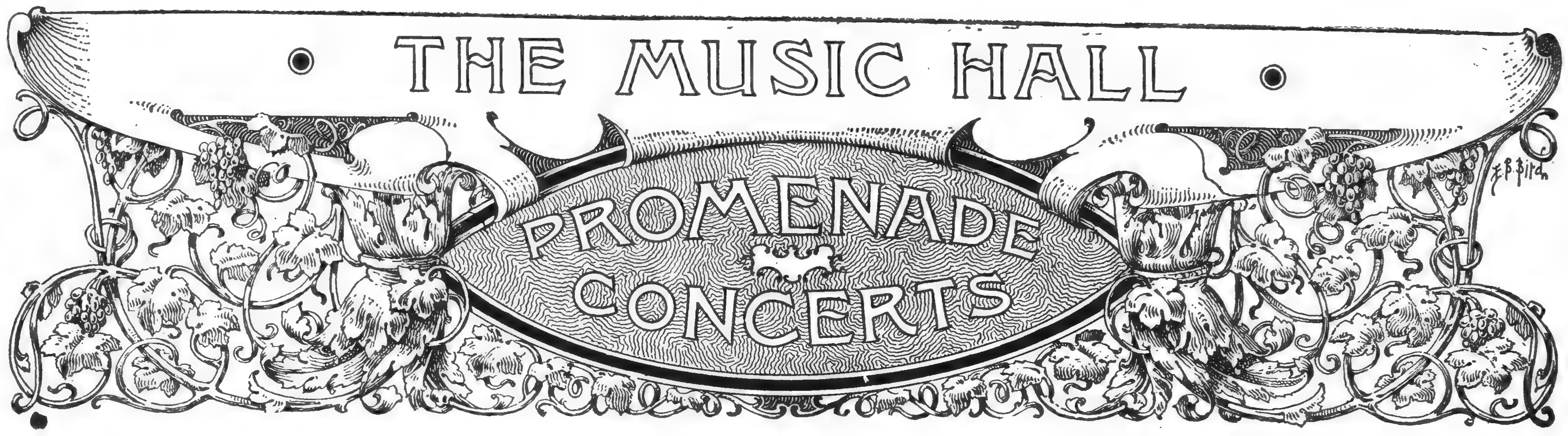
THE MUSIC HALL
PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, WEDNESDAY, JUNE 22, 1898.

SUMMER SEASON. Vol. XIII. No. 38.

THE.... MUSIC.. HALL... Promenade Concerts

THIRTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

WEDNESDAY, JUNE 22.

LIGHT OPERA NIGHT.

PROGRAMME.

1.	MARCH, "Am I a Wiz?"	Herbert
2.	SELECTION, "Robin Hood"	De Koven
3.	WALTZ, "Pomone"	Waldteufel
4.	SELECTION, "Geisha"	Sydney Jones
5.	POT-POURRI from "The Circus Girl"	Caryll–Monckton
6.	OVERTURE, "Sphinx"	Thompson
7.	SELECTION, "The Highwayman"	De Koven
8.	ALABAMA PATROL	Stahl
9.	SELECTION, "The Serenade"	Herbert
10.	WALTZ, "Harlequin on a Voyage"	Zach
11.	MEDLEY, "The Belle of New York"	Kerker
12.	MARCH from "The Bride Elect"	Sousa

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TUESDAY, JUNE 28, MILITARY NIGHT.
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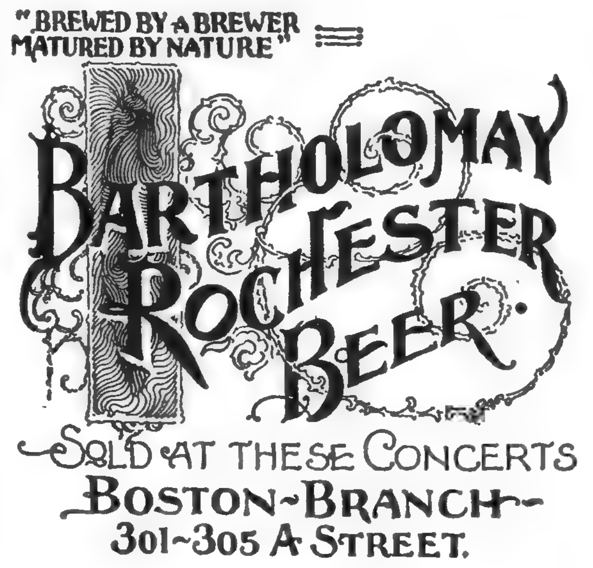
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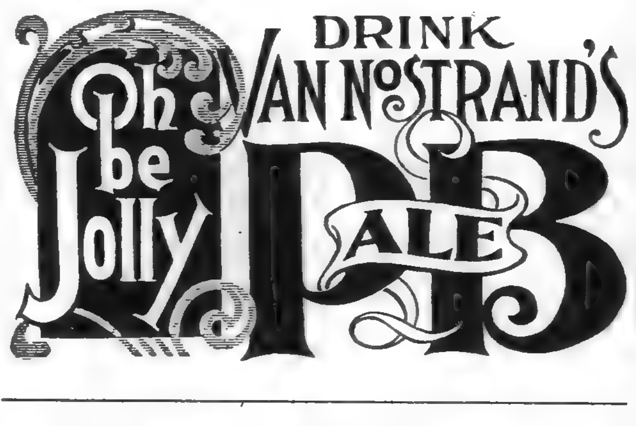
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Mr. GUSTAV STRUBE, Conductor.

THURSDAY, JUNE 23.

PROGRAMME.

1.	MARCH, "Home, Sweet Home"	Strube
2.	OVERTURE, "Barber of Seville"	Rossini
3.	WALTZ, "O Schöner Mai"	Strauss
4.	SELECTION, "Wizard of the Nile"	Herbert
5.	OVERTURE, "Merry Wives of Windsor"	Nicolai
6.	AM MEER	Schubert
	The audience is respectfully requested to preserve silence during the performance of this number. Trombone Solo, Mr. C. HAMPE.	
7.	INVITATION TO DANCE	Weber
8.	SUITE, "L'Arlésienne"	Bizet
9.	OVERTURE, "Pique Dame"	Suppé
10.	WALTZ, "Meerleuchten"	Ziehrer
11.	SANGERLUST	Strauss
12.	MARCH, "Hoch Habsburg	Kral

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Bleus	
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BOSTON, THURSDAY, JUNE 23, 1898.

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Mr. GUSTAV STRUBE, Conductor.

THURSDAY, JUNE 23.

PROGRAMME.

1.	MARCH, "Home, Sweet Home"	Strube
2.	OVERTURE, "Barber of Seville"	Rossini
3.	WALTZ, "O Schöner Mai"	Strauss
4.	SELECTION, "Wizard of the Nile"	Herbert
5.	OVERTURE, "Merry Wives of Windsor"	Nicolai
6.	AM MEER	Schubert
7.	INVITATION TO DANCE	Weber
8.	SUITE, "L'Arlésienne"	Bizet
9.	OVERTURE, "Pique Dame"	Suppé
10.	WALTZ, "Meerleuchten"	Ziehrer
11.	SANGERLUST	Strauss
12.	MARCH, "Hoch Habsburg	Kral

No. 6: The audience is respectfully requested to preserve silence during the performance of this number.

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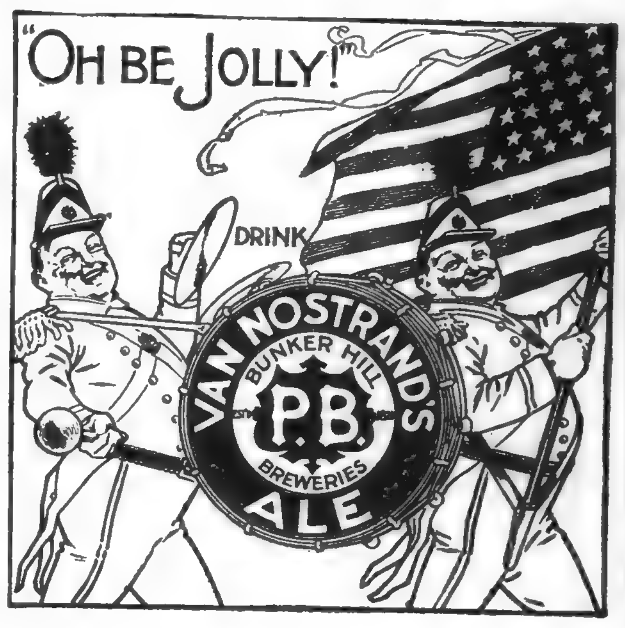

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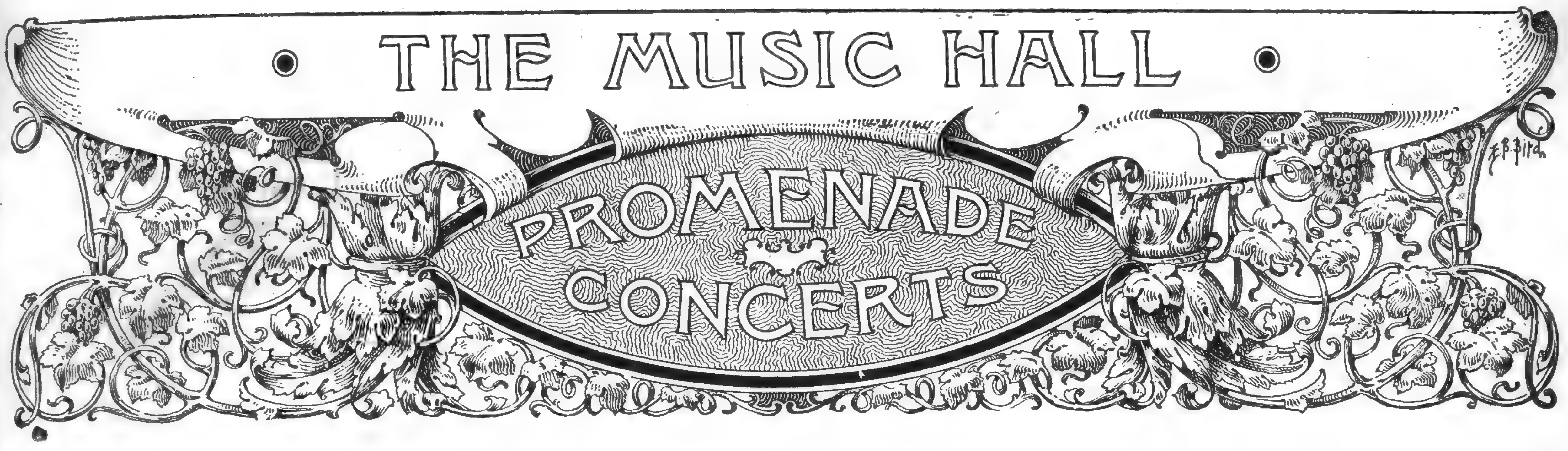

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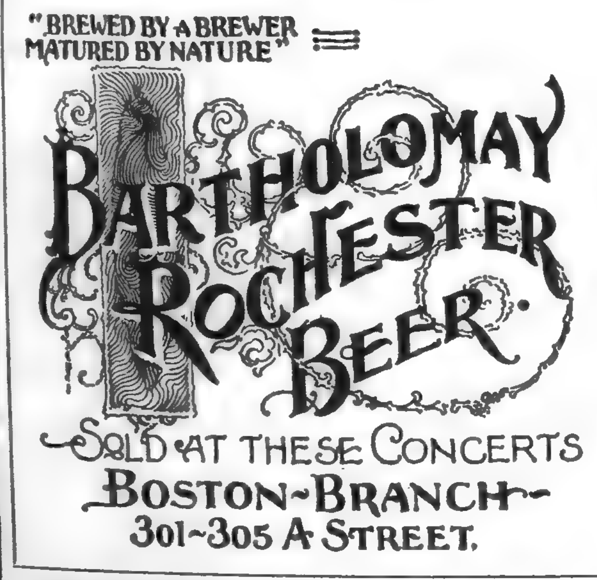

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THIRTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

FRIDAY, JUNE 24.

PROGRAMME.

1.	MARCH, "Admiral Dewey"	Cary
2.	OVERTURE, "Martha"	Flotow
3.	WALTZ, "Kaiser"	Strauss
4.	SELECTION, "Cavalleria Rusticana"	Mascagni
5.	OVERTURE, "Mignon"	A. Thomas
6.	CAVATINA The audience is respectfully requested to preserve silence during the performance of this number.	Raff
7.	BALLET MUSIC, "Feramors"	Rubinstein
8.	AN EVENING WITH BILSE	Scherz
9.	OVERTURE, "Light Cavalry"	Suppé
10.	WALTZ, "Barcarolle"	Waldteufel
11.	POLKA, "Hunters' Yarns"	Komzak
12.	MARCH from "The Serenade"	Herbert

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TUESDAY, JUNE 28, MILITARY NIGHT.
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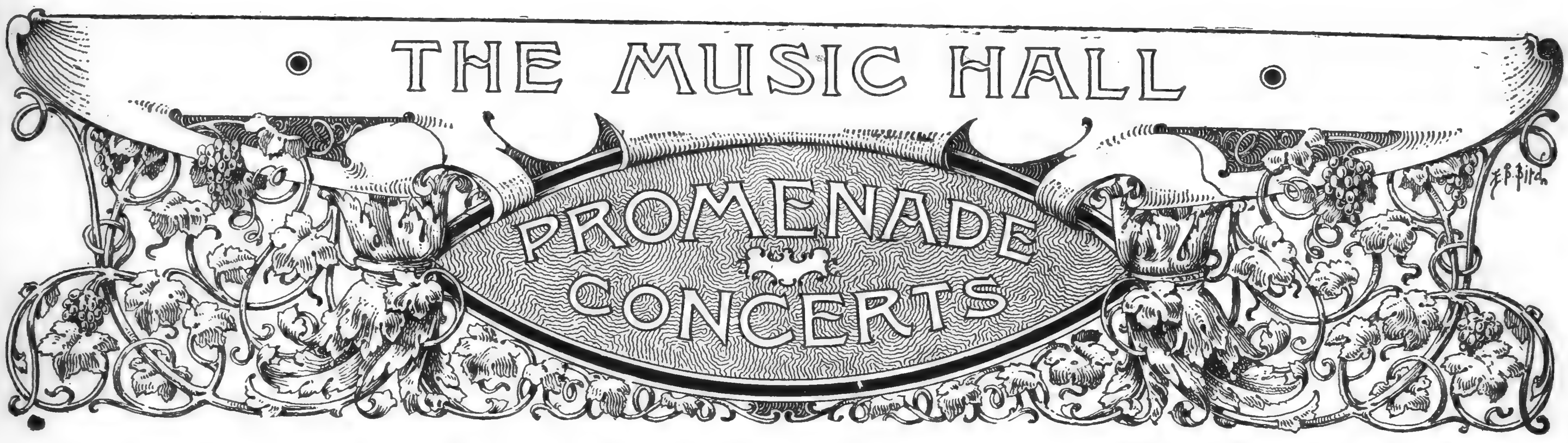

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BOSTON, SATURDAY, JUNE 25, 1898.

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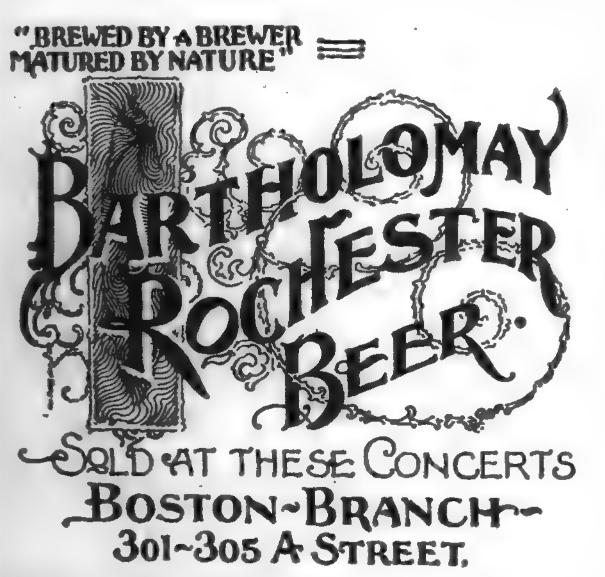
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THIRTEENTH SEASON.

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Mr. GUSTAV STRUBE, Conductor.

SATURDAY, JUNE 25.

PROGRAMME.

1. TEUFEL'S MARCH . . . . Suppé
2. OVERTURE, "Si j'étais Roi" . . . . Adam
3. WALTZ, "Snowballs" . . . . Ziehrer
4. SELECTION, "Aïda" . . . . Verdi

5. JUBEL OVERTURE . . . . Weber
6. LA COLOMBE . . . . Gounod
The audience is respectfully requested to preserve silence during the performance of this number.
7. INTERMEZZO, "Naila" . . . . Delibes
8. ANGELUS AND FETE BOHÈME . . . . . . Massenet

9. OVERTURE, "Tabasco" . . . . Chadwick
10. WALTZ, "Donau Wellen" . . . . Ivanovici
11. MAZOURKA, "Mignonette" . . . . Zach
12. MARCH, "Under the Double Eagle" . . . . Wagner

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TUESDAY, JUNE 28, MILITARY NIGHT.
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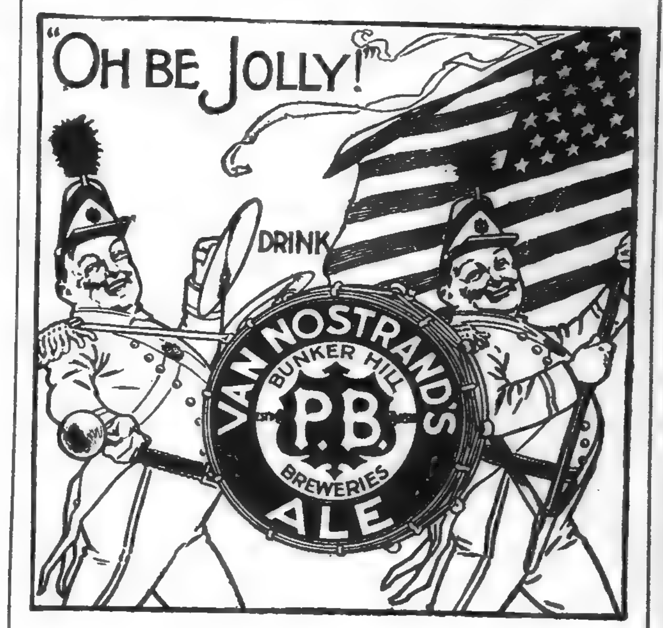

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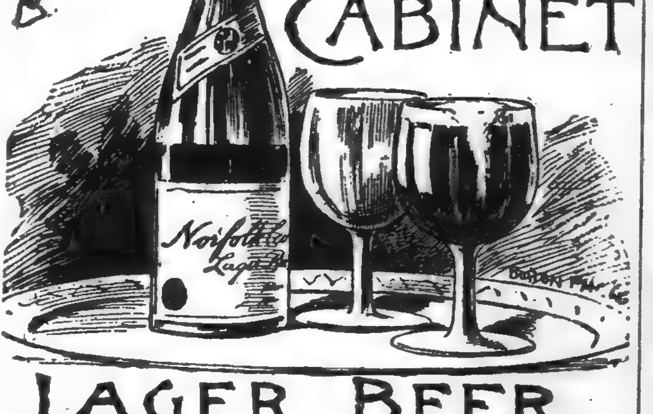

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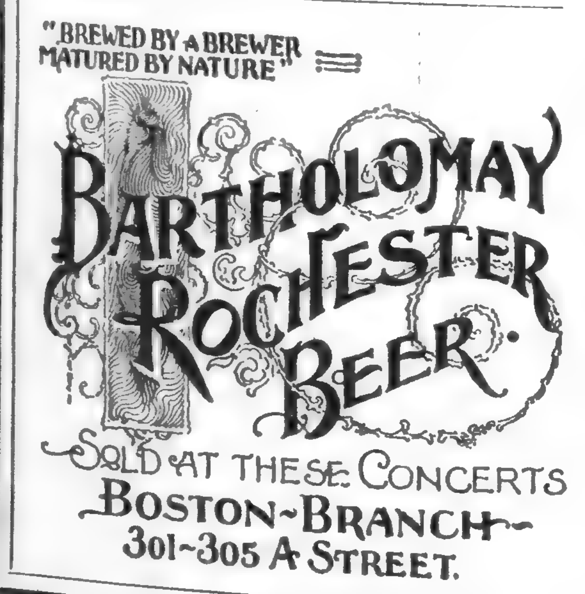
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THIRTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

MONDAY, JUNE 27.

GRADUATES' NIGHT.

PROGRAMME.

1.	MARCH, "University"	Bruguière
2.	OVERTURE, "Raymond"	A. Thomas
3.	*a.* WALTZ, "Theta Delta Chi"	Hoyt
	b. HASTY PUDDING CLUB CENTENNIAL MARCH, '95,	Purdon
4.	SELECTION, "Sphinx" (Hasty Pudding Production, '92)	Thompson
5.	*a.* MARCH, "The Cruiser Harvard"	Strube
	b. SELECTION from "The Alcayde" (Pi Eta Production, '96)	Barry
6.	AMERICAN FANTASY	Herbert
7.	*a.* CLASS SONG, '88	Carpenter
	b. "Should Old Acquaintance be forgot"	
8.	TWO HUNGARIAN DANCES	Brahms
9	LE DÉLUGE Solo Violin, MR. I. SCHNITZLER.	Saint-Saëns
10.	WALTZ, "Jolly Fellows"	Vollstedt
11.	FAIR HARVARD.	
12.	OVERLAND MARCH	Morse

TUESDAY, JUNE 28, MILITARY NIGHT.
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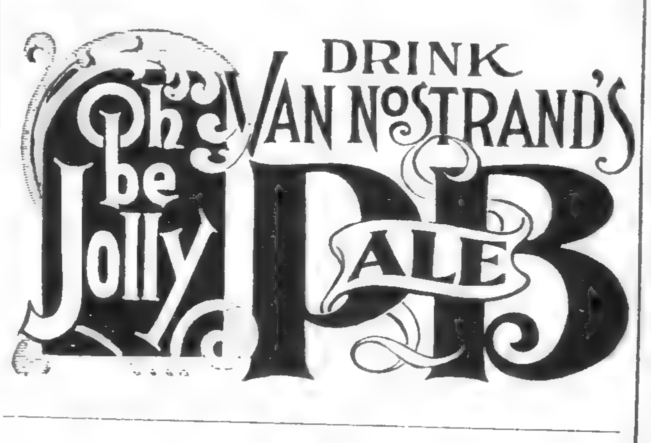

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Mr. GUSTAV STRUBE, Conductor.

TUESDAY, JUNE 28.

MILITARY NIGHT.

PROGRAMME.

1.	MARCH, "Excelsior, Jr."	
2.	OVERTURE, "Light Cavalry"	Suppé
3.	WALTZ, "Grubenlichter"	Zeller
4.	SELECTION, "The Serenade"	Herbert
5.	POT-POURRI, "Tabasco"	Chadwick
6.	AMERICAN FANTASY (By request.)	Herbert
7.	*a.* SPRING SONG	Mendelssohn
	b. WALTZ, "In April" (First Time.)	Alice H. Baker
8.	OVERTURE, "1812"	Tschaikowsky
9.	WALTZ POT-POURRI, "1492"	Pflueger
10.	AT A GEORGIA CAMP-MEETING	Mills
11.	SELECTION, "The Belle of New York"	Kerker
12.	MARCH, "Simple Simon"	Sloane

The audience is respectfully requested to preserve silence during the performance of this number.

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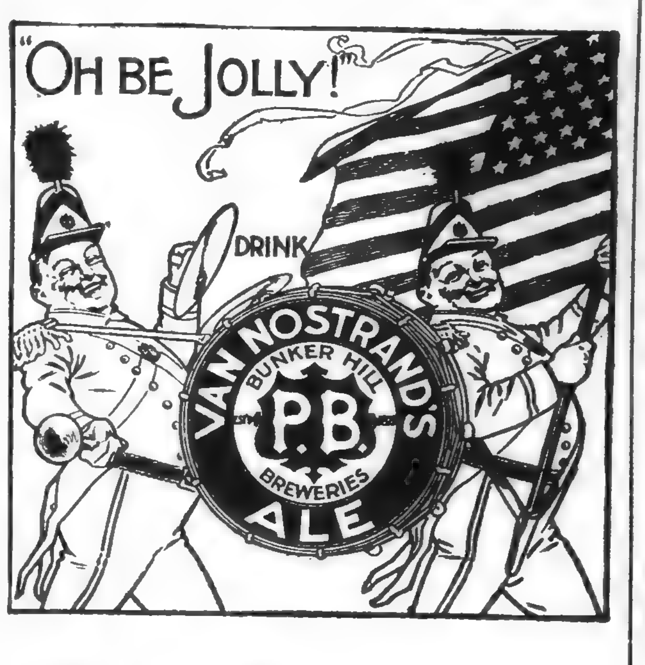

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PUBLISHED BY
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BOSTON, WEDNESDAY, JUNE 29, 1898.

SUMMER SEASON.
Vol. XIII. No. 44.

THE.... MUSIC.. HALL... Promenade Concerts

THIRTEENTH SEASON.

C. A. ELLIS, Manager. **F. R. COMEE, Assistant Manager.**

Mr. GUSTAV STRUBE, Conductor.

WEDNESDAY, JUNE 29.

SAMPSON-SHAFTER NIGHT.

PROGRAMME.

1.	SERENADE MARCH	Herbert
2.	ABU HASSAN OVERTURE	Weber
3. *a.*	MELODY	Rubinstein
b.	POMONE WALTZ	Waldteufel
4.	SELECTION, "The Huguenots"	Meyerbeer
5.	OVERTURE, "Rienzi"	Wagner
6. *a.*	NARCISSUS	Nevin
b.	SERENADE	Moszkowski
7.	HOBSON'S CHOICE MARCH	Strube
8.	AN EVENING WITH BILSE	Scherz
9.	FUNERAL MARCH OF A MARIONETTE	Gounod
10.	TROVATORE SELECTION	Verdi
11.	ENTRÉE TRIOMPHALE DES BOYARDS	Halvorsen
12.	RADETZKY MARCH	Strauss

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THE MUSIC HALL PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, THURSDAY, JUNE 30, 1898.

SUMMER SEASON. Vol. XIII. No. 45.

THE.... MUSIC.. HALL... Promenade Concerts

THIRTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

THURSDAY, JUNE 30.

WAGNER NIGHT.

PROGRAMME.

1.	TANNHAUSER MARCH	Wagner
2.	OVERTURE, "Flying Dutchman"	Wagner
3.	WALTZ, "Bei uns z'Haus"	Strauss
4.	SELECTION, "Fencing Master"	De Koven
5.	PRELUDE to "Lohengrin"	Wagner
6.	*a.* LE DERNIER SOMMEIL DE LA VIERGE	Massenet
	b. AUBADE PRINTANIÈRE	Lacombe
7.	PRIZE SONG from "Die Meistersinger" Trombone Solo, Mr. CARL HAMPE.	Wagner
8.	FINALE, Act I., "Lohengrin"	Wagner
9.	CONGRESS OF MELODIES	Conradi
10.	WALTZ, "Fledermaus"	Strauss
11.	RIDE OF THE VALKYRIES	Wagner
12.	MARCH, "Under the Double Eagle"	Wagner

FRIDAY, JULY 1, REQUEST NIGHT.

SATURDAY, JULY 2, Closing Night and farewell appearance of Conductor Gustav Strube.

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"Blacksmith's Hammer."	A. Goring Thomas
"When you Return."	M. V. White
"Scent of the Mignonette."	Hope Temple
"Idle Words."	Stephen Adams

Etc., etc., etc.

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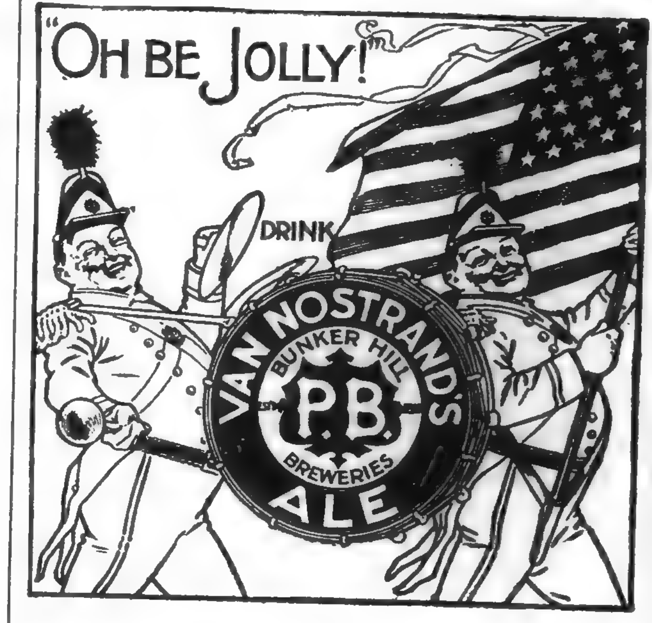

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PUBLISHED BY
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BOSTON, FRIDAY, JULY 1, 1898.

SUMMER SEASON.
Vol. XIII. No. 46.

THE.... MUSIC.. HALL... Promenade Concerts

THIRTEENTH SEASON.

C. A. ELLIS, Manager. **F. R. COMEE, Assistant Manager.**

Mr. GUSTAV STRUBE, Conductor.

FRIDAY, JULY 1.
REQUEST NIGHT.

PROGRAMME.

1.	MARCH, "Queen of Sheba"	Gounod
2.	OVERTURE, "Fra Diavolo"	Auber
3.	WALTZ, "Grubenlichter"	Zeller
4.	SELECTION, "Fatinitza"	Suppé
5.	OVERTURE, "Stradella"	Flotow
6.	SCÈNE RELIGIEUSE Violoncello Solo, MR. BARTH.	Massenet
7.	HUNGARIAN RHAPSODY, No. 2	Liszt
8.	WEDDING MARCH	Mendelssohn
9.	OVERTURE, "Beautiful Galathée"	Suppé
10.	WALTZ, "Adlyn"	Hall
11.	POLKA, "Rosebuds"	Eilenberg
12.	MARCH, "King Cotton"	Sousa

SATURDAY, JULY 2, Closing Night and farewell appearance of Conductor Gustav Strube.

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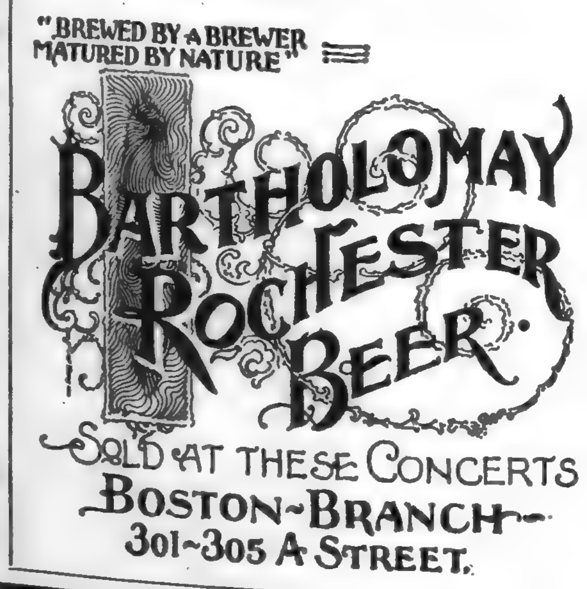
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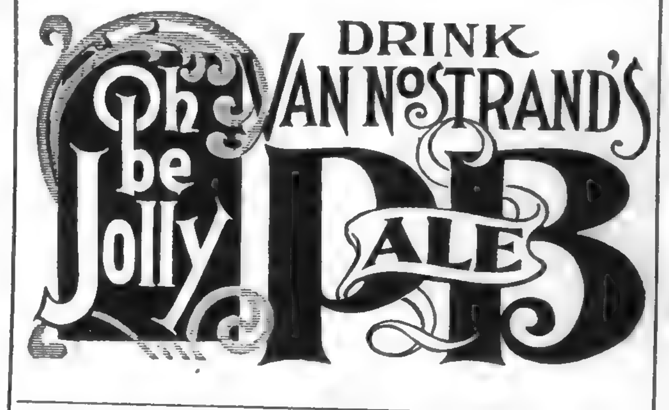
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BOSTON, SATURDAY, JULY 2, 1898.

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THE.... MUSIC.. HALL... Promenade Concerts

THIRTEENTH SEASON.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. GUSTAV STRUBE, Conductor.

SATURDAY, JULY 2.

CLOSING NIGHT.

PROGRAMME.

1. MARCHE HONGROISE, from "Damnation of Faust" . . Berlioz
2. OVERTURE, "William Tell" . . . . Rossini
3. WALTZ, "Les Patineurs" . . . . Waldteufel
4. SELECTION, "Faust" . . . . Gounod

5. OVERTURE, "Tannhäuser" . . . . Wagner
6. *a.* ON THE LAGOON . . . . Slocum
   b. WALTZ, "In April" . . . . Alice H. Baker
   The audience is respectfully requested to preserve silence during the performance of this number.
7. MELODY . . . . Rubinstein
8. TWO SLAVONIC DANCES . . . . . . Dvorak

9. OVERTURE, "Orpheus aux Enfers" . . . . . . Offenbach
10. WALTZ, "Wine, Women, and Song" . . . . . . Strauss
11. HUSARENRITT . . . . Spindler
12. MARCH, "The Cruiser Harvard" . . . . Strube

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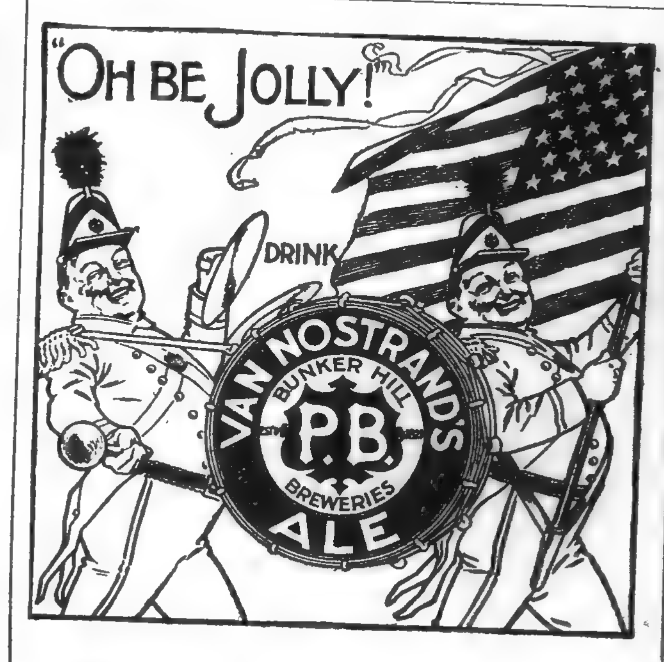

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PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
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BOSTON, MONDAY, MAY 10, 1897.

SUMMER SEASON.
Vol. XII. No. 1.

THE . . . . MUSIC . . HALL . . . Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

MONDAY, MAY 10.

PROGRAMME.

1. MARCHE HONGROISE from "The Damnation of Faust" . . . Berlioz
2. OVERTURE, "Le Roi l'a dit" . . . . Délibes
   (First Time.)
3. WALTZ, "Snowballs" . . . . Ziehrer
   (First Time.)
4. SELECTION, "Wizard of the Nile" . . . . . Herbert
   (First Time.)

5. BALLET MUSIC, "Feramors" . . . . . Rubinstein
   - I. Dance of Bayadères.
   - II. Candle Dance of the Brides of Kashmire.
6. PRELUDE TO ACT III. of "The Cricket on the Hearth" Goldmark
   (First time at these concerts.)
7. LA COLOMBE . . . . Gounod
   The audience is respectfully requested to preserve silence during the performance of this number.
8. PRELUDE TO "THE MASTERSINGERS OF NUREMBERG" Wagner

9. ENTRÉE TRIOMPHALE DES BOYARDS . . . . Halvorsen
10. OVERTURE, "Pique Dame" . . . . Suppé
11. WALTZ, "Artists' Life" . . . . Strauss
12. MARCH, "Austria" . . . . Zach

ANOTHER LIST OF SUCCESSES.

"The Light of the World," 4 keys. Stephen Adams.
"A May Morning," 3 keys. L. Denza.
"I Dream of Thee," 3 keys. H. Trotere.
"A Night in June." A. Ward.
"Evening Shadows." A. Somervell.
"Only a Withered Rose." J. R. Thomas.
"The Angelus," 2 keys. I. Luckstone.
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THE MUSIC HALL
PROMENADE CONCERTS
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BOSTON, TUESDAY, MAY 11, 1897.

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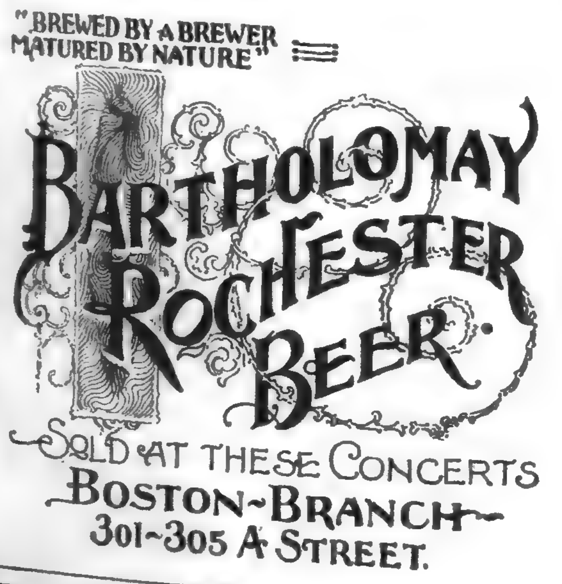
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THE MUSIC HALL Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

TUESDAY, MAY 11.

PROGRAMME.

1.	MARCH, "Princess Ninetta"	Strauss
2.	OVERTURE, "Oberon"	Weber
3.	WALTZ, "Meerleuchten"	Ziehrer
4.	SELECTION, "La Fille de Madame Angot"	Lecocq
5.	PRELUDE TO ACT I., "Lohengrin"	Wagner
6.	SERENADE ROCOCO (For String Orchestra) (First Time.)	Meyer-Helmund
	The audience is respectfully requested to preserve silence during the performance of this number.	
7.	RETRAITE CROATE	Gabriel-Marie
8.	TWO HUNGARIAN DANCES	Brahms
9.	OVERTURE, "Barber of Seville"	Rossini
10.	WALTZ, "Kaiser"	Strauss
11.	MAZOURKA, "La Mousmé"	Ganné
12.	MARCH, "Puppenfee"	Bayer

Song Recital programmes this season have included the following successes: —

"La Superbetta," old Italian	Arr. by A. L.
"White Heather"	Landon Ronald.
"Celia"	Arr. by A. L.
"Veneziana"	Arr. by A. L.
"The Jolly Comber"	Arr. by L. Broadwood.
"Oh, Yarmouth is a pretty town"	Arr. by L. Broadwood.
The Clown Songs	C. Villiers Stanford.
"Who'll buy my Lavender"	Edward German.
Shepherd's Wife Song	R. H. Walthew.

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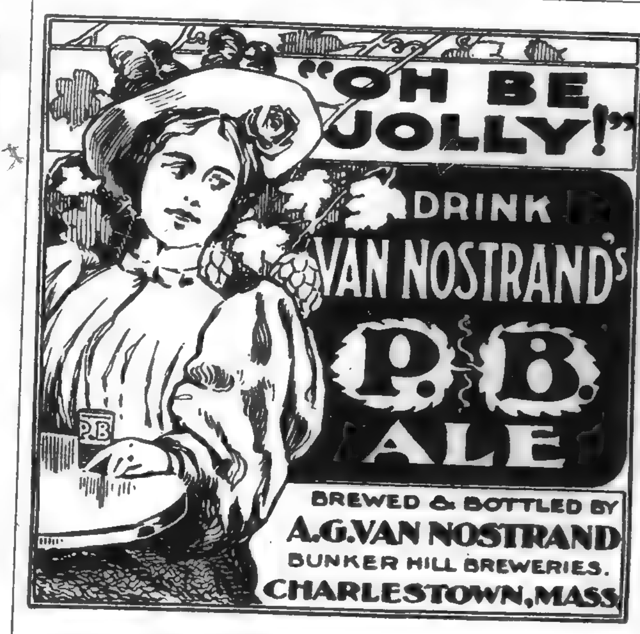
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PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, WEDNESDAY, MAY 12, 1897.

SUMMER SEASON.
Vol. XII. No. 3.

THE . . . . MUSIC . . HALL . . . Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

WEDNESDAY, MAY 12.

PROGRAMME.

1. MARCH, "Under the Double Eagle" . . . . . Wagner
2. OVERTURE, "Merry Wives of Windsor" . . . . . Nicolai
3. WALTZ FROM "THE MANDARIN" (First Time.) . . . . . De Koven
4. SELECTION. "Faust" . . . . Gounod

5. BALLET MUSIC, "Coppelia" . . . . Délibes
   a. Notturno.
   b. Music of the Automatons and Waltz.
   c. Czardas.
6. INTERMEZZO, "Forget Me Not" . . . . . . Macbeth
7. EXCERPTS from "The Flying Dutchman" . . . . Wagner
8. POLONAISE . . . . Liszt

9. SELECTION, "La Grande Duchesse" . . . . . Offenbach
10. WALTZ, "Pomone" . . . . Waldteufel
11. POLKA FROM "THE GYPSY BARON" . . . . Strauss
12. MARCH, "Vienna Dude" . . . . Wagner

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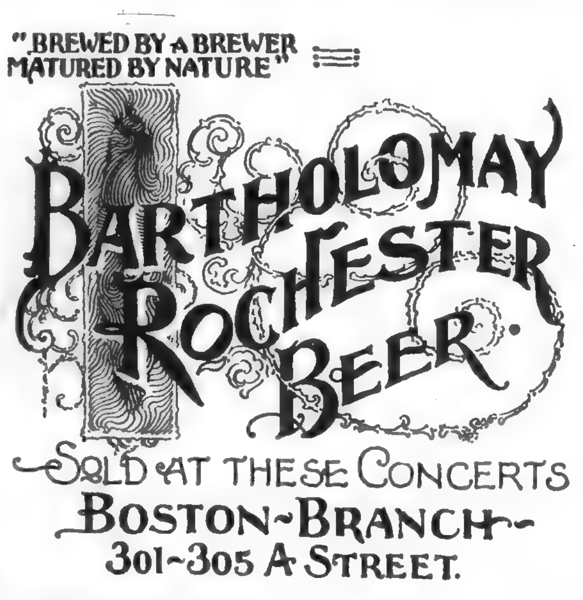
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THE MUSIC HALL
PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, THURSDAY, MAY 13, 1897.

SUMMER SEASON.
Vol. XII. No. 4.

THE . . . . MUSIC . . HALL . . . Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

THURSDAY, MAY 13.

PROGRAMME.

1.	MARCH, "Wien bleibt Wien"	Schrammel
2.	OVERTURE, "Martha"	Flotow
3.	WALTZ, "Jolly Fellows" (First Time.)	Vollstedt
4.	SELECTION, "Il Trovatore"	Verdi
5.	SUITE, "Peer Gynt" I. Morning Dawn. II. Aase's Death. III. Anitra's Dance. IV. In the Halls of the King of the Dovre Mountains. The Imps are chasing Peer Gynt.	Grieg
6.	RONDE D'AMOUR The audience is respectfully requested to preserve silence during the performance of this number.	Westerhout
7.	TURKISH MARCH	Mozart
8.	OVERTURE, "Tannhäuser"	Wagner
9.	WALTZ, "Freut euch des Lebens"	Strauss
10.	OVERTURE, "Fra Diavolo"	Auber
11.	POLKA, "Tic-Tac"	Strobl
12.	MARCH FROM "PROBE KUSS"	Millöcker

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Songs.—"My Heart Sings," 2 keys.
"Once More," 2 keys.
"Alone," 3 keys.
"Couplets Bachiques," 3 keys.
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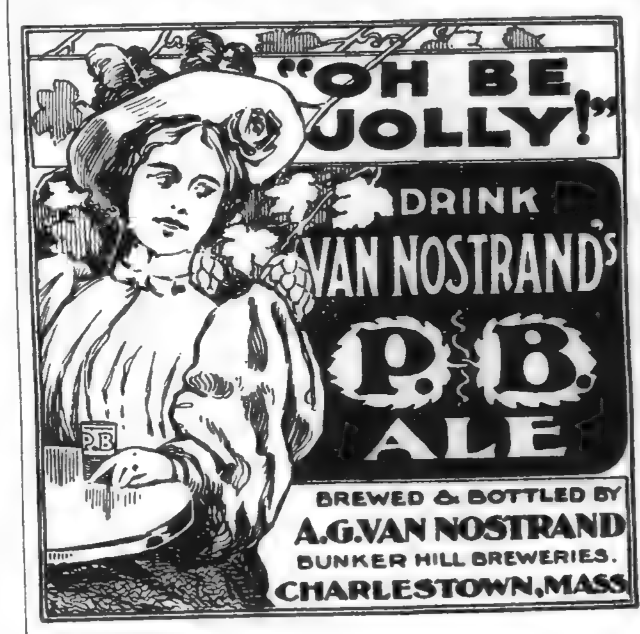

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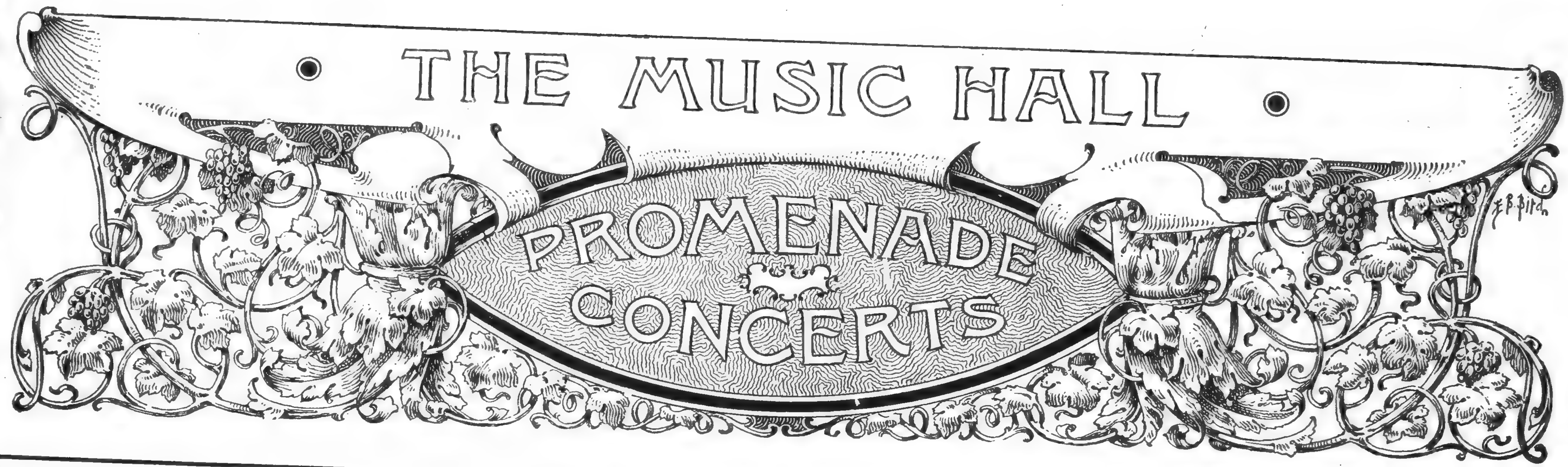

THE MUSIC HALL PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, FRIDAY, MAY 14, 1897.

SUMMER SEASON. Vol. XII. No. 5.

THE MUSIC HALL Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

FRIDAY, MAY 14.

PROGRAMME.

1.	MARCH, "Feurig Blut" (First Time.)	Vollstedt
2.	OVERTURE, "Zampa"	Hérold
3.	WALTZ, "Arabian Nights"	Strauss
4.	SELECTION, "Poor Jonathan"	Milloecker
5.	BALLET MUSIC, "Queen of Sheba" ('Cello Obligato, Mr. E. LOEFFLER.)	Goldmark
6.	LE DERNIER SOMMEIL DE LA VIERGE The audience is respectfully requested to preserve silence during the performance of this number.	Massenet
7.	TWO SLAVONIC DANCES	Dvorak
8.	RIDE OF THE VALKYRIES	Wagner
9.	SELECTION, "Cavalleria Rusticana"	Mascagni
10.	OVERTURE, "Fledermaus"	Strauss
11.	POLKA, "Tyrolean"	Zeller
12.	MARCH, "El Capitan"	Sousa

ANOTHER LIST OF SUCCESSES.
"The Light of the World," 4 keys. Stephen Adams.
"A May Morning," 3 keys. L. Denza.
"I Dream of Thee," 3 keys. H. Trotere.
"A Night in June." A. Ward.
"Evening Shadows." A. Somervell.
"Only a Withered Rose." J. R. Thomas.
"The Angelus," 2 keys. I. Luckstone.
Etc., etc., etc.
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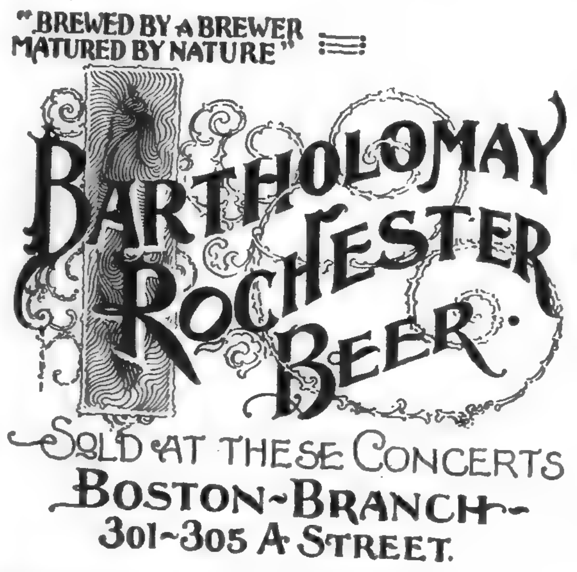

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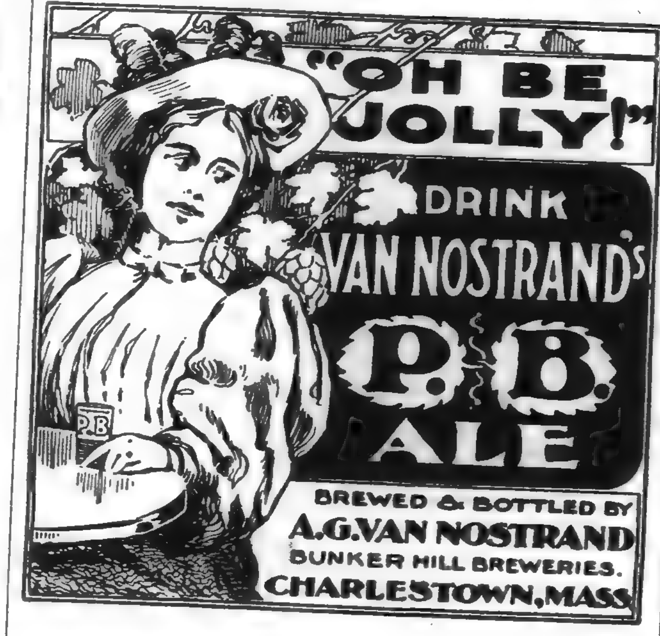

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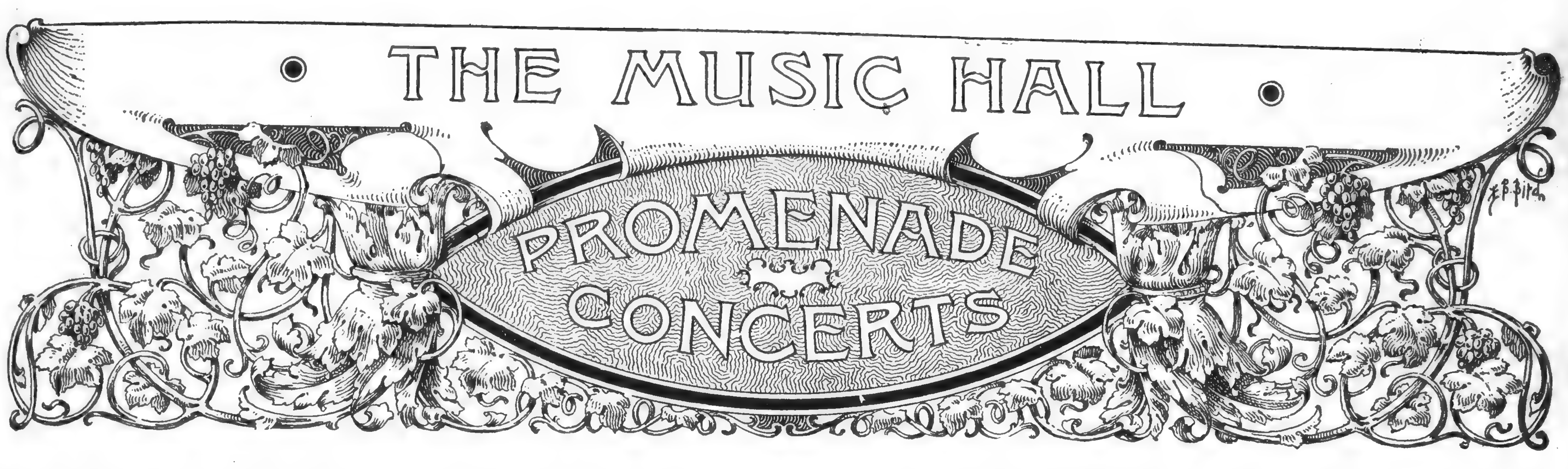

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, SATURDAY, MAY 15, 1897.

SUMMER SEASON. Vol. XII. No. 6.

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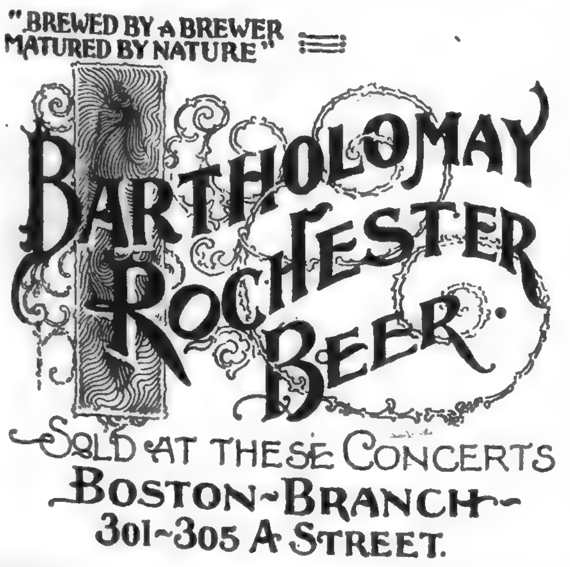
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THE . . . . MUSIC . . HALL . . . **Promenade Concerts**

TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

SATURDAY, MAY 15.

PROGRAMME.

1.	MARCH, "Wizard of the Nile"	Herbert
2.	OVERTURE, "Mignon"	A. Thomas
3.	WALTZ, "Espana"	Waldteufel
4.	SELECTION, "Robin Hood"	De Koven
5.	BALLET MUSIC, "Sylvia" *a.* Les Chasseuresses. *b.* Introduction and Valse Lente. *c.* Pizzicato Polka. *d.* Bacchanale.	Delibes
6.	HYMN TO ST. CECILIA Solo Violin, MR. J. HOFFMANN. The audience is respectfully requested to preserve silence during the performance of this number.	Gounod
7.	GRACEFUL DANCE	Sullivan
8.	OVERTURE, "Rienzi"	Wagner
9.	SELECTION, "Carmen"	Bizet
10.	WALTZ, "Grubenlichter"	Zeller
11.	POLKA, "The Mill"	Strauss
12.	MARCH, "Up the Street"	Morse

Song Recital programmes this season have included the following successes: —

"La Superbetta," old Italian	Arr. by A. L.
"White Heather"	Landon Ronald.
"Celia"	Arr. by A. L.
"Veneziana"	Arr. by A. L.
"The Jolly Comber"	Arr. by L. Broadwood.
"Oh, Yarmouth is a pretty yown"	Arr. by L. Broadwood.
The Clown Songs	C. Villiers Stanford.
"Who'll buy my Lavender"	Edward German.
Shepherd's Wife Song	R. H. Walthew.

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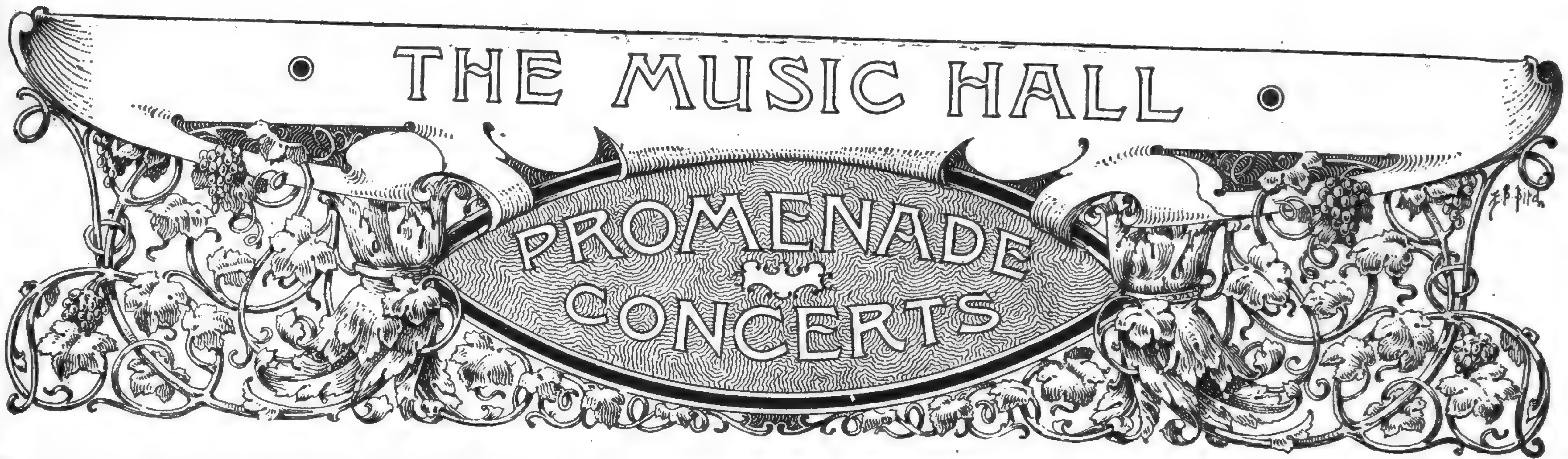

PUBLISHED BY
C. A. ELLIS,
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BOSTON, MONDAY, MAY 17, 1897.

SUMMER SEASON.
Vol. XII. No. 7.

THE MUSIC HALL Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. **F. R. COMEE, Assistant Manager.**

Mr. MAX ZACH, Conductor.

MONDAY, MAY 17.

PROGRAMME.

1. MARCH, "Parapluie" . . . . Bayer
2. OVERTURE, "Light Cavalry" . . . . Suppé
3. WALTZ, "Les Patineurs" . . . . Waldteufel
4. SELECTION, "Beggar Student" . . . . . . Milloecker

---

5. *a.* SEVILLANA . . . . Massenet
   b. SERENATA . . . . Moszkowski
6. HUNGARIAN RHAPSODY IN F . . . . . . Liszt
7. TRAEUMEREI . . . . Schumann
   The audience is respectfully requested to preserve silence during the performance of this number.
8. BALLET MUSIC from "Samson and Dalila" . . . Saint-Saëns
   a. Dance of the Priestesses.
   b. Bacchanale.

(First Time.)

---

9. OVERTURE, "Masaniello" . . . . Auber
10. WALTZ, "O Schöner Mai" . . . . Strauss
11. POLKA, "Sängerlust" . . . . Strauss
12. MARCH, "Boccaccio" . . . . Suppé

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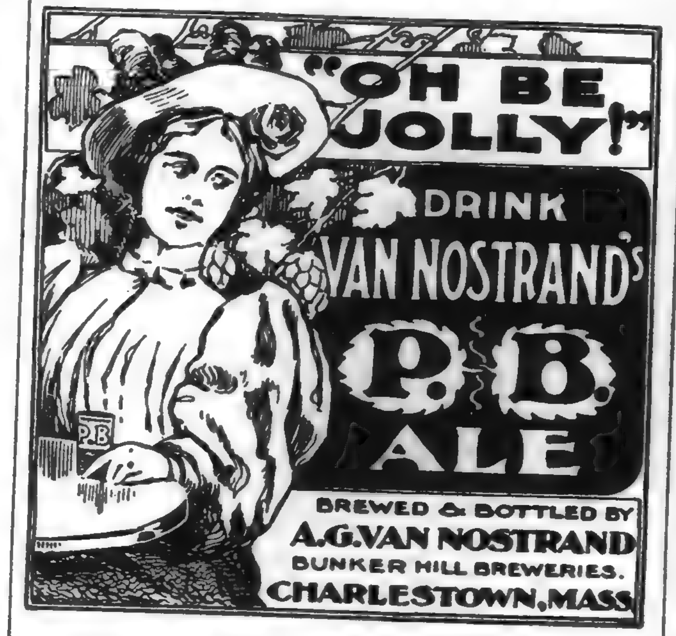

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THE MUSIC HALL PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, TUESDAY, MAY 18, 1897.

SUMMER SEASON.
Vol. XII. No. 8.

THE.... MUSIC.. HALL... Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

TUESDAY, MAY 18.

PROGRAMME.

1.	PERSIAN MARCH	Strauss
2.	OVERTURE, "Traviata"	Verdi
3.	WALTZ, "Arlequin en Voyage"	Zach
4.	SELECTION, "Chimes of Normandy"	Planquette
5.	MENUET AND FARANDOLE from "L'Arlésienne No. 2" The audience is respectfully requested to preserve silence during the performance of this number.	Bizet
6.	INVITATION A LA VALSE	Weber–Berlioz
7.	ALBUMBLATT (First Time.)	Wagner
8.	OVERTURE, "Phedre"	Massenet
9.	OFFENBACHIANA	Conrad
10.	WALTZ, "Vienna Blood"	Strauss
11.	POLKA, "Papa-Mama"	Bayer
12.	WERNER MARCH	Ziehrer

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Songs.— "My Heart Sings," 2 keys.
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"Alone," 3 keys.
"Couplets Bachiques," 3 keys.
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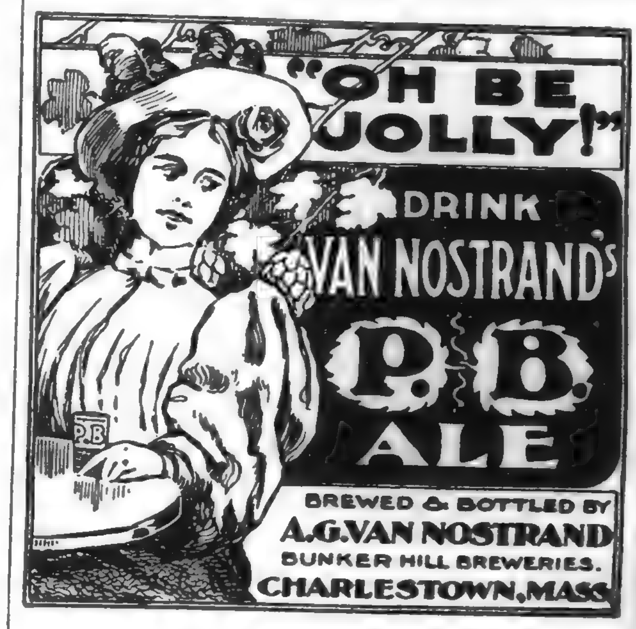
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THE MUSIC HALL PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, WEDNESDAY, MAY 19, 1897.

SUMMER SEASON. Vol. XII. No. 9.

THE MUSIC HALL Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

WEDNESDAY, MAY 19.

PROGRAMME.

1.	MARCH from "Obersteiger" (First Time.)	Zeller
2.	OVERTURE, "Le Roi d'Ys"	Lalo
3.	WALTZ, "Puppenfee"	Bayer
4.	SELECTION, "Fencing Master"	De Koven
5.	TWO SPANISH DANCES (First Time.)	Moszkowski
6.	"LA CINQUANTAINE"	Gabriel-Marie
7.	NOCTURNE (First Time.)	Chopin-Glazounow

The audience is respectfully requested to preserve silence during the performance of this number.

8.	*a.* ANGELUS *b.* FETE BOHÈME	Massenet
9.	OVERTURE, "Tabasco"	Chadwick
10.	SELECTION, "Gondoliers"	Sullivan
11.	WALTZ, "Barcarolle"	Waldteufel
12.	MARCH, "Fra Bombarda"	Czibulka

SPECIAL NOTICE. *Owing to long-standing engagements of Music Hall, there will be no concerts on the evenings of Wednesday and Thursday, May 26 and 27. The concerts will be continued every evening except Sunday, beginning Friday, May 28.*

ANOTHER LIST OF SUCCESSES.
"The Light of the World," 4 keys. Stephen Adams.
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"I Dream of Thee," 3 keys. H. Trotere.
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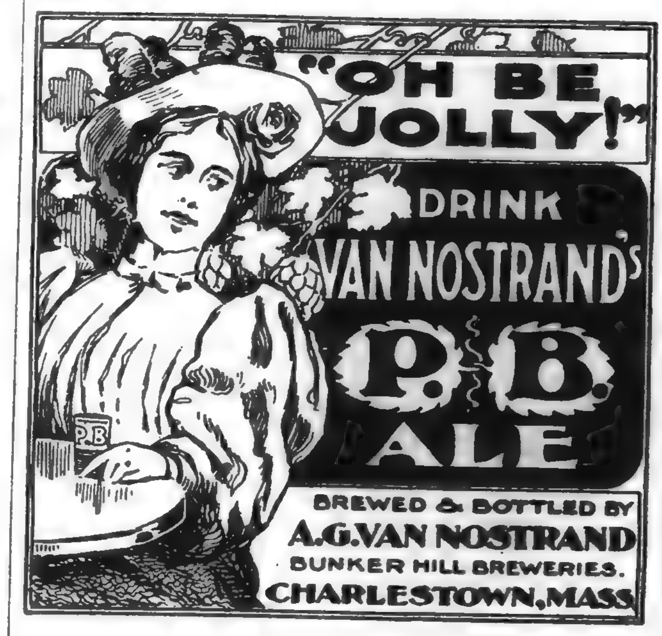
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THE MUSIC HALL
PROMENADE CONCERTS
E. B. Bird.

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, THURSDAY, MAY 20, 1897.

SUMMER SEASON. Vol. XII. No. 10.

THE . . . . MUSIC . . HALL . . . Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

THURSDAY, MAY 20.

PROGRAMME.

1.	MARCH, "Pro Patria"	Milloecker
2.	OVERTURE, "Raymond"	A. Thomas
3.	WALTZ, "Fesche Geister"	Ed. Strauss
4.	SELECTION, "Circus Girl" (First Time.)	Caryll–Monckton
5.	LOVE STORY (First Time.)	A. Krug
	The audience is respectfully requested to preserve silence during the performance of this number.	
6.	INTERMEZZO from "Naila"	Delibes
7.	*a.* PRELUDE to "Pagliacci"	Leoncavallo
	b. INTRODUCTION TO ACT III., "Lohengrin"	Wagner
8.	TORCHLIGHT DANCE (First Time.)	Meyerbeer
9.	WALTZ, "Cagliostro"	Strauss
10.	OVERTURE, "Orpheus aux Enfers"	Offenbach
11.	LOIN DU BAL	Gillet
12.	MARCH, "Tzigane"	Lacome

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Song Recital programmes this season have included the following successes: —

"La Superbetta," old Italian	Arr. by A. L.
"White Heather"	Landon Ronald.
"Celia"	Arr. by A. L.
"Veneziana"	Arr. by A. L.
"The Jolly Comber"	Arr. by L. Broadwood.
"Oh, Yarmouth is a pretty yown"	Arr. by L. Broadwood.
The Clown Songs	C. Villiers Stanford.
"Who'll buy my Lavender"	Edward German.
Shepherd's Wife Song	R. H. Walthew.

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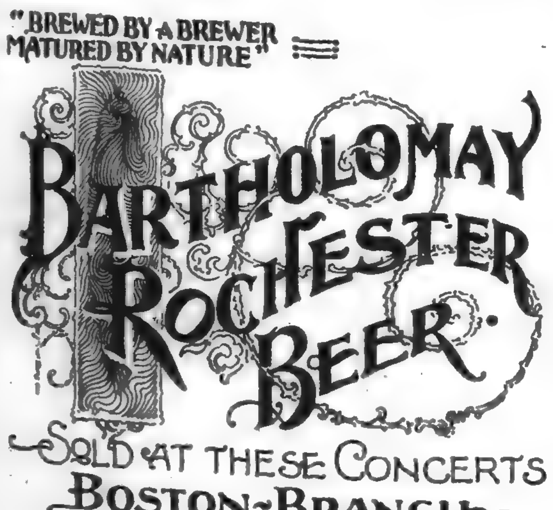
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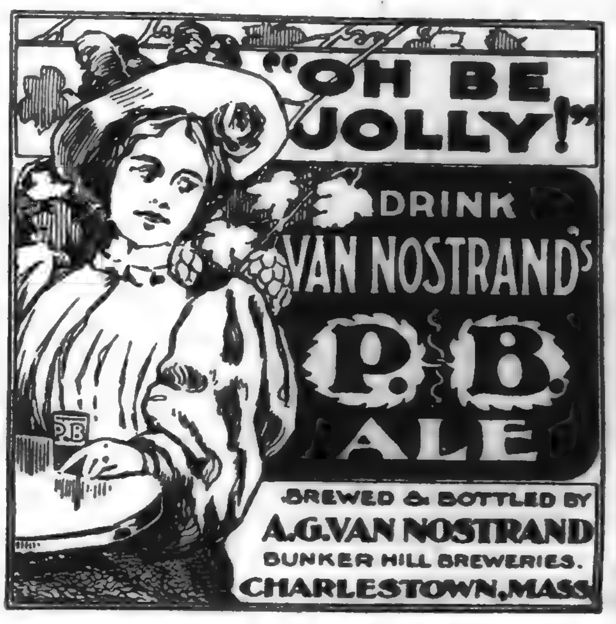

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THE MUSIC HALL PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, FRIDAY, MAY 21, 1897.

SUMMER SEASON.
Vol. XII. No. 11.

THE MUSIC HALL Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

FRIDAY, MAY 21.

PROGRAMME.

1. MARCH, "University" . . . .
2. OVERTURE, "William Tell" . . . . Bruguiere
3. WALTZ, "Doctrinen" . . . . Rossini
4. SELECTION, "Wizard of the Nile" . . . . . Ed. Strauss

Herbert

---

5. PRIZE-SONG from "The Mastersingers of Nuremberg" . Wagner
Trombone Solo, Mr. C. HAMPE.
The audience is respectfully requested to preserve silence during the performance of this number.
6. PRELUDE TO ACT III., "The Cricket on the Hearth" . Goldmark
7. NARCISSUS . . . . Nevin
8. FINALE, ACT I., "Lohengrin" . . . .

Wagner

---

9. OVERTURE, "Fingal's Cave" . . . .
10. WALTZ, "Grubenlichter" . . . . . . Mendelssohn
11. MAZOURKA, "Mignonette" . . . . Zeller
12. MARCH from "The Serenade" . . . . Zach
(First Time.) . . . . Herbert

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"THE CIRCUS GIRL." London and New York success.
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Scores and separate songs and selections as played at these concerts.

Menuet Fleuri
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La Scandinave. Mazurka } . . . . Louis Ganné

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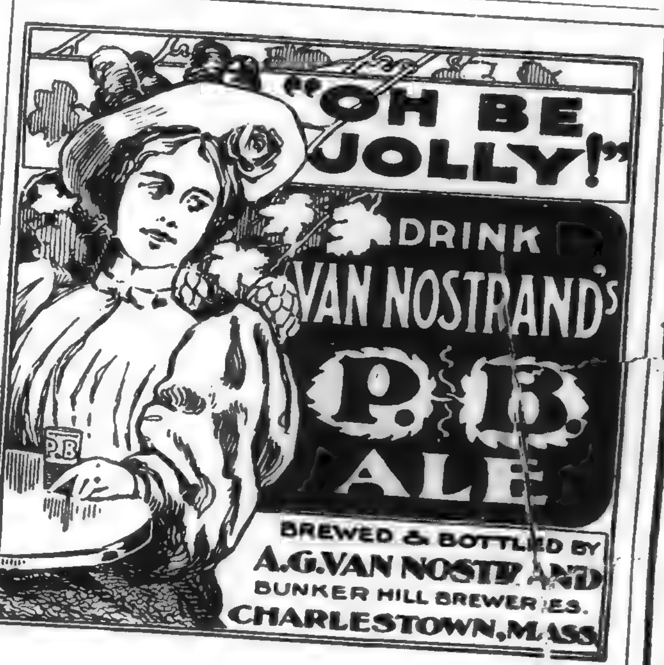

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THE MUSIC HALL
PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, SATURDAY, MAY 22, 1897.

SUMMER SEASON.
Vol. XII. No. 12.

THE MUSIC HALL Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. **F. R. COMEE, Assistant Manager.**

Mr. MAX ZACH, Conductor.

SATURDAY, MAY 22.

PROGRAMME.

1. MARCH, "Queen of Sheba" . . . . Gounod
2. OVERTURE, "Tannhäuser" . . . . Wagner
3. WALTZ, "Artist's Life" . . . . Strauss
4. SELECTION, "Faust" . . . . Gounod

5. TWO MOVEMENTS FROM SUITE, "Peer Gynt" . Grieg
   a. Anitra's Dance.
   b. In the Halls of the King of the Dovre Mountains. The Imps are chasing Peer Gynt.
6. ENTRÉE TRIOMPHALE DES BOYARDS . . . Halvorsen
7. LOVE'S DREAM AFTER THE BALL . . . . Czibulka
8. POLONAISE . . . . Liszt

9. HULDIGUNGSMARSCH . . . . Wagner
10. LARGO . . . . Handel
    The audience is respectfully requested to preserve silence during the performance of this number.
    Solo Violin, Mr. J. HOFFMANN.
11. WALTZ, "Meerleuchten" . . . . Ziehrer
12. MARCH, "Manhattan Beach" . . . . Sousa

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"Alone," 3 keys.
"Couplets Bachiques," 3 keys.
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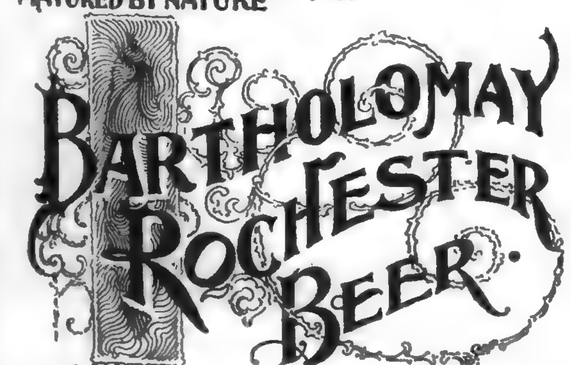

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THE MUSIC HALL
PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, MONDAY, MAY 24, 1897.

SUMMER SEASON.
Vol. XII. No. 13.

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THE . . . . MUSIC . . HALL . . . Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

MONDAY, MAY 24.

PROGRAMME.

1. TABASCO MARCH
2. OVERTURE, "Mireille" . . . . Chadwick
(First Time.) . . . . . . Gounod
3. WALTZ, "Snowballs" . . . . Ziehrer
4. SELECTION, "Aida" . . . . Verdi

5. BALLET MUSIC, "Faust" . . . . Gounod
6. *a.* SERENADE (First Time) } For String Orchestra { . . Stange
b. MENUET . . . . . . Bolzoni

The audience is respectfully requested to preserve silence during the performance of this number.

7. OVERTURE, "Semiramide" . . . . . . Rossini
8. EXCERPTS from "The Flying Dutchman" . . . Wagner

9. SELECTION, "The Geisha"
(First Time.) . . . . Jones
10. WALTZ, "Longchamps Fleuri"
(First Time.) . . . . . . Waldteufel
11. POLKA, "Hunters' Yarns"
(First Time.) . . . . . . Komzak
12. MARCH, "La Victorieuse"
(First Time.) . . . . Ganne

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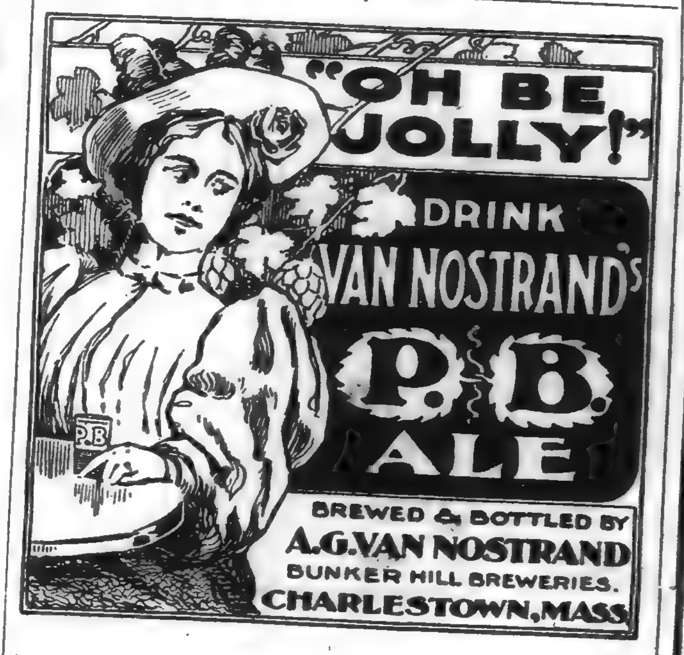

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FRIDAY, MAY 28.

PROGRAMME.

1. MARCH, "Princess Ninetta" . . . . Strauss
2. OVERTURE, "Si j'étais Roi" . . . . Adam
3. WALTZ, "Denksprüche" . . . . Ed. Strauss
4. SELECTION, "Erminie" . . . . Jakobowsky

5. BALLET MUSIC, "Queen of Sheba" . . . . . Goldmark
6. RETRAITE CROATE . . . . Gabriel-Marie
7. DREAM OF THE SHEPHERDESS . . . . . Labitzky
Solo Violins, Messrs. J. Hoffmann and K. Ondricek.
Zither, Mr. Abloescher.
(First Time.)
The audience is respectfully requested to preserve silence during the performance of this number.
8. POLONAISE . . . . Chopin-Glazounow

9. SELECTION, "Cavalleria Rusticana" . . . . . Mascagni
10. CANZONETTA . . . . Langey
(First Time.)
11. FLIRTATION . . . . Steck
12. MARCH, "Wien bleibt Wien" . . . . Schrammel

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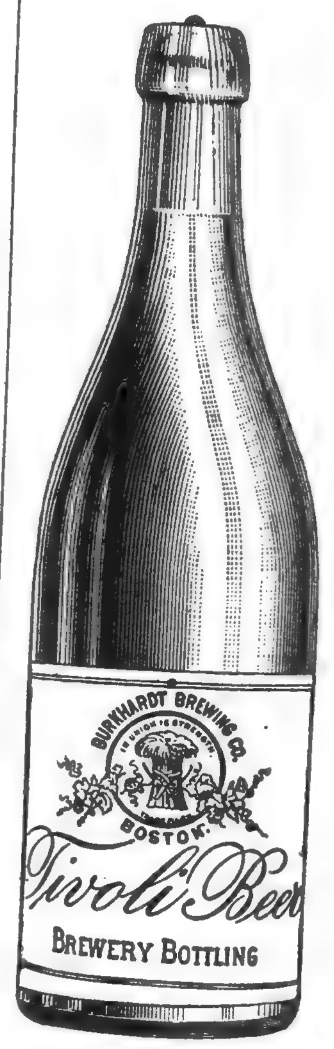

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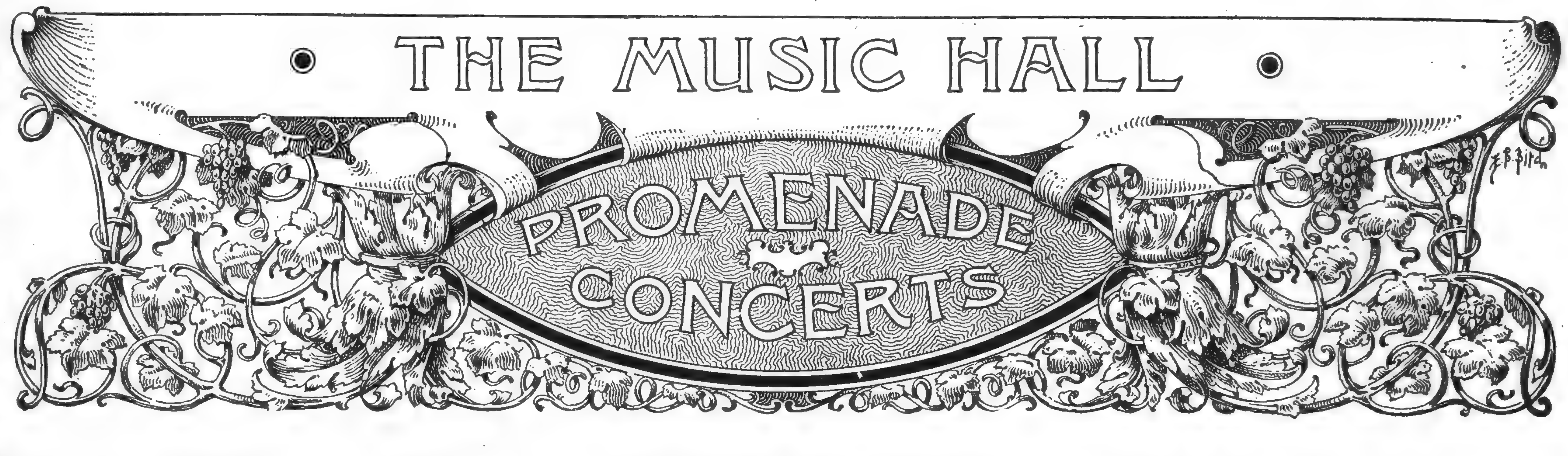
THE MUSIC HALL
PROMENADE CONCERTS
F. R. Bird

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, FRIDAY, MAY 28, 1897.

SUMMER SEASON. Vol. XII. No. 15.

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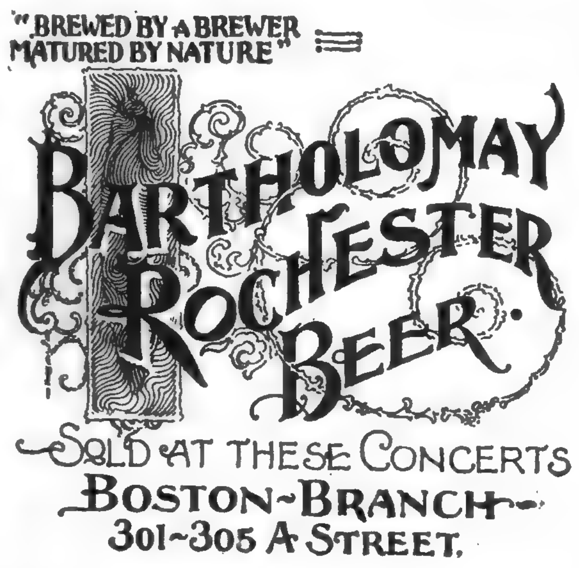
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THE MUSIC HALL . . .

Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

FRIDAY, MAY 28.

PROGRAMME.

1. MARCH, "Princess Ninetta" . . . . Strauss
2. OVERTURE, "Si j'étais Roi" . . . . Adam
3. WALTZ, "Denksprüche" . . . . Ed. Strauss
4. SELECTION, "Erminie" . . . . Jakobowsky

---

5. BALLET MUSIC, "Queen of Sheba" . . . . . Goldmark
6. INTERMEZZO, "Forget-Me-Not" . . . . . . Macbeth
7. DREAM OF THE SHEPHERDESS . . . . . Labitzky

Solo Violins, Messrs. J. Hoffmann and K. Ondricek.
Zither, Mr. Abloescher.
(First Time.)

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8. POLONAISE . . . . Chopin–Glazounow

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9. SELECTION, "Cavalleria Rusticana" . . . . . . Mascagni
10. CANZONETTA . . . . Langey
(First Time.)
11. FLIRTATION . . . . Steck
12. MARCH, "Wien bleibt Wien" . . . . Schrammel

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"White Heather" . . . . Landon Ronald.
"Celia" . . . . Arr. by A. L.
"Veneziana" . . . . Arr. by A. L.
"The Jolly Comber" . . . . Arr. by L. Broadwood.
"Oh, Yarmouth is a pretty yown" Arr. by L. Broadwood.
The Clown Songs . . . . . . C. Villiers Stanford.
"Who'll buy my Lavender" . . . Edward German.
Shepherd's Wife Song . . . . . . R. H. Walthew.

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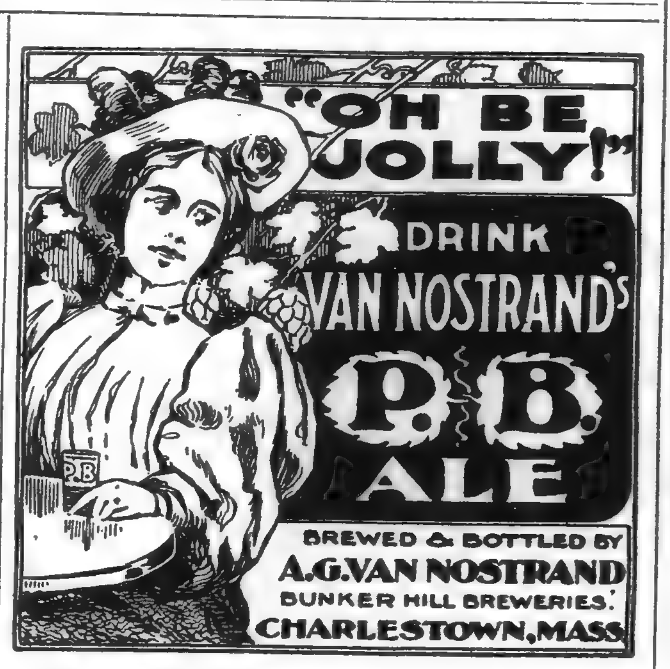
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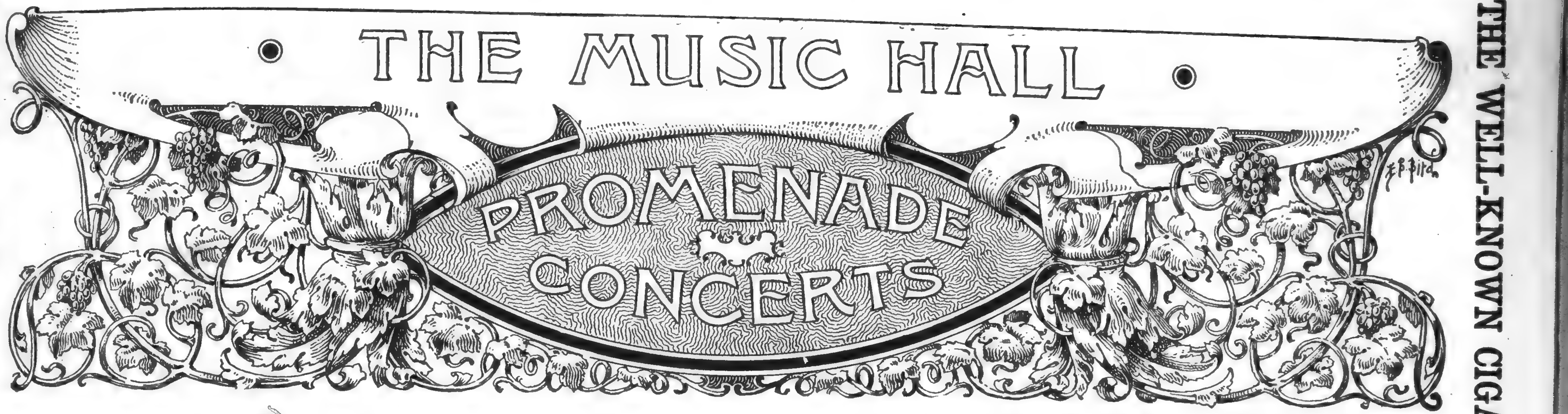

THE MUSIC HALL PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, SATURDAY, MAY 29, 1897.

SUMMER SEASON. Vol. XII. No. 16.

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THE MUSIC HALL

Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. **F. R. COMEE**, Assistant Manager.

Mr. MAX ZACH, Conductor.

SATURDAY, MAY 29.

1. TEUFELS MARCH . . . . Suppé
2. OVERTURE, "Stradella" . . . . Flotow
3. WALTZ, "Meerleuchten" . . . . Ziehrer
4. SELECTION, "Wizard of the Nile" . . . . . Herbert

5. NOCTURNE AND WEDDING MARCH from "Midsummer Night's Dream" . . . . Mendelssohn
6. BLISSFUL DREAM . . . . Meyer-Helmund
   The audience is respectfully requested to preserve silence during the performance of this number.
7. INTRODUCTION TO ACT III., "Lohengrin" . . Wagner
8. SELECTION, "Fatinitza" . . . . Suppé

9. WALTZ, "Estudiantina" . . . . Waldteufel
10. OVERTURE, "Merry Wives of Windsor" . . . . Nicolai
11. LOVE'S DREAM AFTER THE BALL . . . . . Czibulka
12. MARCH, "In Darkest Africa" . . . . Metz

SPECIAL ANNOUNCEMENT. Monday Evening, May 31, will be "MILITARY NIGHT," when the "New York Seventh Regiment March" will be played, also selections from "Simple Simon" and other productions of the Cadets. The programme will also include the "American Fantasy" by Bendix, the "Waltz Militaire" by Ganne, the "1812" and "Tabasco" Overtures, and other appropriate selections.

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La Victorieuse. March
La Scandinave. Mazurka } . . . . . Louis Ganné

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THE MUSIC HALL

PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, MONDAY, MAY 31, 1897.

SUMMER SEASON.
Vol. XII. No. 17.

THE MUSIC HALL Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

MONDAY, MAY 31.

MILITARY NIGHT.

PROGRAMME.

1.	NEW YORK SEVENTH REGIMENT MARCH	
2.	OVERTURE, "Light Cavalry"	Suppé
3.	WALTZ from "Jack and the Beanstalk"	Sloane
4.	SELECTION, "Robin Hood"	De Koven
5.	TWO MOVEMENTS FROM BALLET MUSIC, "Sylvia" The audience is respectfully requested to preserve silence during the performance of this number.	Delibes
6.	RETRAITE CROATE	Gabriel-Marie
7.	WALTZ from "Simple Simon"	Sloane-Tracey
8.	OVERTURE, "1812"	Tschaikowsky
9.	OVERTURE, "Tabasco"	Chadwick
10.	AMERICAN FANTASY	Bendix
11.	WALTZ MILITAIRE, "La Housarde"	Ganne
12.	MARCH, "Simple Simon"	Sloane

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Songs.— "My Heart Sings," 2 keys.
"Once More," 2 keys.
"Alone," 3 keys.
"Couplets Bachiques," 3 keys.
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THE MUSIC HALL
PROMENADE CONCERTS
E. B. Bird

PUBLISHED BY C. A. ELLIS, MUSIC HALL.
BOSTON, TUESDAY, JUNE 1, 1897.
SUMMER SEASON. Vol. XII. No. 18.

THE MUSIC HALL Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. **F. R. COMEE**, Assistant Manager.
Mr. MAX ZACH, Conductor.

TUESDAY, JUNE 1.

PROGRAMME.

1. MARCH, "Obersteiger" . . . . Zeller
2. OVERTURE, "Mignon" . . . . A. Thomas
3. WALTZ, "O Mimosa," from "The Geisha" . . . Sidney Jones (First Time.)
4. AN EVENING WITH BILSE . . . . Scherz

5. BALLET, "Coppelia" . . . . Delibes
   a. Dance of Automatons and Waltz.
   b. Czardas.
6. *a.* ENTR'ACTE, "Rosamunde" . . . . Schubert
   b. ENTR'ACTE, "Mignon" . . . . A. Thomas
   The audience is respectfully requested to preserve silence during the performance of this number.
7. OVERTURE, "Pique Dame" . . . . Suppé
8. FESTIVAL MARCH . . . . Hadley (First Time.)

9. SELECTION, "Carmen" . . . . Bizet
10. WALTZ, "Blue Danube" . . . . Strauss
11. INVITATION A LA GAVOTTE . . . . . . Waldteufel (First Time.)
12. MARCH, "Hoch Habsburg" . . . . Kral

ANOTHER LIST OF SUCCESSES.
"The Light of the World," 4 keys. Stephen Adams.
"A May Morning," 3 keys. L. Denza.
"I Dream of Thee," 3 keys. H. Trotere.
"A Night in June." A. Ward.
"Evening Shadows." A. Somervell.
"Only a Withered Rose." J. R. Thomas.
"The Angelus," 2 keys. I. Luckstone.
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PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
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BOSTON, WEDNESDAY, JUNE 2, 1897.

SUMMER SEASON.
Vol. XII. No. 19.

THE . . . .
MUSIC . .
HALL . . .

Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

WEDNESDAY, JUNE 2.

PROGRAMME.

1.	MARCH, "Under the Double Eagle"	Wagner
2.	OVERTURE, "Fra Diavolo"	Auber
3.	WALTZ, "Jolly Fellows"	Vollstedt
4.	POTPOURRI from "La Fille de Madame Angot"	Lecocq
5.	PRELUDE, ACT I., "Lohengrin"	Wagner
6.	LA COLOMBE The audience is respectfully requested to preserve silence during the performance of this number.	Gounod
7.	MENUET, "Pearl of Orr's Island"	Thomas Ryan
8.	TWO SPANISH DANCES	Moszkowski
9.	WALTZ, "Graziella" Conducted by the Composer.	Knecht
10.	LA CINQUANTAINE	Gabriel-Marie
11.	MAZOURKA, "Woman's Heart"	Strauss
12.	RADETZKY MARCH	Joh. Strauss, Sr.

Song Recital programmes this season have included the following successes: —

"La Superbetta," old Italian	Arr. by A. L.
"White Heather"	Landon Ronald.
"Celia"	Arr. by A. L.
"Veneziana"	Arr. by A. L.
"The Jolly Comber"	Arr. by L. Broadwood.
"Oh, Yarmouth is a pretty yown"	Arr. by L. Broadwood.
The Clown Songs	C. Villiers Stanford.
"Who'll buy my Lavender"	Edward German.
Shepherd's Wife Song	R. H. Walthew.

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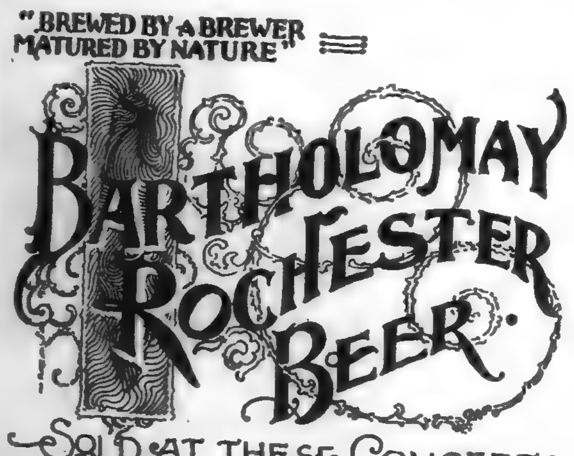

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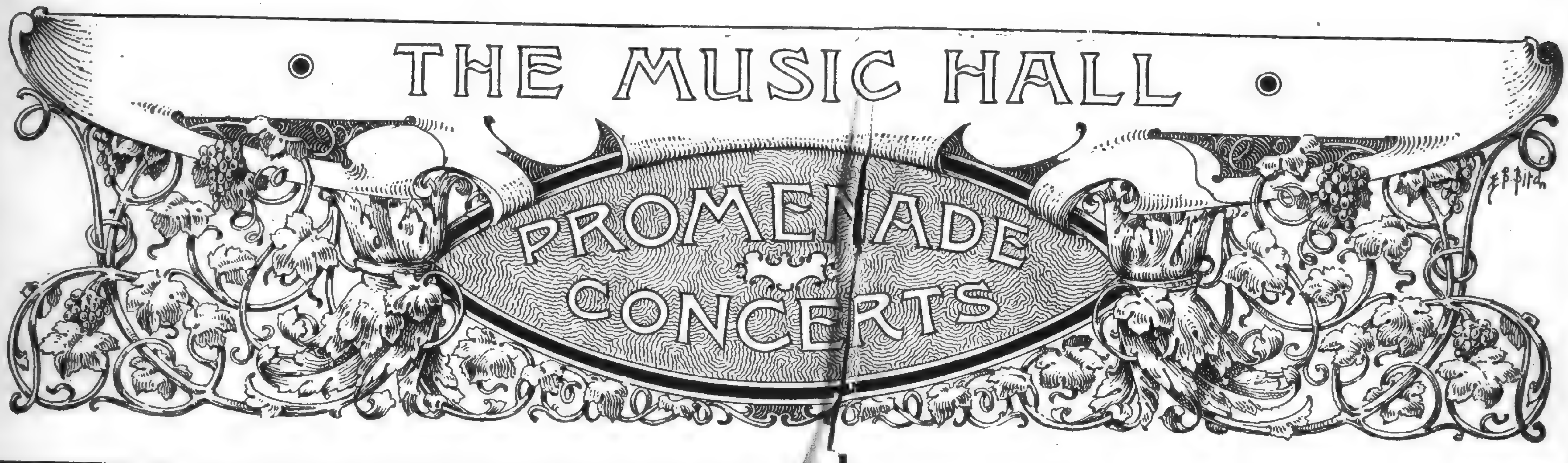

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, FRIDAY, JUNE 4, 1897.

SUMMER SEASON.
Vol. XII. No. 21.

THE.... MUSIC.. HALL... Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

FRIDAY, JUNE 4.

PROGRAMME.

1.	MARCH, “Vienna Dude”	Wagner
2.	OVERTURE, “Zampa”	Hérold
3.	WALTZ from “The Mandarin”	De Koven
4.	SELECTION, “The Brigands”	Offenbach
5.	CORONATION MARCH from “Le Prophete”	Meyerbeer
6.	*a.* SEVILLANA	Massenet
	b. SERENATA	Moszkowski
	The audience is respectfully requested to preserve silence during the performance of this number.	
7.	TWO HUNGARIAN DANCES	Brahms
8.	FINALE, ACT I., “Lohengrin”	Wagner
9.	OVERTURE, “Phedre”	Massenet
10.	WALTZ, “Wine, Woman, and Song”	Strauss
11.	POLKA from “The Tyrolean”	Zeller
12.	WASHINGTON POST MARCH	Sousa

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“Alone,” 3 keys.
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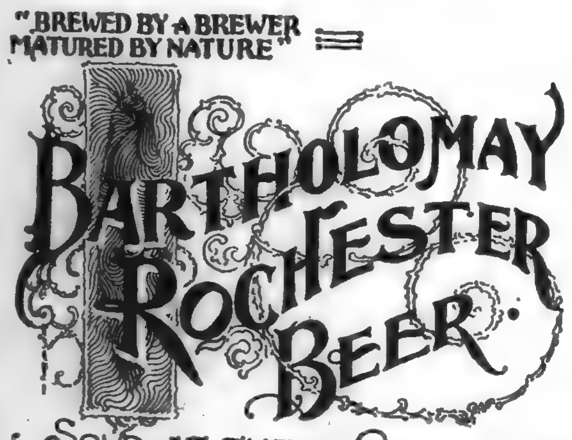

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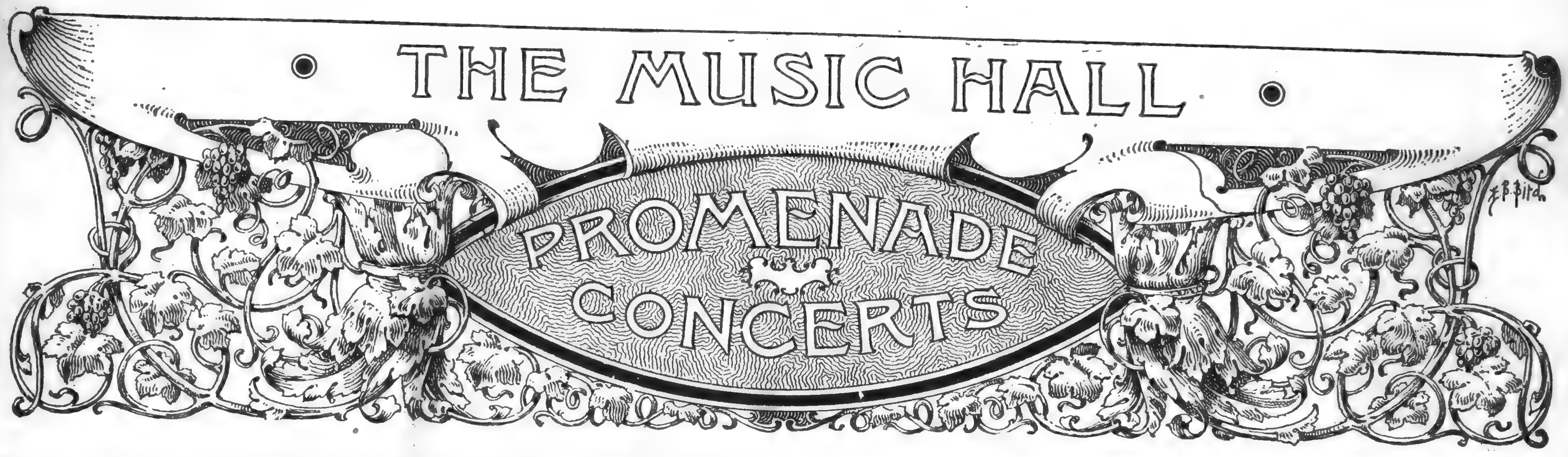

THE MUSIC HALL PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, SATURDAY, JUNE 5, 1897.

SUMMER SEASON.
Vol. XII. No. 22.

THE . . . . MUSIC . . . HALL . . . Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. MAX ZACH, Conductor.

SATURDAY, JUNE 5.

Farewell appearance of Conductor MAX ZACH.

PROGRAMME.

1. MARCH, "Austria" . . . . Zach
2. OVERTURE, "William Tell" . . . . Rossini
3. WALTZ, "Arabian Nights" . . . . Strauss
4. HARP SOLO. *a.* "Chant d'Exiles" . . . . . . Godefroid
   b. Mazourka . . . . . Edmund Schuecker

Soloist, Mr. HEINRICH SCHUECKER.

The audience is respectfully requested to preserve silence during the performance of this number.

5. SELECTION from "The Geisha" . . . . . Sydney Jones
6. VIOLIN SOLO, Faust Fantasie . . . . . Wieniawski

Soloist, Mr. JACQUES HOFFMANN.

The audience is respectfully requested to preserve silence during the performance of this number.

7. POLISH DANCE . . . . Scharwenka
8. OVERTURE, "Rienzi" . . . . Wagner

9. WALTZ, "Grubenlichter" . . . . Zeller
10. AMERICAN FANTASY . . . . Bendix
By Request.
11. POLKA, "Bella-Bocca" . . . . Waldteufel
12. MARCH, "Up the Street" . . . . Morse

ANOTHER LIST OF SUCCESSES.

"The Light of the World," 4 keys. Stephen Adams.
"A May Morning," 3 keys. L. Denza.
"I Dream of Thee," 3 keys. H. Trotere.
"A Night in June." A. Ward.
"Evening Shadows." A. Somervell.
"Only a Withered Rose." J. R. Thomas.
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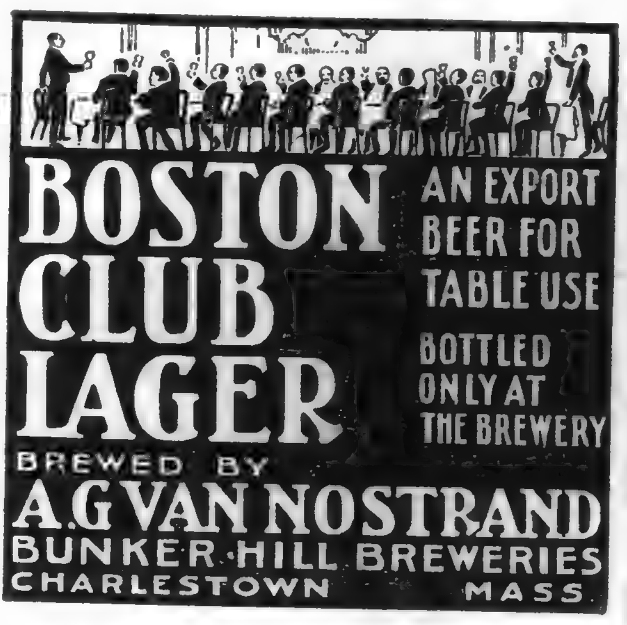

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THE MUSIC HALL
PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, MONDAY, JUNE 7, 1897.

SUMMER SEASON.
Vol. XII. No. 23.

THE MUSIC HALL Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. MAX ZACH, Conductor.

MONDAY, JUNE 7.

First appearance of Conductor LEO SCHULZ.

PROGRAMME.

1. CORONATION MARCH . . . . Meyerbeer
2. OVERTURE, "Fra Diavolo" . . . . Auber
3. SELECTION, "Prince Ananias" . . . . Herbert
   (First Time.)
4. WALTZ, "Wiener Blut" . . . . Strauss

---

5. OVERTURE, "Benvenuto Cellini" . . . . Berlioz
6. EVENING REST . . . . Loeschhorn
   For String Orchestra and Harp.
   (First Time.)
7. KUJAWIAK . . . . Wieniawski
   Arranged by L. SCHULZ.
   (First Time.)
8. FINALE, ACT I., "Lohengrin" . . . . Wagner

---

9. OVERTURE, "Light Cavalry" . . . . Suppé
10. SELECTION, "La Grande Duchesse" . . . . . . Offenbach
11. POLKA, "Arabella" . . . . Knecht
    (First Time.)
12. MARCH, "Tabasco" . . . . Chadwick

Song Recital programmes this season have included the following successes:—

"La Superbetta," old Italian . . . . Arr. by A. L.
"White Heather" . . . . Landon Ronald.
"Celia" . . . . Arr. by A. L.
"Veneziana" . . . . Arr. by A. L.
"The Jolly Comber" . . . . Arr. by L. Broadwood.
"Oh, Yarmouth is a pretty yown" Arr. by L. Broadwood.
The Clown Songs . . . . . . C. Villiers Stanford.
"Who'll buy my Lavender" . . . Edward German.
Shepherd's Wife Song . . . . . R. H. Walthew.

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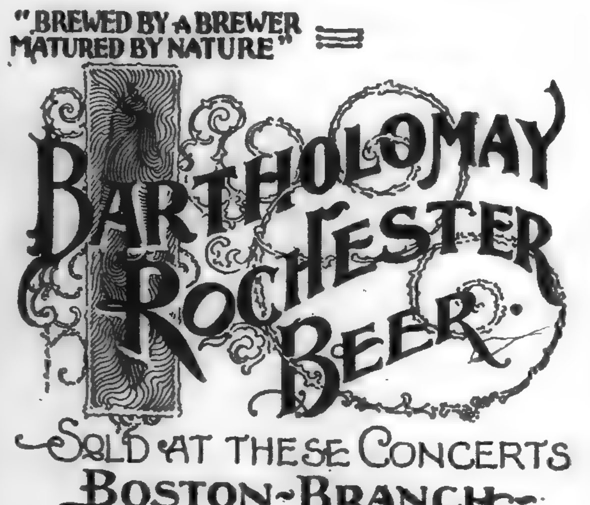
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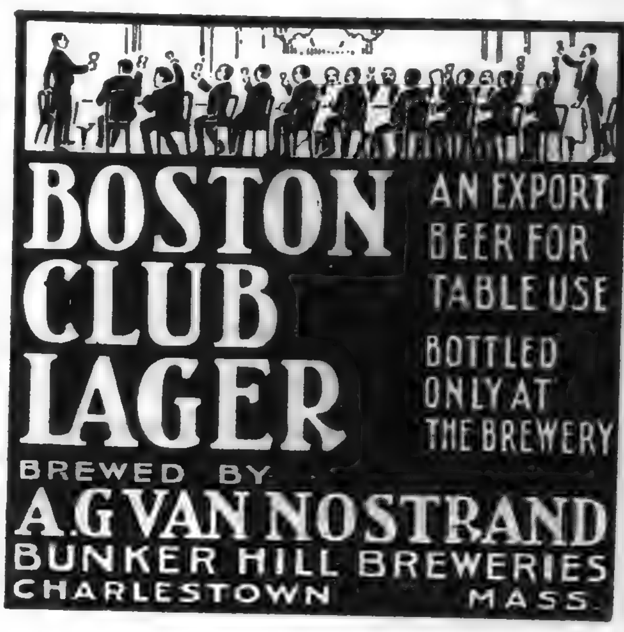
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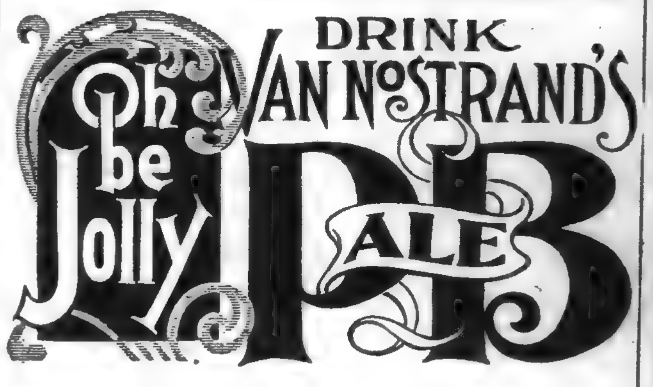
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THE MUSIC HALL PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, TUESDAY, JUNE 8, 1897.

SUMMER SEASON.
Vol. XII. No. 24.

THE MUSIC HALL Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. **F. R. COMEE, Assistant Manager.**

Mr. LEO SCHULZ, Conductor.

TUESDAY, JUNE 8.

PROGRAMME.

1.	WEDDING MARCH	Mendelssohn
2.	OVERTURE, "Merry Wives of Windsor"	Nicolai
3.	GAVOTTE CIRKUS	Fliege
4.	SELECTION, "Carmen"	Bizet
5.	OVERTURE, "Ivane soussanine" (First Time.)	Glinka
6.	PRELUDE, JANIE (First Time.)	Dalcrose
7.	RIDE OF THE HUSSARS (First Time.)	Spindler
8.	SLAVONIC RHAPSODY, No. 2	Dvorak
9.	OVERTURE, "Martha"	Flotow
10.	WALTZ, "Vienna Beauties" (First Time.)	Ziehrer
11.	SELECTION, "Mikado"	Sullivan
12.	MARCH, "Washington Post"	Sousa

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Thursday, June 10, First Soloists' Night.

"THE CIRCUS GIRL." London and New York success.

"The Girl from Paris." " " " " "

Scores and separate songs and selections as played at these concerts.

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La Victorieuse. March } . . . . . Louis Ganné
La Scandinave. Mazurka

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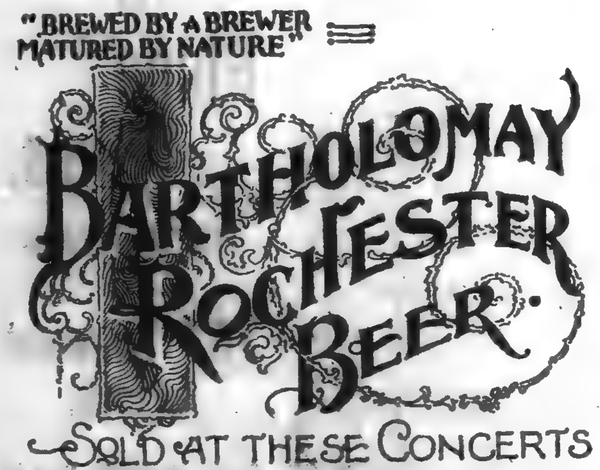
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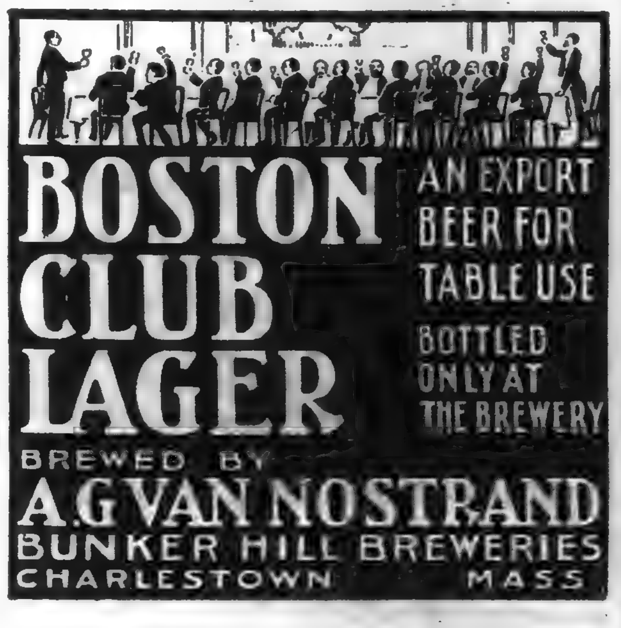
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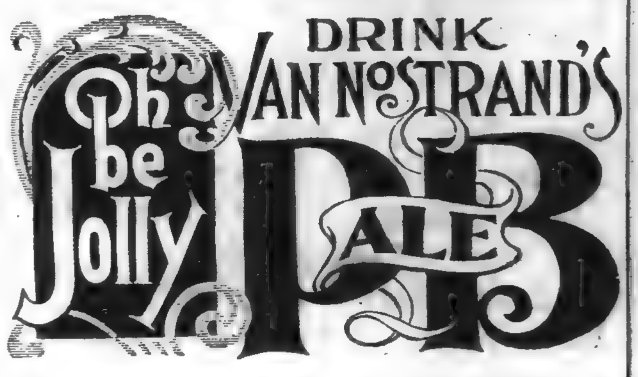
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BOSTON, WEDNESDAY, JUNE 9, 1897.

SUMMER SEASON.
Vol. XII. No. 25.

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THE MUSIC HALL Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. LEO SCHULZ, Conductor.

WEDNESDAY, JUNE 9.

SPECIAL PROGRAMME.

COMPLIMENTARY TO THE HOTEL MEN'S MUTUAL BENEFIT ASSOCIATION.

1. **H**OCH HABSBURG MARCH . . . . Kral
2. **O**BERON OVERTURE . . . . Weber
3. **T**HOUSAND AND ONE NIGHTS WALTZ . . . Strauss
4. **E**RMINIE SELECTION . . . . Jacobowski
5. **L**OHENGRIN FINALE, ACT I. . . . . . . Wagner
6. **M**ARIONETTES' FUNERAL MARCH . . . . Gounod
7. **E**SPANA . . . . Waldteufel
8. **N**ABUCODONOSOR OVERTURE . . . . . . Verdi
9. **S**YLVIA BALLET MUSIC . . . . Delibes
   a. Les Chasseuresses.
   b. Pizzicato Polka.
10. **M**IKADO SELECTION . . . . Sullivan
11. **B**ELLA-BOCCA POLKA . . . . Waldteufel
12. **A**MERICAN MARCH . . . . Strube

SPECIAL.—Thursday, June 10, First Soloists' Night.

Mlle. C. CHAMINADE'S Latest Compositions.

Songs.— "My Heart Sings," 2 keys.
"Once More," 2 keys.
"Alone," 3 keys.
"Couplets Bachiques," 3 keys.
"Nuit d'Été," 2 keys.

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BOSTON, THURSDAY, JUNE 10, 1897.

SUMMER SEASON.
Vol. XII. No. 26.

THE MUSIC HALL Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. LEO SCHULZ, Conductor.

THURSDAY, JUNE 10.

SOLOISTS' NIGHT.

PROGRAMME.

1. MARCH, "Queen of Sheba" . . . . . . Gounod
2. OVERTURE, "Felsenmühle" (First Time.) . . . . . . Reissiger
3. SERENADE FOR FLUTE AND FRENCH HORN . . Titl
   MESSRS. JACQUET and HACKEBARTH. (First Time.)
4. SELECTION, "Fledermaus" . . . . . . Strauss

---

5. INTRODUCTION TO ACT III., "Lohengrin" . . Wagner
6. *a.* ROMANCE } Solos for Violin } . . . . Wieniawski
   b. SPANISH DANCE } . . . . Sarasate
   Soloist, CONCERTMASTER ONDRICEK.
7. AIR, "Louis XIII." . . . . . . Ghys
8. SELECTION, "Faust" . . . . . . Gounod

---

9. WALTZ, "Meerleuchten" . . . . . . Ziehrer
10. NOCTURNE FOR 'CELLO AND HARP . . . Chopin
    MESSRS. SCHULZ and SCHUECKER.
11. KUJAWIAK . . . . Wieniawski
    Arranged by L. SCHULZ.
12. MARCH, "Boccaccio" . . . . Suppé

ANOTHER LIST OF SUCCESSES.

"The Light of the World," 4 keys. Stephen Adams.
"A May Morning," 3 keys. L. Denza.
"I Dream of Thee," 3 keys. H. Trotere.
"A Night in June." A. Ward.
"Evening Shadows." A. Somervell.
"Only a Withered Rose." J. R. Thomas.
"The Angelus," 2 keys. I. Luckstone.
Etc., etc., etc.

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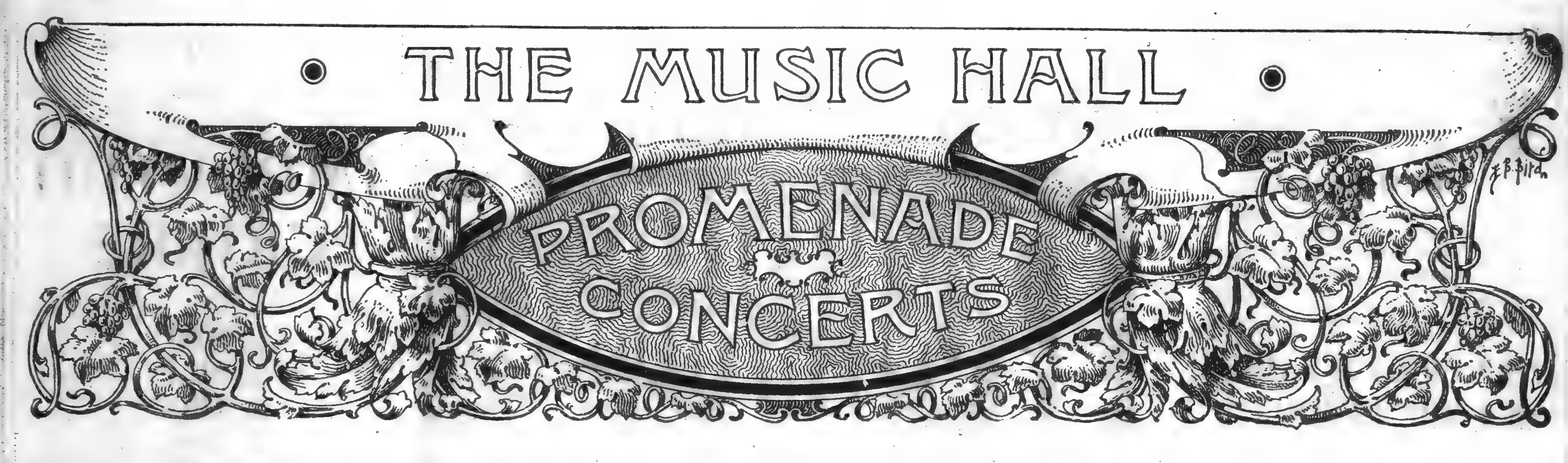
THE MUSIC HALL
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PUBLISHED BY
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BOSTON, FRIDAY, JUNE 11, 1897.

SUMMER SEASON.
Vol. XII. No. 27.

THE MUSIC HALL Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. LEO SCHULZ, Conductor.

FRIDAY, JUNE 11.

PROGRAMME.

1.	CORONATION MARCH	Svendsen
2.	OVERTURE, "L'Italienne en Algiers" (First Time.)	Rossini
3.	MAZOURKA, "Halka"	Moniuszko
4.	SELECTION, "The Huguenots"	Meyerbeer
5.	OVERTURE, "The Flying Dutchman"	Wagner
6.	SERENADE, "Under the Balcony." (For String Orchestra.) Solo 'Cello, MR. NAGEL. (First Time.)	Wuerst
7.	WALTZ, "Hydropaten"	Gungl
8.	BALLET MUSIC from "Feramors" *a.* Dance of the Bayadères. *b.* Candle Dance.	Rubinstein
9.	OVERTURE, "Patrie" (First time at these concerts.)	Bizet
10.	EVENING REST. (For String Orchestra.) (First Time.)	Thallon
11.	SELECTION, "La Perichole"	Offenbach
12.	MARCH, "On Dress Parade" (First Time.)	Knecht

Song Recital programmes this season have included the following successes: —

"La Superbetta," old Italian	Arr. by A. L.
"White Heather"	Landon Ronald.
"Celia"	Arr. by A. L.
"Veneziana"	Arr. by A. L.
"The Jolly Comber"	Arr. by L. Broadwood.
"Oh, Yarmouth is a pretty yown"	Arr. by L. Broadwood.
The Clown Songs	C. Villiers Stanford.
"Who'll buy my Lavender"	Edward German.
Shepherd's Wife Song	R. H. Walthew.

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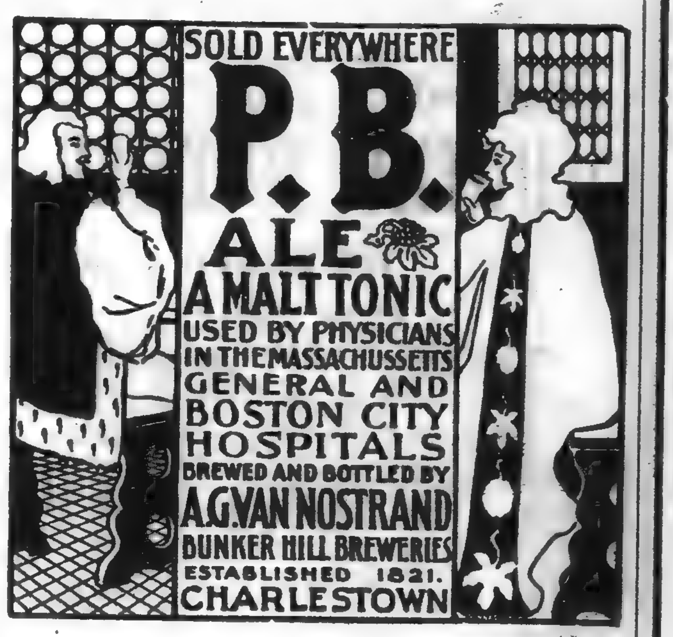
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PROMENADE CONCERTS

PUBLISHED BY
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MUSIC HALL.

BOSTON SATURDAY, JUNE 12, 1897.

SUMMER SEASON.
Vol. XII. No. 28.

THE . . . . MUSIC . . HALL . . . Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. **F. R. COMEE, Assistant Manager.**

Mr. LEO SCHULZ, Conductor.

SATURDAY, JUNE 12.

PROGRAMME.

1.	MARCH, “Liberty Bell”	Sousa
2.	OVERTURE, “Struensee” (First Time.)	Meyerbeer
3.	WALTZ, “Les Patineurs”	Waldteufel
4.	SELECTION, “Robin Hood”	De Koven
5.	OVERTURE, “Tannhäuser”	Wagner
6.	MELODY, “Old Folks at Home” (For String Orchestra.) (First Time.)	Bush
7.	WALTZ, “Kaiser”	Strauss
8.	COLUMBIAN MARCH	Schulz
9.	NARCISSUS	Nevin
10.	SELECTION, “Tabasco”	Chadwick
11.	WALTZ, “Grubenlichter”	Zeller
12.	RADETZKY MARCH	Strauss

SPECIAL ANNOUNCEMENTS.

Wednesday, June 16. WAGNER NIGHT.
Thursday, June 17. PATRIOTIC NIGHT.

“THE CIRCUS GIRL.” London and New York success.
“The Girl from Paris.” “ “ “ “ “

Scores and separate songs and selections as played at these concerts.

Menuet Fleuri
La Victorieuse. March
La Scandinave. Mazurka } . . . . Louis Ganné

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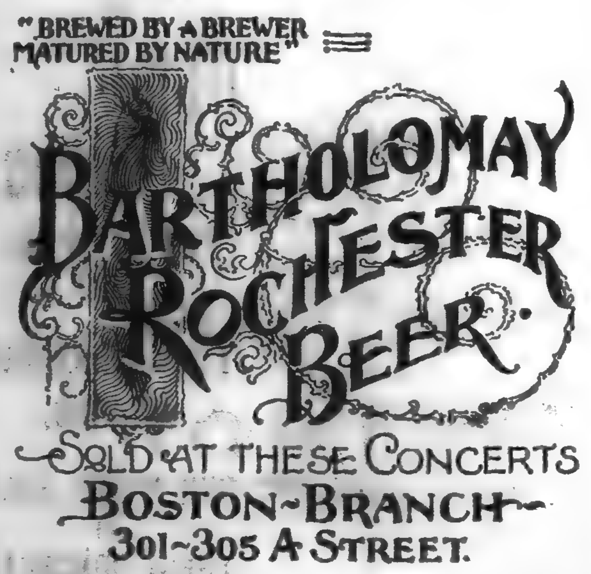
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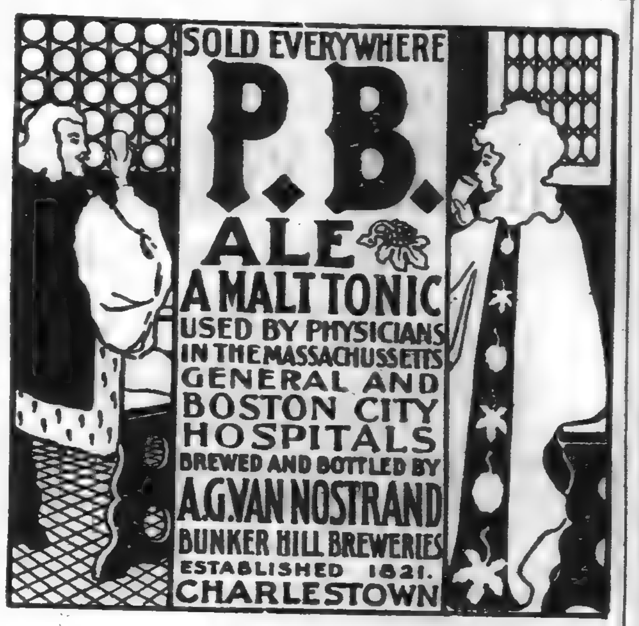
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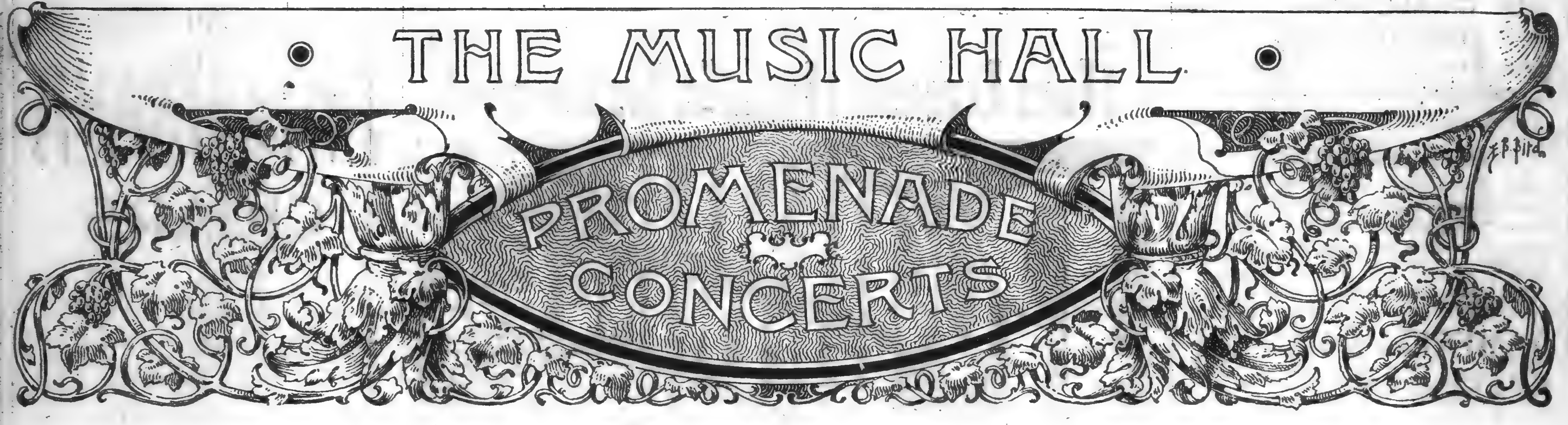
THE MUSIC HALL
PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, MONDAY, JUNE 14, 1897.

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Vol. XII. No. 29.

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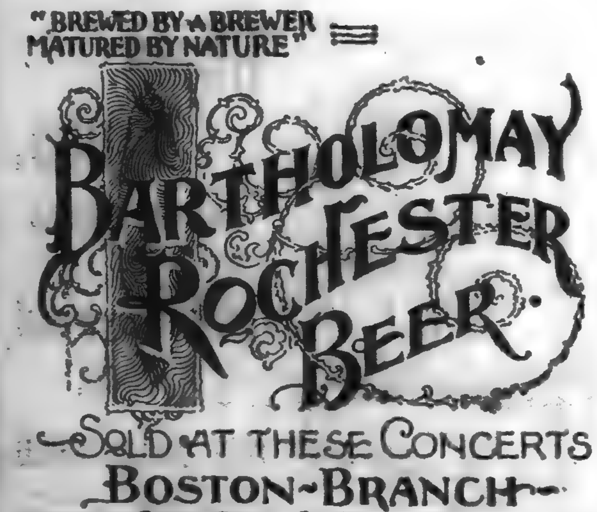
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TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. LEO SCHULZ, Conductor.

MONDAY, JUNE 14.

NOVELTY NIGHT.

PROGRAMME.

1.*	MARCH	Joachim
2.*	OVERTURE, "Chant des Belges"	Litolff
3.*	WALTZ, "Rose Leaves"	Waldteufel
4.	SELECTION, "The Geisha"	Sydney Jones
5.*	OVERTURE, "Astorga"	Abert
6.*	BALLET MUSIC, "Laurin" *a.* Night. *b.* Bacchanale.	Moszkowski
7.*	WALTZ, "Donauweibschen"	Strauss
8.*	KUKUSKA. Russian Dances	Lehar
9.*	SELECTION, "Robert le Diable"	Meyerbeer
10.*	CHARME D'AMOUR	Ronsard
11.	RIDE OF THE HUSSARS	Spindler
12.*	MARCH, "Cotton King"	Sousa

* First Time

SPECIAL ANNOUNCEMENTS.

Wednesday, June 16. WAGNER NIGHT.
Thursday, June 17. PATRIOTIC NIGHT.

Mlle. C. CHAMINADE'S Latest Compositions.

Songs.— "My Heart Sings," 2 keys.
"Once More," 2 keys.
"Alone," 3 keys.
"Couplets Bachiques," 3 keys.
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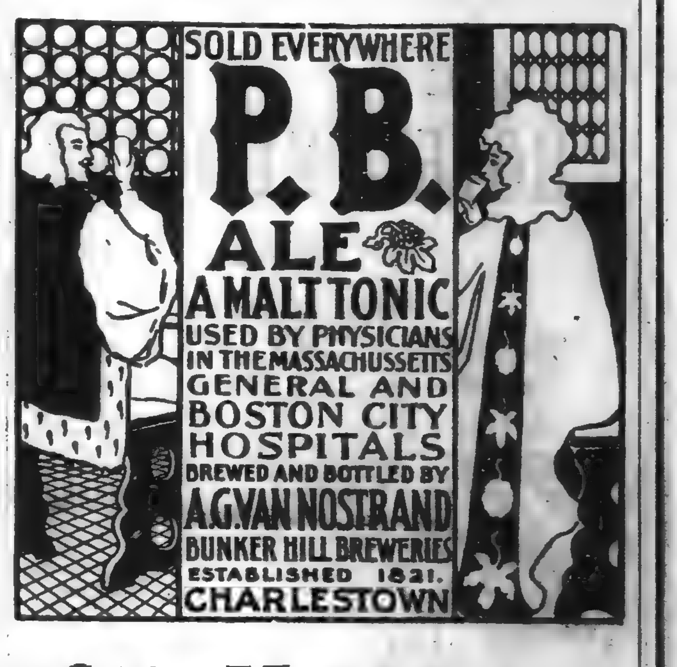
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PROMENADE CONCERTS

PUBLISHED BY
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BOSTON, TUESDAY, JUNE 15, 1897.

SUMMER SEASON.
Vol. XII. No. 30.

THE . . . . MUSIC . . HALL . . . Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. LEO SCHULZ, Conductor.

TUESDAY, JUNE 15.

PROGRAMME.

1.	PERSIAN MARCH	Strauss
2.	OVERTURE, "Poet and Peasant"	Suppé
3.	WALTZ, "The Kiss"	Strauss
4.	SELECTION, "Robin Hood"	De Koven
5.	OVERTURE, "Flying Dutchman"	Wagner
6.	CHANSON TRISTE. (For String Orchestra.) (First Time.)	Tschaikowsky
7.	SELECTION, "Traviata"	Verdi
8.	WALTZ, "A Toi"	Waldteufel
9.	DANSE MACABRE	Saint-Saëns
10.	SELECTION, "Prince Ananias"	Herbert
11.	SPANISH SERENADE	Métra
12.	TEUFELS MARCH	Suppé

SPECIAL ANNOUNCEMENTS.

Wednesday, June 16. WAGNER NIGHT.
Thursday, June 17. PATRIOTIC NIGHT.
Tuesday, June 22. HARVARD NIGHT.

ANOTHER LIST OF SUCCESSES.

"The Light of the World," 4 keys. Stephen Adams.
"A May Morning," 3 keys. L. Denza.
"I Dream of Thee," 3 keys. H. Trotere.
"A Night in June." A. Ward.
"Evening Shadows." A. Somervell.
"Only a Withered Rose." J. R. Thomas.
"The Angelus," 2 keys. J. Luckstone.
Etc., etc., etc.

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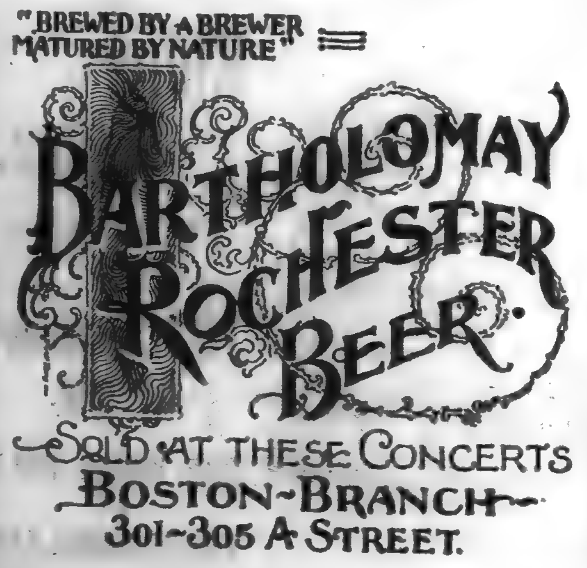
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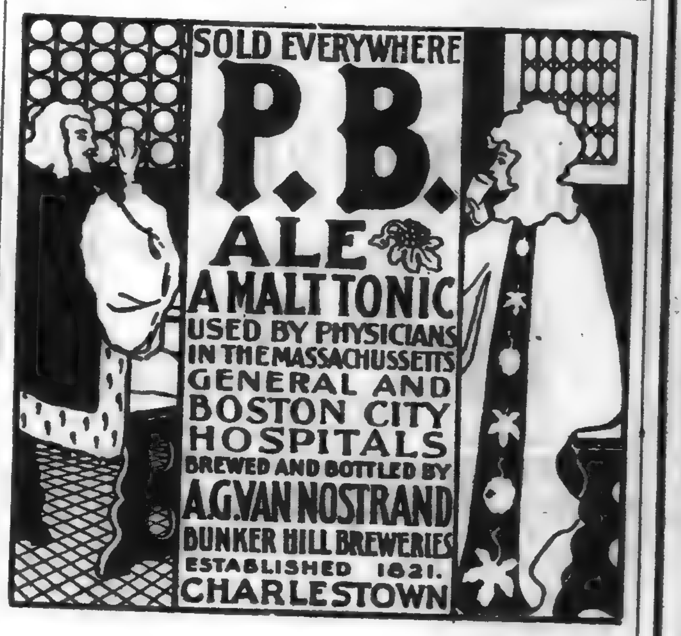
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THE MUSIC HALL

PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, WEDNESDAY, JUNE 16, 1897.

SUMMER SEASON. Vol. XII. No. 31.

THE.... MUSIC.. HALL... Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. LEO SCHULZ, Conductor.

WEDNESDAY, JUNE 16.

WAGNER NIGHT.

PROGRAMME.

1.	MARCH, "Tannhauser"	Wagner
2.	OVERTURE, "Rienzi"	Wagner
3.	WALTZ, "Artist's Life"	Strauss
4.	SPINNING SONG AND SAILORS' CHORUS from "The Flying Dutchman"	Wagner
5.	HULDIGUNG'S MARCH	Wagner
6.	PRELUDE to "Lohengrin"	Wagner
7.	BAL COSTUMÉ	Rubinstein
8.	FINALE, ACT I., "Lohengrin"	Wagner
9.	PRELUDE to "The Mastersingers of Nuremberg"	Wagner
10.	WALTZ, "Amour Printemps"	Waldteufel
11.	RIDE OF THE VALKYRIES	Wagner
12.	MARCH, "Nibelungen"	Kurth

SPECIAL ANNOUNCEMENTS.

Thursday, June 17. PATRIOTIC NIGHT.
Monday, June 21. AMERICAN COMPOSERS' NIGHT.
Tuesday, June 22. HARVARD NIGHT.

Song Recital programmes this season have included the following successes:—

"La Superbetta," old Italian	Arr. by A. L.
"White Heather"	Landon Ronald.
"Celia"	Arr. by A. L.
"Veneziana"	Arr. by A. L.
"The Jolly Comber"	Arr. by L. Broadwood.
"Oh, Yarmouth is a pretty yown"	Arr. by L. Broadwood.
The Clown Songs	C. Villiers Stanford.
"Who'll buy my Lavender"	Edward German.
Shepherd's Wife Song	R. H. Walthew.

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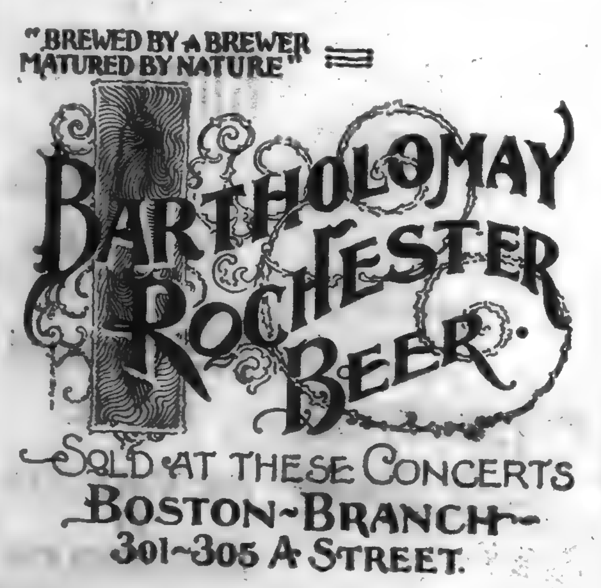

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PROMENADE CONCERTS

PUBLISHED BY
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BOSTON, THURSDAY, JUNE 17, 1897.

SUMMER SEASON.
Vol. XII. No. 32.

THE . . . . MUSIC . . HALL . . . Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. LEO SCHULZ, Conductor.

THURSDAY, JUNE 17.

PATRIOTIC NIGHT.

PROGRAMME.

1. MARCH, "Cadets" . . . . Metra
2. OVERTURE, "Jubel" . . . . Weber
3 WALTZ, "Estudiantina" . . . . Waldteufel
4. SELECTION, "Girofle-Girofla" . . . . Lecocq

5. OVERTURE, "1812" . . . . Tschaikowsky
6. MELODY, "Old Folks at Home" . . . . Bush
For String Orchestra.
7. SELECTION, "The Brigands" . . . . Offenbach
8. POLONAISE . . . . Liszt

9. OVERTURE, "Orpheus" . . . . Offenbach
10. AMERICAN FANTASY . . . . Bendix
11. MAZOURKA, "Czarina" . . . . Ganné
12. MARCH, "America" . . . . Eilenberg
(First Time.)

SPECIAL ANNOUNCEMENTS.

Monday, June 21. AMERICAN COMPOSERS' NIGHT.
Tuesday, June 22. HARVARD NIGHT.

"THE CIRCUS GIRL." London and New York success.

"The Girl from Paris." " " " " "

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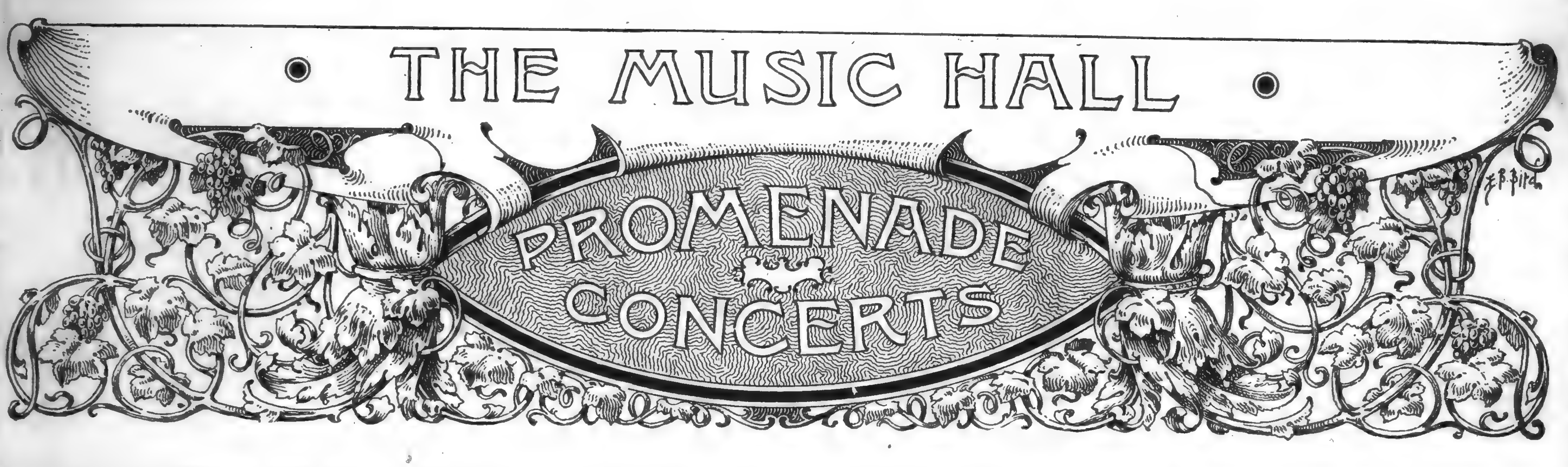
THE MUSIC HALL
PROMENADE CONCERTS
E.B. Bird

PUBLISHED BY C. A. ELLIS, MUSIC HALL.
BOSTON, FRIDAY, JUNE 18, 1897.
SUMMER SEASON. Vol. XII. No. 33.

THE . . . . MUSIC . . HALL . . . Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. LEO SCHULZ, Conductor.

FRIDAY, JUNE 18.

SOLOISTS' NIGHT.

PROGRAMME.

1.	MARCH, "Walking Delegate"	Hosmer
2.	OVERTURE, "Banditenstreiche"	Suppé
3.	*a.* ROSLEIN IM WALDE	Fischer
	b. WALDANDACHT	Abt
	BOSTON SYMPHONY HORN QUARTET. Messrs. HACKEBARTH, HAIN, LORBEER, and SCHUMANN.	
4.	WALTZ, "Pesther"	Lanner
5.	OVERTURE, "Sakuntala"	Goldmark
6.	ARIA FOR BARITONE from "Faust"	Gounod
	MR. FIUMARA.	
7.	SELECTION, "Cavalleria Rusticana"	Mascagni
8.	WALTZ, "Schlaraffenleben" (First Time.) Conducted by the Composer.	Knecht
9.	OVERTURE, "Zanetta" (First Time.)	Auber
10.	SOLI FOR VIOLONCELLO. *a.* Andante	Goltermann
	b. Spanish Dance	Popper
	MR. LEO SCHULZ. Accompanist, Mr. NAGEL.	
11.	WALTZ, "Roses from the South"	Strauss
12.	MARCH, "Pour la Patrie"	Millöcker

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Tuesday, June 22. HARVARD NIGHT.

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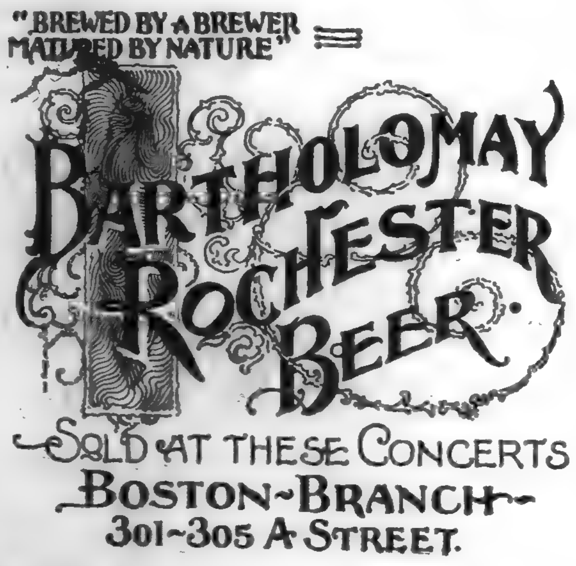
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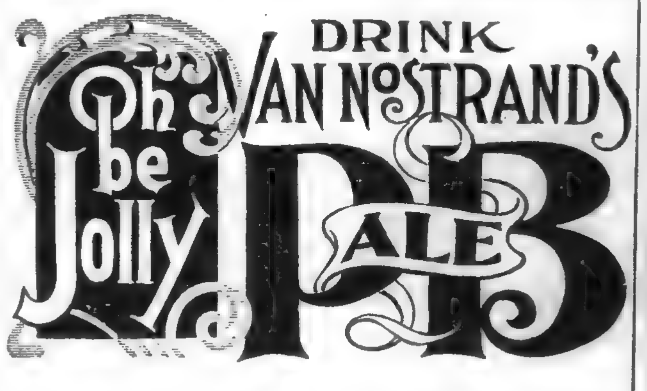
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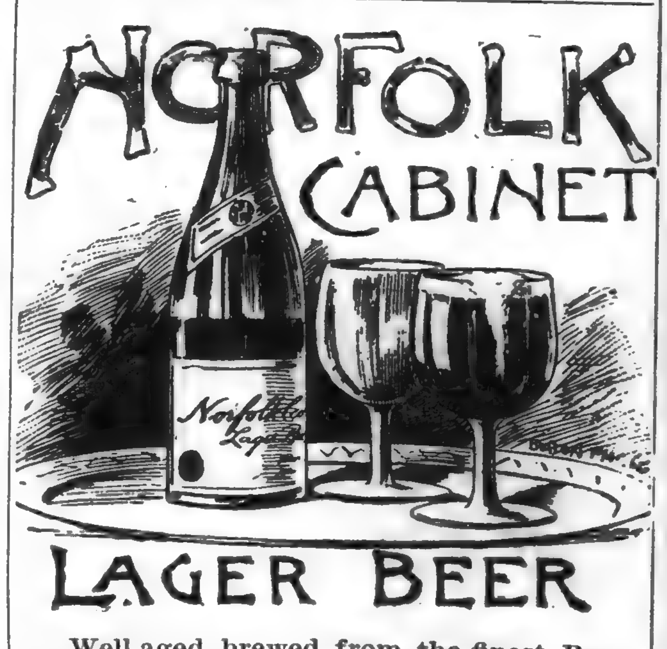
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BOSTON, SATURDAY, JUNE 19, 1897.

SUMMER SEASON.
Vol. XII. No. 34.

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TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. LEO SCHULZ, Conductor.

SATURDAY, JUNE 19.

SPECIAL REQUEST PROGRAMME.

1.	MARCH, "King Cotton"	Sousa
2.	OVERTURE, "William Tell"	Rossini
3.	WALTZ, "Hydropaten"	Gungl
4.	SELECTION, "Faust"	Gounod
5.	OVERTURE, "Rienzi"	Wagner
6.	LARGO Solo Violin, CONCERTMEISTER ONDRICEK.	Haendel
7.	DANSE MACABRE	Saint-Saëns
8.	SELECTION, "Jack and the Beanstalk"	Sloane
9.	POTPOURRI, "The Brigands"	Offenbach
10.	LOVE'S DREAM AFTER THE BALL	Czibulka
11.	WALTZ, "Grubenlichter"	Zeller
12.	MARCH, "Tabasco"	Chadwick

SPECIAL ANNOUNCEMENTS.

Monday, June 21. AMERICAN COMPOSERS' NIGHT.
Tuesday, June 22. HARVARD NIGHT.
Wednesday, June 23. OFFENBACH NIGHT.
Friday, June 25. SOLOISTS' NIGHT.

ANOTHER LIST OF SUCCESSES.
"The Light of the World," 4 keys. Stephen Adams.
"A May Morning," 3 keys. L. Denza.
"I Dream of Thee," 3 keys. H. Trotere.
"A Night in June." A. Ward.
"Evening Shadows." A. Somervell.
"Only a Withered Rose." J. R. Thomas.
"The Angelus," 2 keys. I. Luckstone.
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THE MUSIC HALL PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL

BOSTON, MONDAY, JUNE 21, 1897.

SUMMER SEASON.
Vol. XII. No. 35.

THE MUSIC HALL Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. LEO SCHULZ, Conductor.

MONDAY, JUNE 21.

AMERICAN COMPOSERS' NIGHT.

PROGRAMME.

1.	MARCH, "The Belle of Philadelphia"	Fulton
2.	OVERTURE, "The Walking Delegate" (First Time.)	Hosmer
3.	ORIENTAL SERENADE (First Time.)	Atherton
4.	PRELUDE, ACT III., "Lohengrin" (By Request.)	Wagner
5.	OVERTURE, "Jubel" (By Request.)	Weber
6.	SERENADE, "Remembrance" (First Time.)	Mrs. H. Carmichael
7.	SELECTION, "Fencing Master"	De Koven
8.	SCHERZO (First Time.)	Cutter
9.	OVERTURE, "Prince pro Tem."	Thompson
10.	EVENING SONG	Thallon
11.	WALTZ, "Obispah"	Knight
12.	MARCH, "On Dress Parade"	Knecht

SPECIAL ANNOUNCEMENTS.

Tuesday, June 22. HARVARD NIGHT.
Wednesday, June 23. OFFENBACH NIGHT.
Friday, June 25. SOLOISTS' NIGHT.

Song Recital programmes this season have included the following successes:—

"La Superbetta," old Italian	Arr. by A. L.
"White Heather"	Landon Ronald.
"Celia"	Arr. by A. L.
"Veneziana"	Arr. by A. L.
"The Jolly Comber"	Arr. by L. Broadwood.
"Oh, Yarmouth is a pretty yown"	Arr. by L. Broadwood.
The Clown Songs	C. Villiers Stanford.
"Who'll buy my Lavender"	Edward German.
Shepherd's Wife Song	R. H. Walthew.

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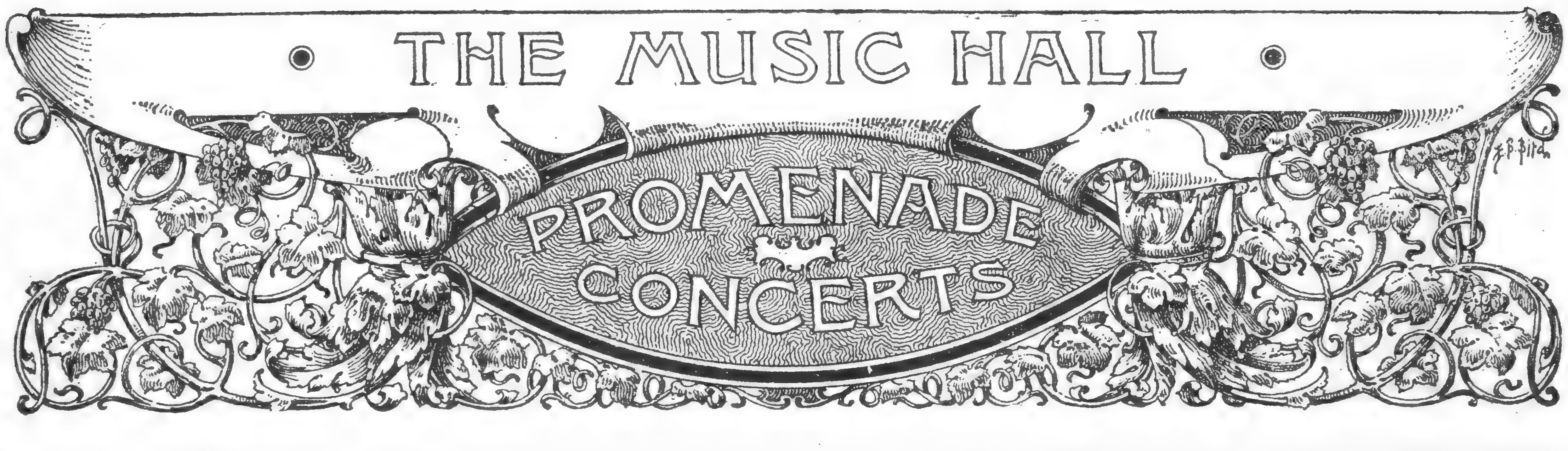

PUBLISHED BY C. A. ELLIS, MUSIC HALL

BOSTON, TUESDAY, JUNE 22, 1897.

SUMMER SEASON. Vol. XII. No. 36.

THE MUSIC HALL Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. LEO SCHULZ, Conductor.

TUESDAY, JUNE 22.

HARVARD NIGHT.

PROGRAMME.

1.	MARCH, "University"	Bruguiere
2.	COLLEGE OVERTURE (First Time.)	Moses
3.	WALTZ, "Espana"	Waldteufel
4.	SELECTION, "Sphinx"	Thomson
5.	ACADEMIC OVERTURE	Brahms
6.	THEME AND VARIATIONS. (For String Orchestra.)	Haydn
7.	SELECTION, "Hamlet" (Produced by the Hasty Pudding Club, 1893.) (First Time.)	Atherton-Abbott
8.	WALTZ, "Blue Danube"	Strauss
9.	AMERICAN FANTASY	Bendix
10.	WALTZ, "Bacchante" (First Time.)	Morse
11.	FAIR HARVARD.	
12.	MARCH, "Casino" (First Time.)	Belisle

SPECIAL ANNOUNCEMENTS.

Wednesday, June 23. OFFENBACH NIGHT.

Friday, June 25. SOLOISTS' NIGHT.

Monday, June 28. Selections from the Comic Operas produced by the "Cadets."

"THE CIRCUS GIRL." London and New York success.

"The Girl from Paris." " " " " "

Scores and separate songs and selections as played at these concerts.

Menuet Fleuri
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La Scandinave. Mazurka } . . . . Louis Ganné

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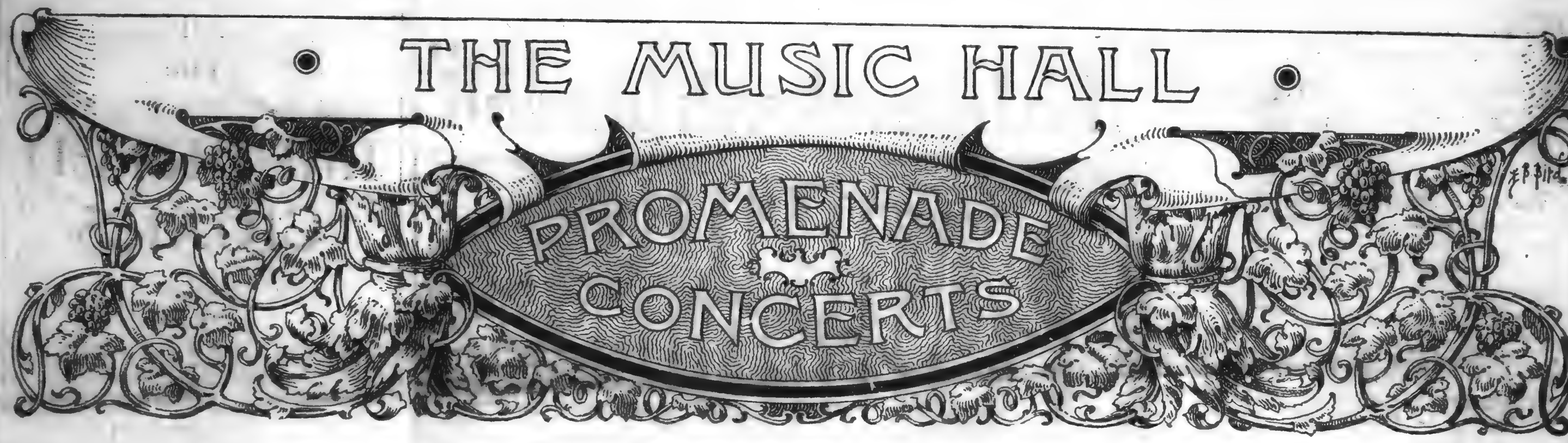
THE MUSIC HALL
PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
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BOSTON, WEDNESDAY, JUNE 23, 1897.

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Vol. XII. No. 37.

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THE MUSIC HALL . . . Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. LEO SCHULZ, Conductor.

WEDNESDAY, JUNE 23.

OFFENBACH NIGHT.

PROGRAMME.

1.	CORONATION MARCH	Meyerbeer
2.	OVERTURE, "La Jolie Parfumeuse"	Offenbach
3.	WALTZ, "Carlotta"	Milloecker
4.	POTPOURRI, "La Grande Duchesse"	Offenbach
5.	OVERTURE, "Orpheus"	Offenbach
6.	HYMN TO ST. CECILIA Solo Violin, CONCERTMEISTER ONDRICEK.	Gounod
7.	TWO HUNGARIAN DANCES	Brahms
8.	OFFENBACHIANA	Conradi
9.	WALTZ, "Wine, Woman, and Song"	Strauss
10.	SELECTION, "Brigands"	Offenbach
11.	POLKA MAZOURKA	Strauss
12.	MARCH, "Jubilee"	Bilse

SPECIAL ANNOUNCEMENTS.

Friday, June 25. SOLOISTS' NIGHT.

Monday, June 28. Selections from the Comic Operas produced by the "Cadets."

Tuesday, June 29. HARVARD GRADUATES' NIGHT.

Mlle. C. CHAMINADE'S Latest Compositions.

Songs.—"My Heart Sings," 2 keys.
"Once More," 2 keys.
"Alone," 3 keys.
"Couplets Bachiques," 3 keys.
"Nuit d'Été," 2 keys.

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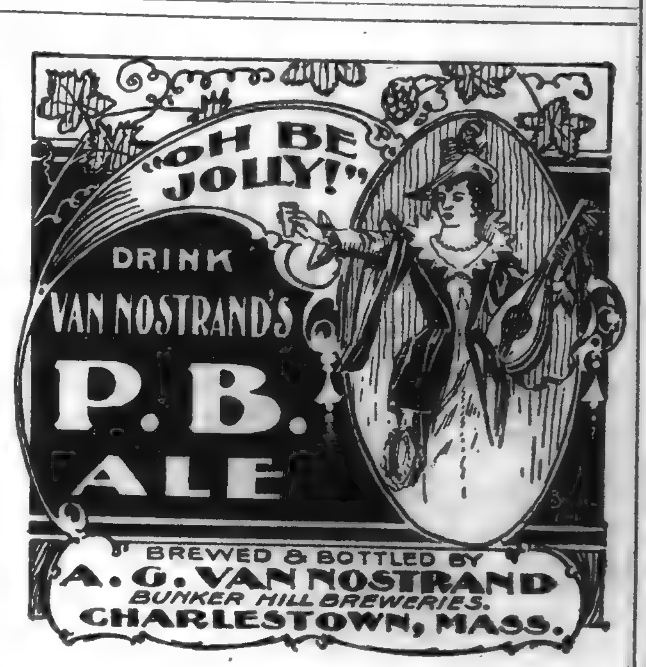
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PUBLISHED BY
C. A. ELLIS,
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BOSTON, THURSDAY, JUNE 24, 1897.

SUMMER SEASON.
Vol. XII. No. 38.

THE MUSIC HALL Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. **F. R. COMEE, Assistant Manager.**
Mr. LEO SCHULZ, Conductor.

THURSDAY, JUNE 24.

1. MARCH, "Cuban Liberty" . . . . Ramsdell
(First Time.)
2. OVERTURE, "Stradella" . . . . Flotow
3. INTERMEZZO, "Naila" . . . . Delibes
4. SELECTION, "Fencing Master" . . . . De Koven

5. OVERTURE, "Robespierre" . . . . Litolff
6. SERENADE, "Under the Balcony." (For String Orchestra.) Wuerst
Solo 'Cello, Mr. NAGEL.
7. RIDE OF THE COSSACKS . . . . Milloecker
8. MARCH from "Symphonie Pathétique" . . . . Tschaikowsky

9. OVERTURE, "Raymond" . . . . A. Thomas
10. NARCISSUS . . . . Nevin
11. GAVOTTE, "Circus" . . . . Fliege
12. GALOP, "Express" . . . . Silberberg

SPECIAL ANNOUNCEMENTS.

Friday, June 25. SOLOISTS' NIGHT.
Monday, June 28. Selections from the Comic Operas produced by the "Cadets."
Tuesday, June 29. HARVARD GRADUATES' NIGHT.

ANOTHER LIST OF SUCCESSES.

"The Light of the World," 4 keys. Stephen Adams.
"A May Morning," 3 keys. L. Denza.
"I Dream of Thee," 3 keys. H. Trotere.
"A Night in June." A. Ward.
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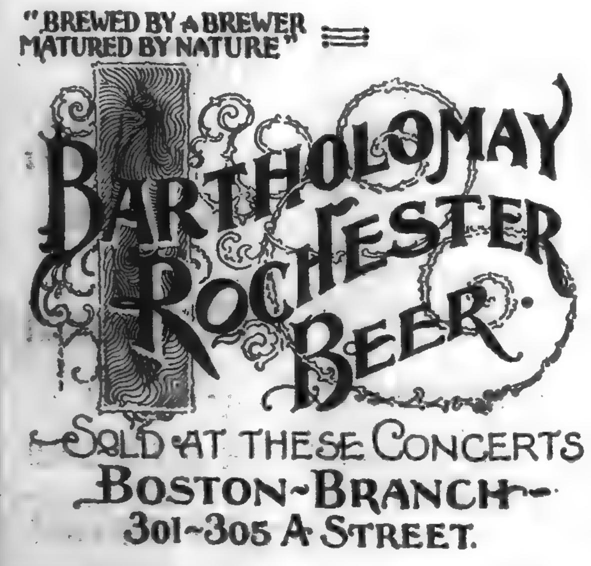
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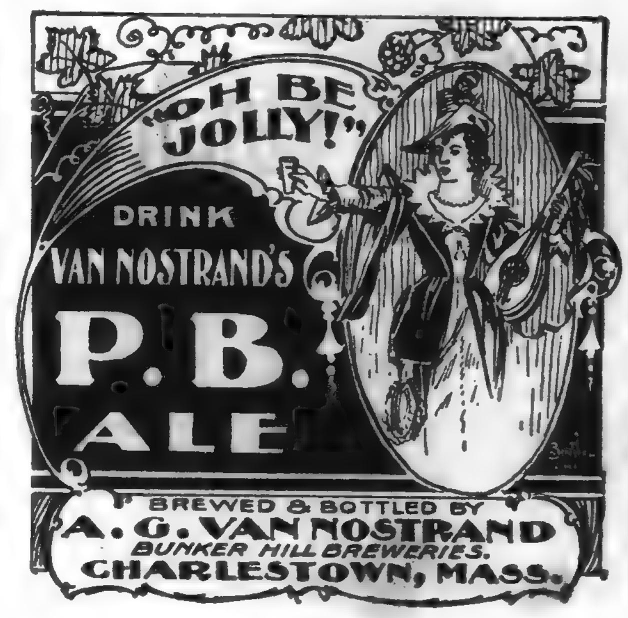

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Mr. LEO SCHULZ, Conductor.

FRIDAY, JUNE 25.

SOLOISTS' NIGHT.

PROGRAMME.

1.	WEDDING MARCH	Mendelssohn
2.	OVERTURE, "Pique Dame"	Suppé
3.	WALTZ, "Tales from the Orient"	Strauss
4.	HARP SOLO. "Dance of the Sylphs"	Godefroid
	Solo Harp, Mr. HEINRICH SCHUECKER.	
5.	OVERTURE, "Tannhauser"	Wagner
6.	RELIGIOSO. (For Four 'Celli.)	Goltermann
	Messrs. SCHULZ, NAGEL, LOEFFLER, and BEHR. (First Time.)	
7.	RONDO A LA HONGARESA	Haydn
	Arranged by Muller-Berghaus. (First Time.)	
8.	SELECTION, "Patience"	Sullivan
9.	OVERTURE, "Mignon"	A. Thomas
10.	CAVATINA FOR VIOLINS	Raff
11.	WALTZ, "Artists' Life"	Strauss
12.	MARCH, "Exhibition"	Fahrbach

SPECIAL ANNOUNCEMENTS.

Monday, June 28. Selections from the Comic Operas produced by the "Cadets."

Tuesday, June 29. HARVARD GRADUATES' NIGHT.

Wednesday, June 30. WAGNER NIGHT.
First appearance of Master WILLIE TRAUPE, Violinist.

Song Recital programmes this season have included the following successes:—

"La Superbetta," old Italian	Arr. by A. L.
"White Heather"	Landon Ronald.
"Celia"	Arr. by A. L.
"Veneziana"	Arr. by A. L.
"The Jolly Comber"	Arr. by L. Broadwood.
"Oh, Yarmouth is a pretty yown"	Arr. by L. Broadwood.
The Clown Songs	C. Villiers Stanford.
"Who'll buy my Lavender"	Edward German.
Shepherd's Wife Song	R. H. Walthew.

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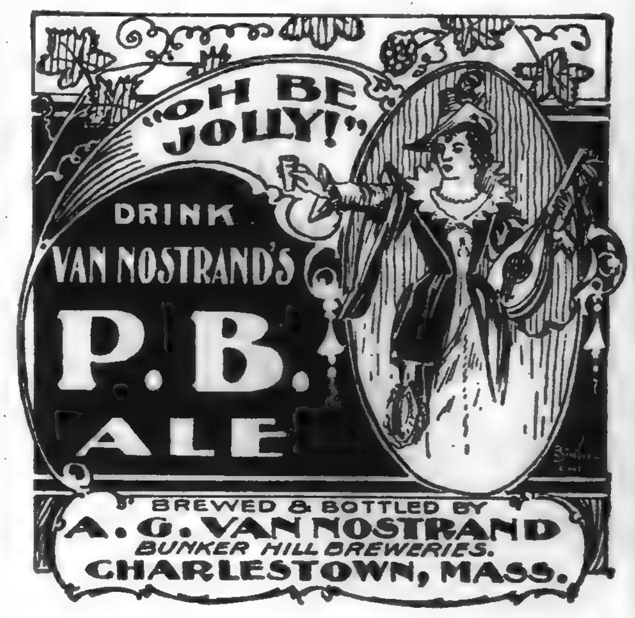

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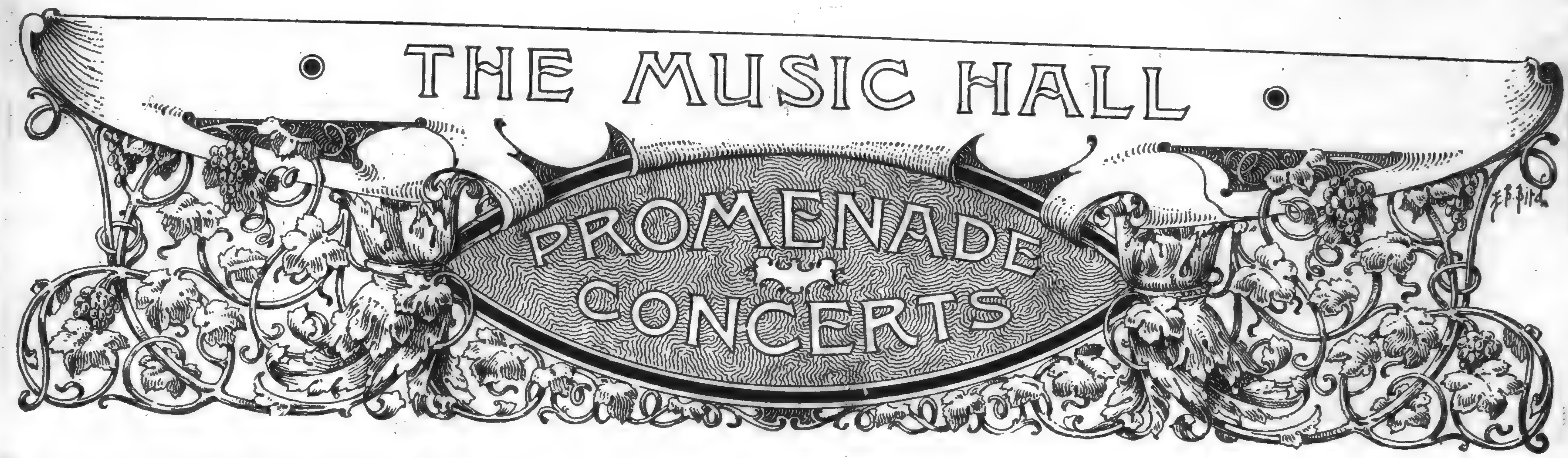

THE MUSIC HALL
PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, SATURDAY, JUNE 26, 1897.

SUMMER SEASON.
Vol. XII. No. 40.

THE MUSIC HALL Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. LEO SCHULZ, Conductor.

SATURDAY, JUNE 26.

1.	MARCH, "Budapest"	Kral
2.	OVERTURE, "Jolly Students"	Suppé
3.	WALTZ, "Rose Leaves"	Waldteufel
4.	SELECTION, "Merry War"	Strauss
5.	OVERTURE, "Phedre"	Massenet
6.	TRAEUMEREI. (For String Orchestra.)	Schumann
7.	WILL O' THE WISP (First Time.)	Bendix
8.	HUNGARIAN RHAPSODY	Liszt
9.	WALTZ, "Meerleuchten"	Ziehrer
10.	POTPOURRI, "The Algerians"	De Koven
11.	SERENATA	Moszkowski
12.	MARCH, "Nibelungen"	Kurth

SPECIAL ANNOUNCEMENTS.

Monday, June 28. Selections from the Comic Operas produced by the "Cadets."

Tuesday, June 29. HARVARD GRADUATES' NIGHT.

Wednesday, June 30. WAGNER NIGHT.
First appearance of Master WILLIE TRAUPE, Violinist.

"THE CIRCUS GIRL." London and New York success.
"The Girl from Paris." " " " " "

Scores and separate songs and selections as played at these concerts.

Menuet Fleuri
La Victorieuse. March
La Scandinave. Mazurka } . . . . Louis Ganné

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THE MUSIC HALL

PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, MONDAY, JUNE 28, 1897.

SUMMER SEASON.
Vol. XII. No. 41.

THE MUSIC HALL Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. LEO SCHULZ, Conductor.

MONDAY, JUNE 28.

Selections from the Comic Operas produced by the Cadets.

PROGRAMME.

1.	MARCH, "Excelsior, Jr."	Tracey
2.	OVERTURE, "Tabasco"	Chadwick
3.	WALTZ, "Jack and the Beanstalk"	Tracey–Sloane
4.	SELECTION, "Simple Simon"	Tracey
5.	OVERTURE, "Light Cavalry"	Suppé
6.	*a.* NIGHT SONG	Vogt
	b. NEGRO EPISODE (First Time.)	Gilbert
7.	WALTZ, "Artist's Dream"	Liebig
8.	SELECTION, "1492"	Pflueger
9.	OVERTURE, "Felsenmühle"	Reissiger
10.	WALTZ, "1492"	Pflueger
11.	RIDE OF THE HUSSARS	Spindler
12.	MARCH, "Tabasco"	Chadwick

SPECIAL ANNOUNCEMENTS.

Tuesday, June 29. HARVARD GRADUATES' NIGHT.

Wednesday, June 30. WAGNER NIGHT.

First appearance of Master WILLIE TRAUPE, Violinist.

Thursday July 1. REQUEST NIGHT.

Mlle. C. CHAMINADE'S Latest Compositions.

Songs.—"My Heart Sings," 2 keys.
"Once More," 2 keys.
"Alone," 3 keys.
"Couplets Bachiques," 3 keys.
"Nuit d'Été," 2 keys.

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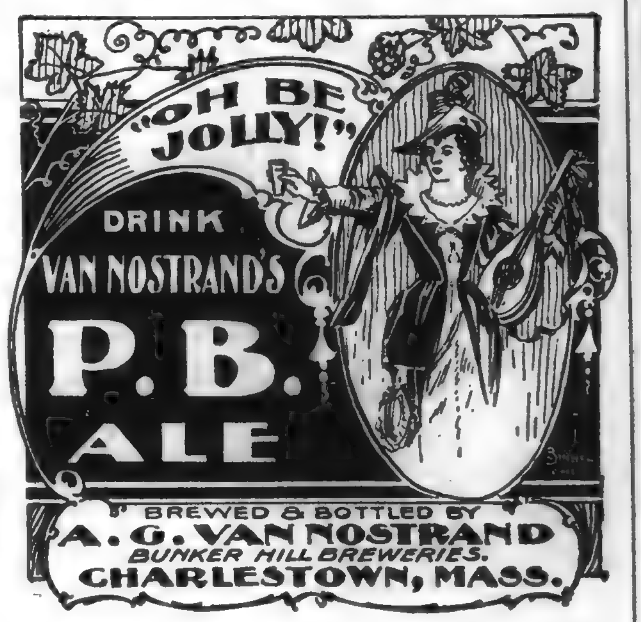

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THE MUSIC HALL
PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, TUESDAY, JUNE 29, 1897.

SUMMER SEASON.
Vol. XII. No. 42.

THE . . . MUSIC . . HALL . . . Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

Mr. LEO SCHULZ, Conductor.

TUESDAY, JUNE 29.

HARVARD GRADUATES' NIGHT.

PROGRAMME.

1.	MARCH, "University"	Bruguiere
2.	OVERTURE, "Carlo Broschi"	Auber
3.	WALTZ, "Amorello" from "Fool's Gold" "Pi Eta" Burlesque of 1897. (First Time.)	Loud
4.	SELECTION, "Pirates of Penzance"	Sullivan
5.	OVERTURE, "Martha"	Flotow
6.	THEME AND VARIATIONS. (For String Orchestra.) (First time at these concerts.)	Schubert
7.	WALTZ, "Grubenlichter"	Zeller
8.	COLLEGE OVERTURE	Moses
9.	SELECTION, "Prince pro Tem."	Thompson
10.	*a.* ORIENTAL SERENADE	Atherton
	b. LOVE-SONG. (Andante from Suite.)	Farwell
11.	AMERICAN FANTASY	Bendix
12.	MARCH, "Up the Street"	Morse

SPECIAL ANNOUNCEMENTS.

Wednesday, June 30. WAGNER NIGHT.
First appearance of Master WILLIE TRAUPE, Violinist.
Thursday July 1. REQUEST NIGHT.
Friday, July 2. LAST SOLOISTS' NIGHT.

ANOTHER LIST OF SUCCESSES.

"The Light of the World," 4 keys. Stephen Adams.
"A May Morning," 3 keys. L. Denza.
"I Dream of Thee," 3 keys. H. Trotere.
"A Night in June." A. Ward.
"Evening Shadows." A. Somervell.
"Only a Withered Rose." J. R. Thomas.
"The Angelus," 2 keys. I. Luckstone.
Etc., etc., etc.

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THE MUSIC HALL
PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, WEDNESDAY, JUNE 30, 1897.

SUMMER SEASON.
Vol. XII. No. 43.

THE MUSIC HALL . . . **Promenade Concerts**

TWELFTH SEASON

C. A. ELLIS, Manager. **F. R. COMEE, Assistant Manager.**
Mr. LEO SCHULZ, Conductor.

WEDNESDAY, JUNE 30.

WAGNER NIGHT.

Master WILLIE TRAUPE, Violinist.

1.	KAISERMARSCH	Wagner
2.	ALBUMBLATT	Wagner
3.	WALTZ, "Vienna Blood"	Strauss
4.	PRELUDE, ACT III., "Meistersinger"	Wagner
5.	OVERTURE, "The Flying Dutchman"	Wagner
6.	AIR HONGROIS FOR VIOLIN MASTER WILLIE TRAUPE.	Ernst
7.	SAILORS' CHORUS from "The Flying Dutchman"	Wagner
8.	ENTRANCE OF THE GODS INTO WALHALLA	Wagner
9.	OVERTURE, "Rienzi"	Wagner
10.	PRELUDE to "Lohengrin"	Wagner
11.	(By Request.) *a.* CHINESE EXECUTION MARCH *b.* DANCE OF THE CANNIBALS	Wetzler
12.	NIBELUNGEN MARCH	Kurth

SPECIAL ANNOUNCEMENTS.

Thursday, July 1. REQUEST NIGHT.
Friday, July 2. LAST SOLOISTS' NIGHT.
Saturday, July 3. CLOSING NIGHT.

Song Recital programmes this season have included the following successes:—

"La Superbetta," old Italian	Arr. by A. L.
"White Heather"	Landon Ronald.
"Celia"	Arr. by A. L.
"Veneziana"	Arr. by A. L.
"The Jolly Comber"	Arr. by L. Broadwood.
"Oh, Yarmouth is a pretty yown"	Arr. by L. Broadwood.
The Clown Songs	C. Villiers Stanford.
"Who'll buy my Lavender"	Edward German.
Shepherd's Wife Song	R. H. Walthew.

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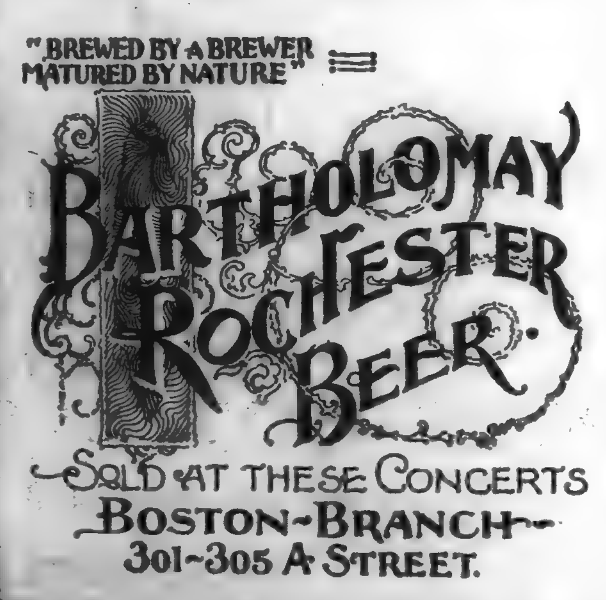
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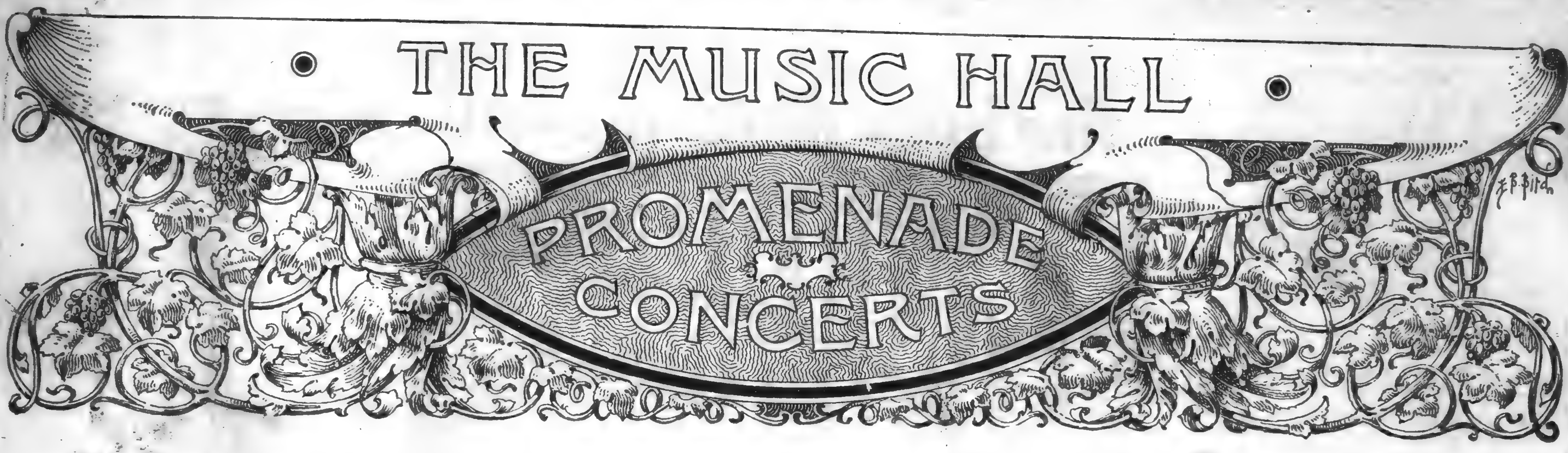

THE MUSIC HALL PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, THURSDAY, JULY 1, 1897.

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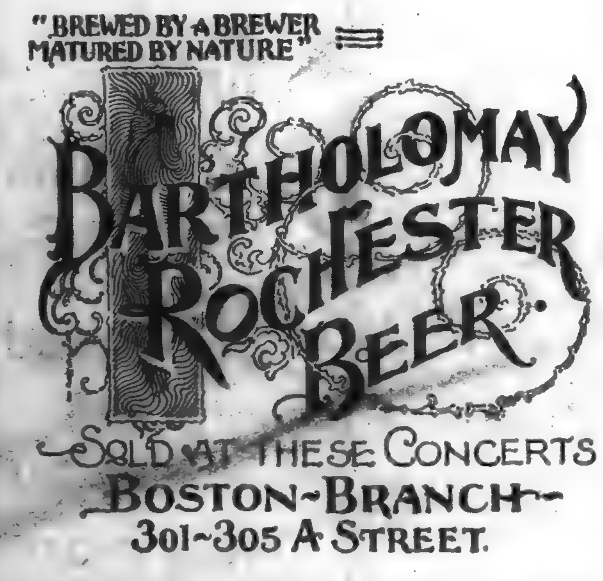
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THE .... MUSIC .. HALL ... Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. LEO SCHULZ, Conductor.

THURSDAY, JULY 1.

REQUEST NIGHT.

PROGRAMME.

1.	MARCH, "Queen of Sheba"	Gounod
2.	OVERTURE, "Robespierre"	Litolff
3.	MELANCHOLIE	Schulz
4.	SELECTION, "Wizard of the Nile" (First Time.)	Herbert
5.	OVERTURE, "Egmont"	Beethoven
6.	ANDANTE CANTABILE. (For String Orchestra)	Tschaikowsky
7.	*a.* RONDO A LA HONGARESA	Haydn
	b. BACCHANALE from Ballet "Laurin"	Moszkowski
8.	WALTZ, "Cagliostro"	Strauss
9.	PRELUDE to "Die Meistersinger"	Wagner
10.	*a.* BAL COSTUMÉ. Andalouse	Rubinstein
	b. POLISH DANCE	Scharwenka
11.	POLKA, "Libelle"	Strauss
12.	GALOP, "Ideal Railway"	Knecht

SPECIAL ANNOUNCEMENTS.

Friday, July 2. LAST SOLOISTS' NIGHT.

Saturday, July 3. CLOSING NIGHT.

MUSIC HALL. BASE BALL RETURNS BY ELECTRICITY. Monday, July 5. Two Games, Morning and Afternoon. Smoking Allowed. Cooling Refreshments. **Admission, 10 cents.** Reserved Seats, 15 cents and 25 cents.

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THE MUSIC HALL
PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, FRIDAY, JULY 2, 1897.

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TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. LEO SCHULZ, Conductor.

FRIDAY, JULY 2.
LAST SOLOISTS' NIGHT.
PROGRAMME.

1.	MARCH, "Hoch Habsburg"	Kral
2.	OVERTURE, "Poet and Peasant"	Suppé
3.	SOLO FOR FLUTE. *a.* Andante	Haendel
	b. Valse	Godard
	Solo Flute, MONS. L. JACQUET.	
4.	SELECTION, "Cavalleria Rusticana"	Mascagni
5.	OVERTURE, "Merry Wives of Windsor"	Nicolai
6.	SOLO FOR VIOLIN. *a.* Cavatina	Raff
	b. Hungarian Dance	Brahms
	MR. KARL ONDRICEK, Concertmeister.	
7.	MAZOURKA from "Halka"	Moniuszko
8.	ROMANZA, "Non e ver." (For Cornet.)	Mattei
	MR. PIERRE MULLER.	
9.	OVERTURE, "The Flying Dutchman"	Wagner
10.	SERENADE FOR VIOLIN, 'CELLO, AND HARP	Oelschlegel
	MESSRS. ONDRICEK, SCHULZ, and SCHUECKER. (First Time.)	
11.	POLKA, "Arabella"	Knecht
12.	MARCH, "Stars and Stripes forever" (First Time.)	Sousa

SPECIAL ANNOUNCEMENT.
Saturday, July 3. CLOSING NIGHT.

MUSIC HALL. BASE BALL RETURNS BY ELECTRICITY. Monday, July 5. Two Games, Morning and Afternoon. Smoking Allowed. Cooling Refreshments. **Admission, 10 cents.** Reserved Seats, 15 cents and 25 cents.

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Songs.— "My Heart Sings," 2 keys.
"Once More," 2 keys.
"Alone," 3 keys.
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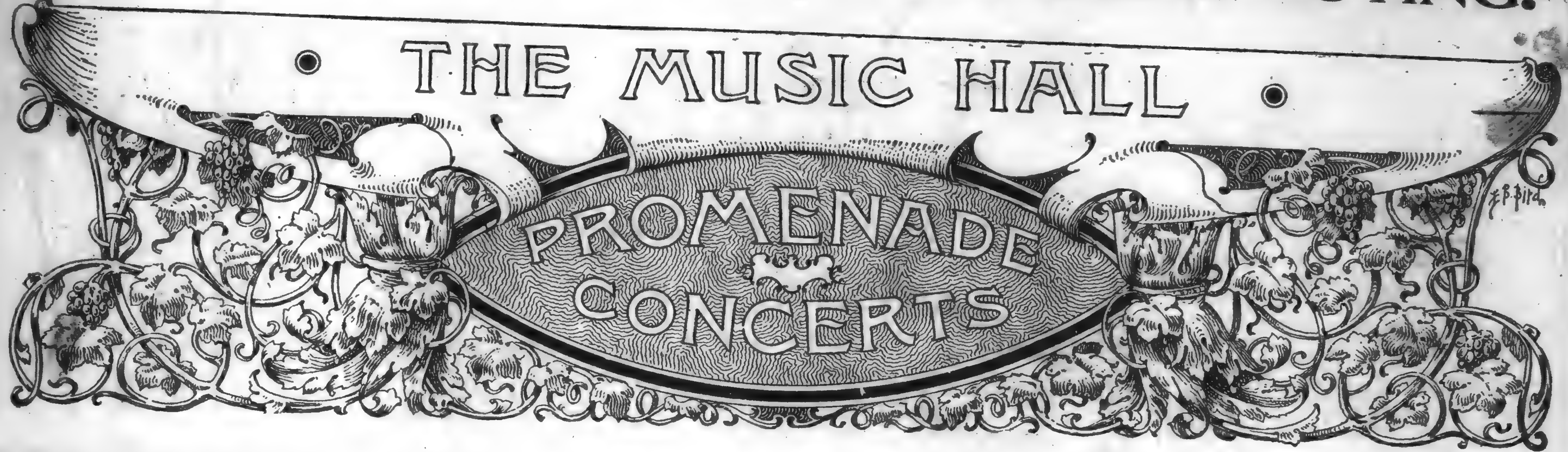

THE MUSIC HALL PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, SATURDAY, JULY 3, 1897.

SUMMER SEASON.
Vol. XII. No. 46.

THE MUSIC HALL Promenade Concerts

TWELFTH SEASON

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.
Mr. LEO SCHULZ, Conductor.

SATURDAY, JULY 3.

CLOSING NIGHT.

PROGRAMME.

1.	WEDDING MARCH	Mendelssohn
2.	OVERTURE, "Rienzi"	Wagner
3.	*a.* CHANSON TRISTE	Tschaikowsky
	b. DANCE OF SYLPHS	Léhar
4.	WALTZ, "Les Patineurs"	Waldteufel
5.	OVERTURE, "Sakuntala"	Goldmark
6.	NOCTURNE FOR 'CELLO with Harp Accompaniment MESSRS. SCHULZ and SCHUECKER.	Chopin
7.	*a.* NARCISSUS	Nevin
	b. GAVOTTE, "Stefanie"	Czibulka
8.	WALTZ, "Blue Danube"	Strauss
9.	OVERTURE, "Pique Dame"	Suppé
10.	WALTZ, "Grubenlichter"	Zeller
11.	SELECTION, "Grand Duchess"	Offenbach
12.	MARCH, "Liberty Bell"	Sousa
	THE STAR SPANGLED BANNER.	

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ANOTHER LIST OF SUCCESSES.

"The Light of the World," 4 keys. Stephen Adams.
"A May Morning," 3 keys. L. Denza.
"I Dream of Thee," 3 keys. H. Trotere.
"A Night in June." A. Ward.
"Evening Shadows." A. Somervell.
"Only a Withered Rose." J. R. Thomas.
"The Angelus," 2 keys. I. Luckstone.
Etc., etc., etc.

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1898 - 1899

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Invoice & Scrap
BOOK

EIGHTEENTH SEASON, 1898-99.

Boston Symphony Orchestra.

MR. WILHELM GERICKE, CONDUCTOR.

1607th to 1612th CONCERT.

NOVEMBER ITINERARY.

Leave Boston Sunday, November 6, at 7, P. M. Providence Depot.

Arrive Philadelphia, Broad Street Station Penna. R. R., Monday, November 7, at 7 A.M.

CONTINENTAL HOTEL.

Concert at Academy of Music at 8, P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Philadelphia, Tuesday, November 8, Baltimore & Ohio R. R., Twenty-fourth and Chestnut Sts., at 10.22, A.M.

Arrive Baltimore, at 12.45 P. M.

Concert at Music Hall, Mount Royal Avenue and Cathedral St., at 8, P.M.

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Arrive New York, Depot Central R.R. of N. J., Wednesday, November 9, at 7, A.M.

NEW YORK ADDRESS, CARNEGIE HALL.

Matinee at Carnegie Hall, Wednesday, November 9, at 2.

Concert at Carnegie Hall, Thursday Evening, November 10, at 8, P. M.

Matinee at Academy of Music, Brooklyn, Friday, November 11, at 3.30.

Concert at Academy of Music, Brooklyn, Saturday, November 12, at 8, P.M.

Leave New York, Grand Central Depot, Saturday, November 12, midnight.

Hotel baggage will be collected after the concert Saturday night.

Arrive Boston Sunday, November 13, at 7 A.M. Providence Depot.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SATURDAY, November 5, 1898.

☞ Special attention is called to the change in the hour of the Brooklyn Matinee, from 3 to 3.30.

EIGHTEENTH SEASON, 1898-99.

Boston Symphony Orchestra.

MR. WILHELM GERICKE, CONDUCTOR.

1658th to 1663d CONCERT.

FEBRUARY ITINERARY.

Leave Boston Sunday, Feb'ry 19, at 12 midnight. Providence Depot.

Arrive New York, Grand Central Depot, Monday, February 20, at 7, A.M.

Leave New York Monday, February 20, Central Railroad of New Jersey, Ferry foot of Liberty Street, 9 A.M.

Arrive Philadelphia, Reading Terminal, Monday, February 20, at 11.40 A.M.

CONTINENTAL HOTEL.

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C. A. ELLIS, MANAGER.
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SATURDAY, February 18, 1899.

EIGHTEENTH SEASON, 1898-99.

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1673d to 1678th CONCERT.

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[1]

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Invoice & Scrap
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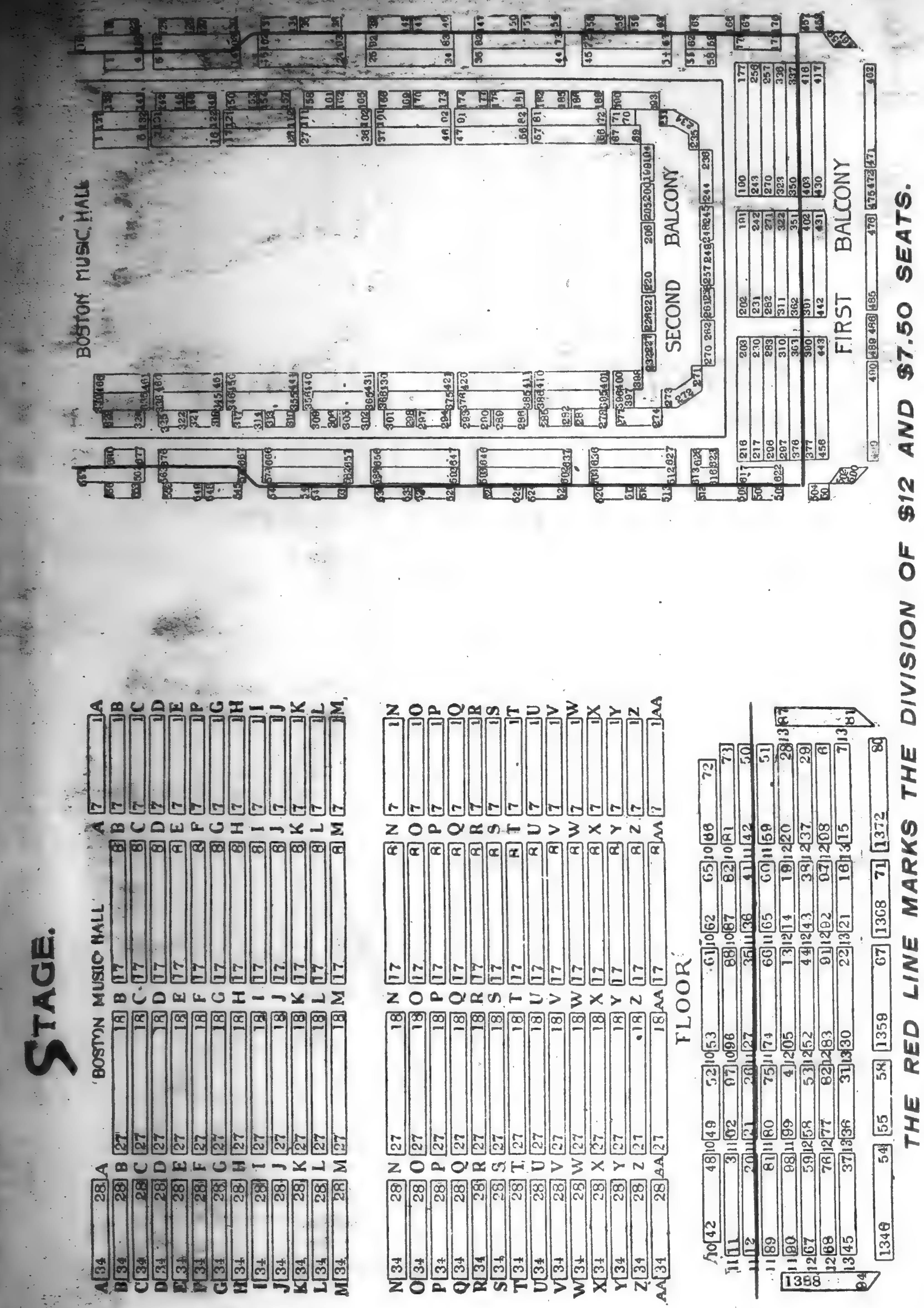

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Tickets will be delivered in the Hall, and must be paid for as soon as bought, or they will be immediately resold.

(OVER.)

BOSTON
SYMPHONY ORCHESTRA,
MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA.
FOUNDED 1881.
WILHELM GERICKE, CONDUCTOR.
MUSIC HALL, BOSTON.

CHARLES A. ELLIS, MANAGER.
FREDERIC R. COMEE, ASSISTANT MANAGER.

September 28, 1898.

We beg to call your attention to the announcement of the series of five matinees and five evening concerts by the Boston Symphony Orchestra at Carnegie Hall.

Should you desire to subscribe, please sign and mail enclosed order, indicating the location of seats preferred.

Yours respectfully,

C. A. ELLIS, *Manager.*

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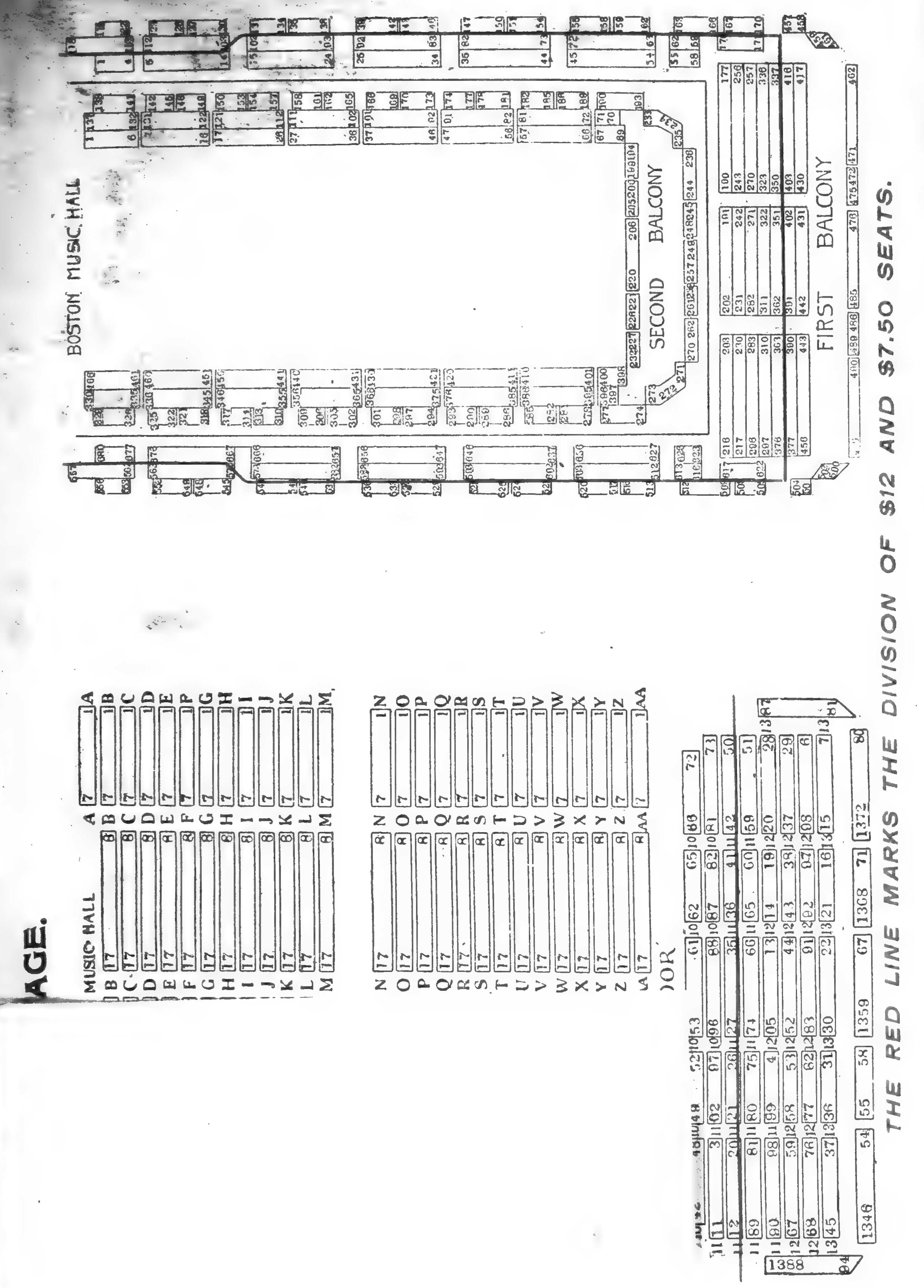

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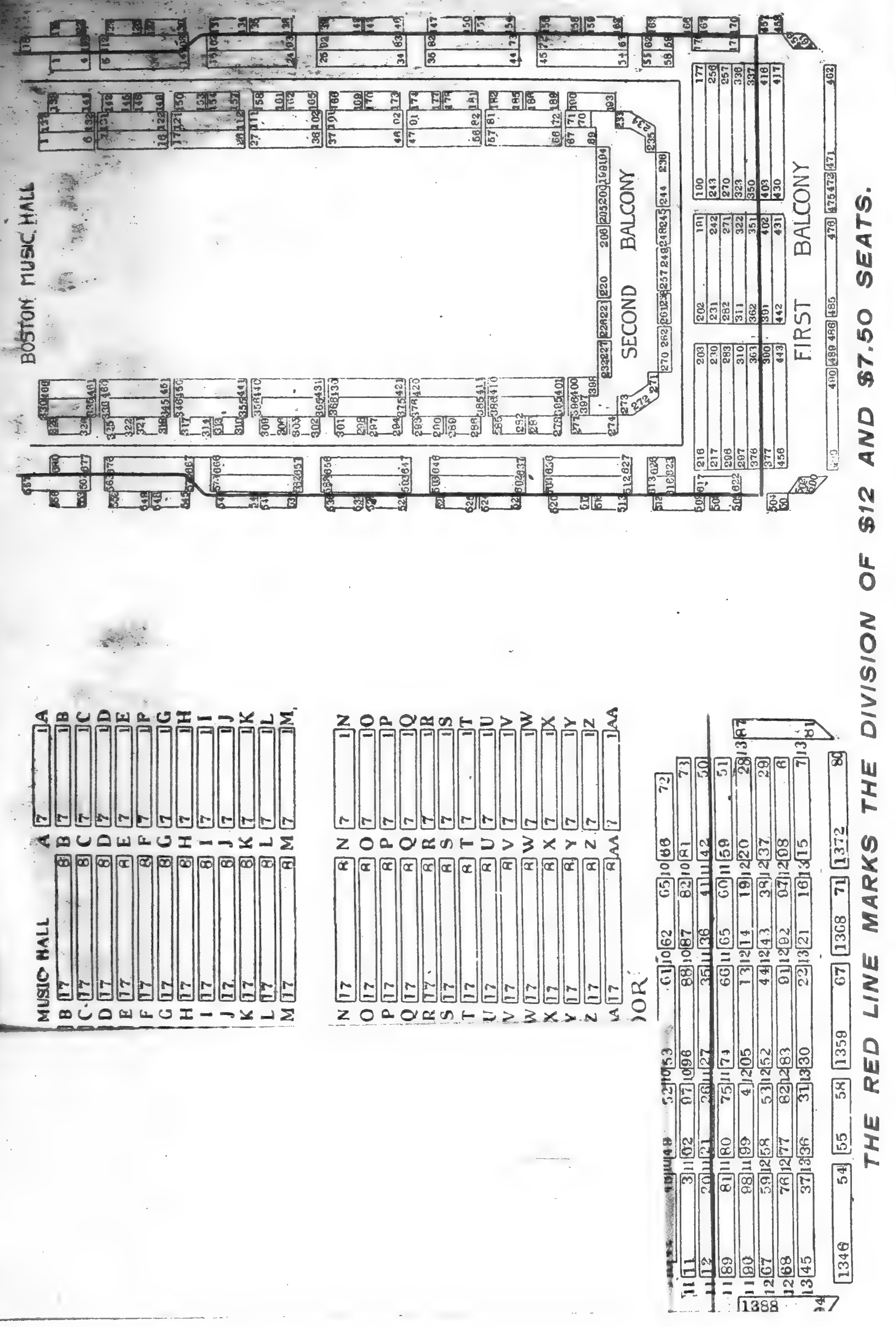

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The $12 Seats for the Concerts will be sold at auction, at Music Hall, on **THURSDAY,** September 29, at 10 A.M.

The $7.50 Seats for the Concerts will be sold in like manner at the same place, on **FRIDAY,** September 30, at 10 A.M.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the Hall, and must be paid for as soon as bought, or they will be immediately resold.

(OVER.)

BOSTON SYMPHONY ORCHESTRA.
FOUNDED 1881.
WILHELM GERICKE, CONDUCTOR.
MUSIC HALL, BOSTON.

CHARLES A. ELLIS, MANAGER.
FREDERIC R. COMEE, ASSISTANT MANAGER.

September 28, 1898.

We beg to call your attention to the announcement of the series of five matinees and five evening concerts by the Boston Symphony Orchestra at Carnegie Hall.

Should you desire to subscribe, please sign and mail enclosed order, indicating the location of seats preferred.

Yours respectfully,

C. A. ELLIS, *Manager.*

BOSTON SYMPHONY ORCHESTRA.
FOUNDED 1881.
WILHELM GERICKE, CONDUCTOR.
MUSIC HALL, BOSTON

CHARLES A. ELLIS, MANAGER.
FREDERIC R. COMEE, ASSISTANT MANAGER.

189 .

The management of the Boston Symphony Orchestra regret that they cannot comply with your request for free tickets.

[2]

To the Washington patrons of the

Boston Symphony Orchestra:

The growing popularity of the Boston Symphony Orchestra in New York has led the management to give an additional series of concerts in that city during the coming season. As the entire week of the monthly tournées of the Orchestra was already filled, this decision made it imperative to give up either the Baltimore or Washington series. An evening performance is always preferable to a matinee, for obvious reasons; and because a suitable audience-room cannot be secured for evening performances in Washington the series in that city must be abandoned. In view of the generous patronage of the Boston Symphony Orchestra in Washington during the past thirteen seasons, the management take this action with much regret.

It may be of interest to Washington patrons to know that a train, via the Baltimore & Ohio Railroad, leaving Washington at 6.20 P.M. arrives in Baltimore at 7.20 P.M., at the Mt. Royal station, directly across the Square from Music Hall, where the concerts of the Boston Symphony Orchestra are held. After the concert a train leaving from the same station at 10.41 P.M. reaches Washington at 11.41 P.M.

The five Baltimore concerts are on Tuesday evenings, November 8, December 13, January 17, February 21, and March 21. The season tickets are $7 and $5, according to location. A plan of the hall, with the division of seats, is shown on the next page.

SOLOISTS:

Mme. Gadski, Soprano; Lady Hallé (Norman Neruda) and Willy Burmester, Violinists; Mme. Carreno and Emil Sauer, Pianists.

Mr. Edward F. Guzman, 925 Pennsylvania Avenue, is authorized to receive subscriptions, and will attend the sale of season tickets in Baltimore to personally secure desired locations. Special rates will be secured from the Baltimore & Ohio Railroad, the entire benefit of which will be given to patrons. No fee will be charged by Mr. Guzman, who will be paid by the management of the Orchestra.

F. R. COMEE,
ASSISTANT MANAGER.

C. A. ELLIS,
MANAGER.

(OVER.)

Sample Pages Boston Symphony Orchestra Programme.

SUITE NO. 1, FROM MUSIC TO "PEER GYNT," OPUS 46 . EDVARD GRIEG.

(Born at Bergen, in Norway, on June 15, 1843; still living.)

Peer Gynt, a dramatic poem by Henrik Ibsen, was written in 1867, and thus belongs to what may be called his second or middle period. The following is a brief synopsis of the poem, or allegorical play.

The character of Peer Gynt is taken from a Norwegian folk-legend. He is a sort of Norsk Faust, a man destined to be lured on to destruction by his over-wealth of imagination, unless he be saved by a woman. In the play, Peer Gynt is a peasant boy whose parents had once seen better days; but the father is dead, and mother and son are now living in extreme poverty. The boy's head teems with ideas, and he forms many grand plans for the future. He makes his mother his confidant, and she, though not blind to the fantastic wildness of his ways and schemes, cannot help believing in him. His youthful arrogance is unbounded. He goes to a wedding and carries off the young bride to the mountains, where he afterwards deserts her. Roaming about through the night, he meets a party of frolicsome dairy-maids. At last he finds refuge in the halls of the King of the Dovre Mountains; here he falls in love with the king's daughter, but is expelled from the palace on his love being discovered. Returning home again, he finds his mother, Ase, on her death-bed. After her death, he sails for foreign lands, stays away for many years, and at length lands on the coast of Morocco, a rich man. In an Arabian desert he meets Anitra, daughter of a Bedouin chieftain, and falls in love with her; but his love is only short-lived, and Anitra, discovering that her hold upon him

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SEASON. **Oct. 15 to April 30.**	**$100.**	**$150.**	**$250.**
THREE MONTHS. **Oct. 15 to Jan. 15.**	**$60.**	**$80.**	**$150.**

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New York, September 28, 1898.

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for the series of five { Wednesday Afternoon / Thursday Evening } Concerts to

be given by the Boston Symphony Orchestra at Carnegie Hall.

....

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Location desired, as near as possible..............................

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☞ Unless you wish to subscribe for both, please indicate your choice between the Afternoon and Evening series.

EIGHTEENTH SEASON, 1898-99

INFANTRY HALL, PROVIDENCE

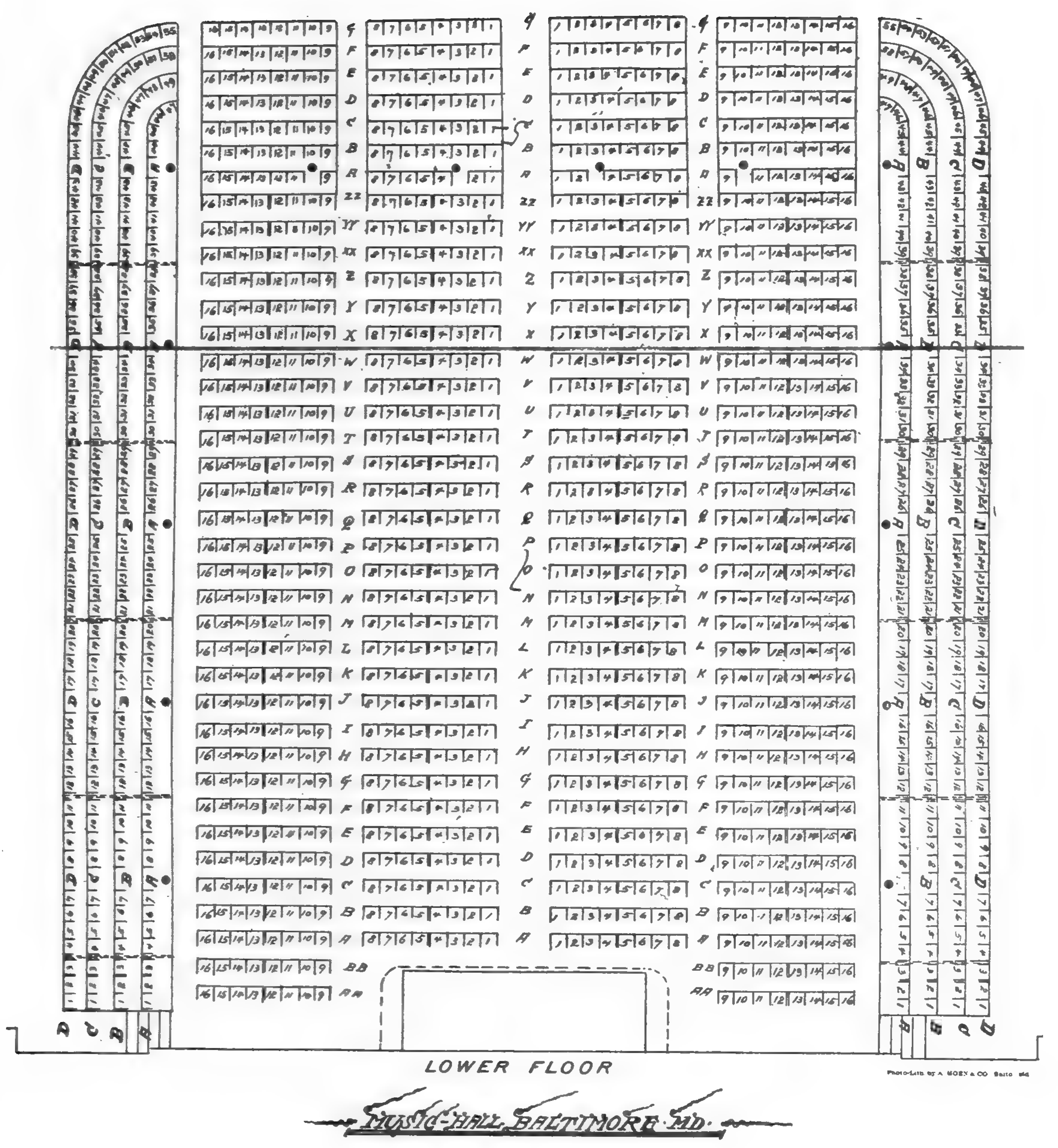
The Boston Symphony Orchestra

70 PERFORMERS

Mr. WILHELM GERICKE, Conductor

A permanent Orchestra maintained solely for Concert performances

F. R. COMEE, Assistant Manager. C. A. ELLIS, Manager.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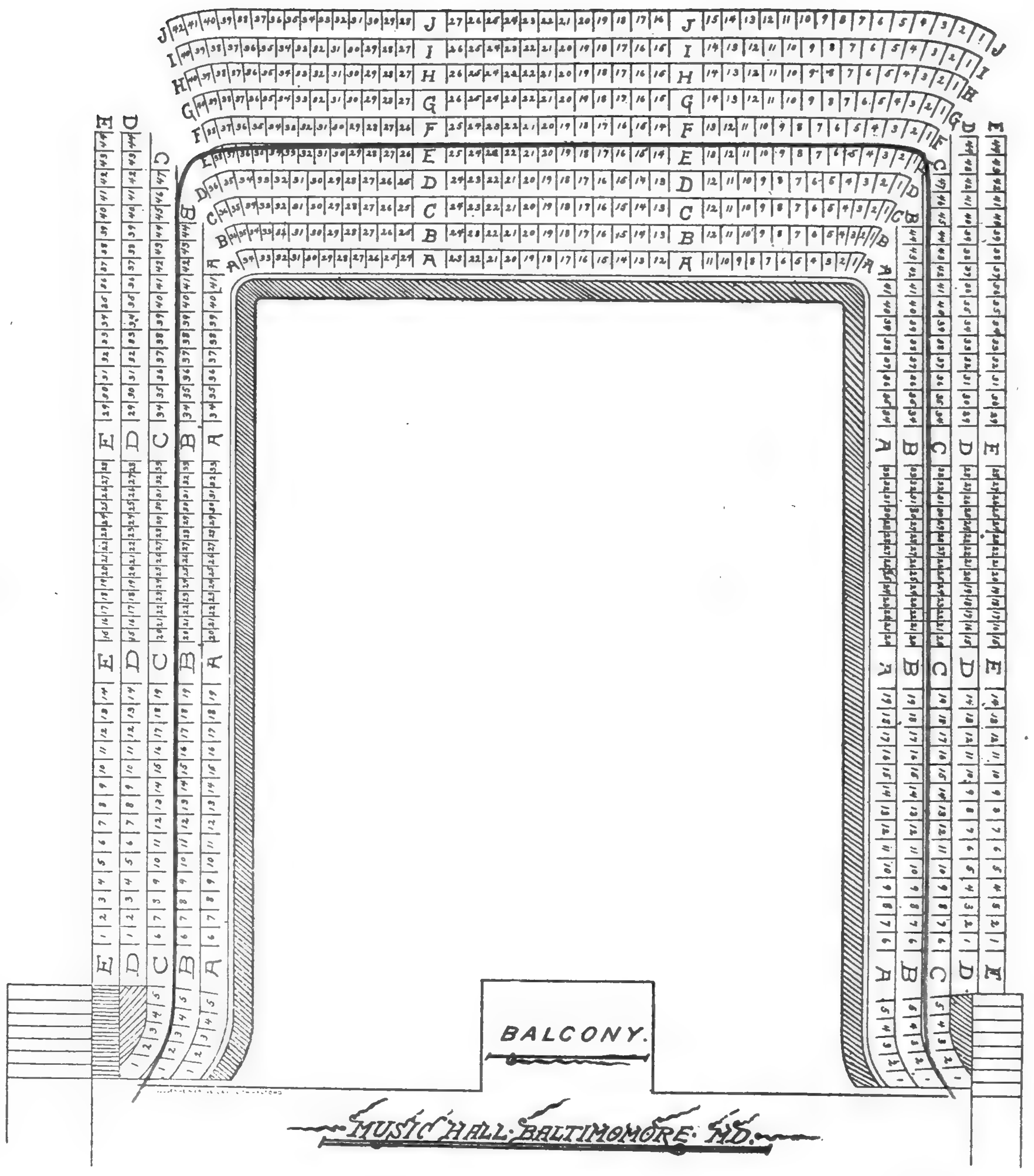
MUSIC HALL BALTIMORE MD.

STAGE.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MUSIC HALL BALTIMOMORE MD.

STAGE.

THE RED LINES MARK THE DIVISION BETWEEN $7 AND $5 SEATS.

New York, September 28, 1898.

I hereby subscribe for .... season tickets for the series of five { Wednesday Afternoon / Thursday Evening } Concerts to be given by the Boston Symphony Orchestra at Carnegie Hall.

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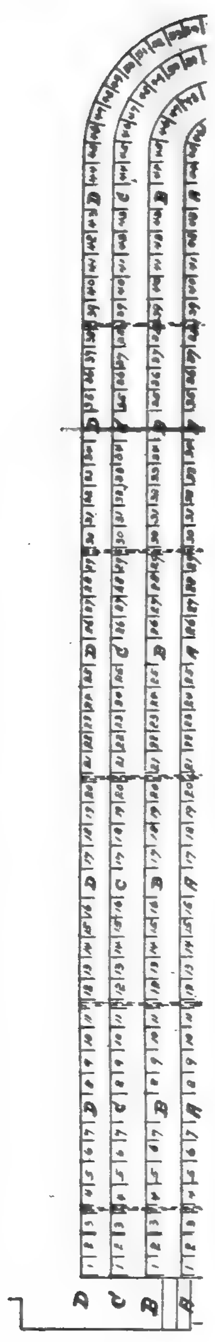

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"A splendid organization, by far the most perfect in the country."—*New York Life.*

The highest exponents of orchestral work in the country."—*New York World.*

New York, September 28, 1898.

I hereby subscribe for .... *season tickets for the series of five* { *Wednesday Afternoon* / *Thursday Evening* } *Concerts to be given by the Boston Symphony Orchestra at Carnegie Hall.*

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☞ **Unless you wish to subscribe for both, please indicate your choice between the Afternoon and Evening series.**

[3]

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Directly Opposite Reading Matter.

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BILLS RENDERED MONTHLY, BEGINNING NOVEMBER 15.

grows weaker, soon leaves him. He dreams of Solweig, his first love, the bride whom he had abandoned in the Norway mountains. He goes back to his Northern home, finds Solweig faithfully waiting for him, and dies in her arms.

Grieg has written incidental music to this play, selections from which he has grouped together in two orchestral suites, opus 46 and 55. The four movements constituting the first suite — played at this concert — are all perfectly free in form, and thus do not subject themselves readily to technical analysis. It should be said, however, that the fourth movement accompanies the scene in the play in which Peer Gynt is pursued and tormented by imps in the Hall of the Mountain King.

The first movement is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings; the second movement, for muted strings alone; the third movement, for muted strings and triangle; the last movement, for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, 3 trombones, 1 bass-tuba, bass-drum and cymbals, and the usual strings. The score bears no dedication.

SCENA, "MY STRENGTH IS SPENT," FROM "TAMING OF THE SHREW."

HERMANN GOETZ.

(Born at Königsberg on Dec. 17, 1840; died at Hottingen, near Zürich, on Dec. 3, 1876.)

Der Widerspenstigen Zähmung (Taming of the Shrew), comic opera in four acts, the text freely arranged from Shakspere's comedy by Joseph Viktor Widmann, the music by Hermann Goetz, was first brought out at

THIS SPACE, ONE-SIXTH PAGE,

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November 2,	February 1,
November 30,	March 8,
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Season tickets, with reserved seats for the series of eight concerts, $7, on sale at Infantry Hall, Monday morning, October 24, at 9.

Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

Solo Artists

Mme. GADSKI.

Miss AUS DER OHE.

LADY HALLÊ (Norman Neruda).

(First appearance in Providence.)

Mme. TERESA CARRENO.

Mr. BEN DAVIES.

AND OTHERS, TO BE ANNOUNCED.

Mannheim on October 11, 1874. The scene sung at this concert—*Adagio* in E-flat minor (4-4 time) and *Allegro moderato* in G-flat major (4-4 time)—is Act IV., Scene 3. The situation is where Katharine, overcome by Petruchio's violence in the scene where he finds fault with every dish served up to him, soliloquizes about her love for him and her intention to change her previous shrewish demeanor. The text is in the original German, and the current English version is as follows:—

My strength is spent, of fighting I am weary,
  And as a ship goes down before a storm,
So does the latest glimmer of my courage
  Before the wildness of his anger die.

Are woman's weapons only made of straw?
Where is my pride? Why am I now so weak?
Abhor I him? Oh, no! Abhor I cannot!
My life for him I would surrender.
I would that I could see him placable!
For else beneath his anger must I pine.

    Keep back lamentation
    With meek resignation,
  And bear the trial he bids thee bear!
    To calm thy repining,
    One hope is shining;
  With thee it lingers, and sweetens care.

    Blest expectation,
    That such resignation
  His heart to mercy at last may move.
    O thought full of pleasure!
    O joy out of measure!
  That I hereafter may have his love.

This Space, One-sixth Page,

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season tickets.

BEGINS OCTOBER 14, 1898. ENDS APRIL 29, 1899.

EIGHTEENTH SEASON, 1898-99.

Boston Symphony Orchestra Programme.

Historical and Descriptive Notes by WILLIAM F. APTHORP, Musical Editor, "Boston Transcript."
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(OVER.)

EIGHTEENTH SEASON, 1898–99

ACADEMY OF MUSIC, PHILADELPHIA

The Boston Symphony Orchestra

87 PERFORMERS

Mr. WILHELM GERICKE, Conductor

*A permanent
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The Boston Symphony Orchestra

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EIGHTEENTH SEASON, 1898–99

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The Boston Symphony Orchestra

Mr. WILHELM GERICKE, Conductor

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WEDNESDAY AFTERNOONS at 2

November 9,	February 22,
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Five Concerts

THURSDAY EVENINGS at 8.15

November 10,	February 23,
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Season tickets, with reserved seats for the series of five matinees or five concerts, $7.50, $6, $5, and $3, and boxes $50 and $40, according to location. Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

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Solo Artists

Mr. MORITZ ROSENTHAL.

Mr. WILLY BURMESTER.
(First appearances in New York.)

LADY HALLÉ (Norman Neruda).
(First appearances in New York.)

Mr. ALVAREZ.
(Only appearances in New York.)

Mme. TERESA CARRENO.

BEGINS OCTOBER 14, 1898. ENDS APRIL 29, 1899.

EIGHTEENTH SEASON, 1898-99.

Boston Symphony Orchestra Programme.

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"A virtuoso orchestra."—*New York Sun.*

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MONDAY EVENINGS at 8.15

November 7,	February 20,
December 12,	March 20.
January 16,	

Proscenium boxes seating eight, and boxes seating six and four, will be sold at $75, $63, and $42 respectively, for the series of five concerts.

Season tickets, with reserved seats for the series of five concerts, $7, $5, and $3.50, according to location.

The sale of tickets will open Monday morning, October 17, at Blasius's, 1103 Chestnut Street.

Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

3 MONTHS,	24	"	20.	21					
1 MONTH,	8	"	8.	7	"	5.	15	"	10.

(OVER.)

Solo Artists

Mr. MORITZ ROSENTHAL.

Mr. WILLY BURMESTER.
(First appearance in Philadelphia.)

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Mme. TERESA CARRENO.

AND OTHERS TO BE ANNOUNCED.

Ten Concerts

ON THURSDAY EVENINGS

October 27,	February 9,
November 17,	March 2,
December 8,	March 16,
January 5,	April 6,
January 26,	April 27.

Solo Artists

Mme. GADSKI.

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Miss OLIVE MEAD.

Mr. GEORGE PROCTOR.

Mr. THEODORE BYARD.

AND OTHERS, TO BE ANNOUNCED.

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EIGHTEENTH SEASON, 1898-99

MUSIC HALL, BALTIMORE

The Boston Symphony Orchestra

87 PERFORMERS

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F. R. COMEE, Assistant Manager. C. A. ELLIS, Manager.

Five Concerts

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The sale of season tickets opens at Albert's, 13 North Charles Street, Monday, October 17, at 9 A.M.

Solo Artists

Mme. GADSKI.

Mr. WILLY BURMESTER.
(First appearance in Baltimore.)

Mr. EMIL SAUER.
(First appearance in Baltimore.)

LADY HALLÉ (Norman Neruda).
(First appearance in Baltimore.)

Mme. TERESA CARRENO.

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BOSTON MUSIC HALL **607**

Boston Symphony Orchestra

MR. WILHELM GERICKE
CONDUCTOR

PUBLIC REHEARSAL

FRIDAY AFTERNOON, MARCH 10, 1899, AT 2.30 O'CLOCK

ADMIT ONE C. A. Ellis *Manager.*

19

BOSTON MUSIC HALL **776**

Boston Symphony Orchestra

MR. WILHELM GERICKE
CONDUCTOR

PUBLIC REHEARSAL

FRIDAY AFTERNOON, MARCH 17, 1899, AT 2.30 O'CLOCK

ADMIT ONE C. A. Ellis *Manager.*

20

BOSTON MUSIC HALL **30**

Boston Symphony Orchestra

MR. WILHELM GERICKE
CONDUCTOR

PUBLIC REHEARSAL

FRIDAY AFTERNOON, MARCH 31, 1899, AT 2.30 O'CLOCK

ADMIT ONE C. A. Ellis *Manager.*

21

BOSTON MUSIC HALL **345**

Boston Symphony Orchestra

MR. WILHELM GERICKE
CONDUCTOR

PUBLIC REHEARSAL

FRIDAY AFTERNOON, APRIL 7, 1899, AT 2.30 O'CLOCK

ADMIT ONE C. A. Ellis *Manager.*

22

BOSTON MUSIC HALL **401**

Boston Symphony Orchestra

MR. WILHELM GERICKE
CONDUCTOR

PUBLIC REHEARSAL

FRIDAY AFTERNOON, APRIL 14, 1899, AT 2.30 O'CLOCK

ADMIT ONE C. A. Ellis *Manager.*

23

BOSTON MUSIC HALL **272**

Boston Symphony Orchestra

MR. WILHELM GERICKE
CONDUCTOR

PUBLIC REHEARSAL

FRIDAY AFTERNOON, APRIL 21, 1899, AT 2.30 O CLOCK

ADMIT ONE C. A. Ellis *Manager.*

24

BOSTON MUSIC HALL **169**

Boston Symphony Orchestra

MR. WILHELM GERICKE
CONDUCTOR

PUBLIC REHEARSAL

FRIDAY AFTERNOON, APRIL 28, 1899, AT 2.30 O CLOCK

ADMIT ONE C. A. Ellis *Manager.*

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BOSTON MUSIC HALL. 102
Boston Symphony Orchestra
MR. WILHELM GERICKE, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, OCTOBER 15, 1898.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

2

BOSTON MUSIC HALL. 102
Boston Symphony Orchestra
MR. WILHELM GERICKE, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, OCTOBER 22, 1898.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

29

BOSTON MUSIC HALL. 10
Boston Symphony Orchestra
MR. WILHELM GERICKE, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, OCTOBER 29, 1898.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

5

BOSTON MUSIC HALL. 143
Boston Symphony Orchestra
MR. WILHELM GERICKE, CONDUCTOR.
ADMISSION
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SATURDAY EVENING, NOVEMBER 5, 1898.
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19

BOSTON MUSIC HALL. 23
Boston Symphony Orchestra
MR. WILHELM GERICKE, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, NOVEMBER 19, 1898.
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26

BOSTON MUSIC HALL. 52
Boston Symphony Orchestra
MR. WILHELM GERICKE, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, NOVEMBER 26, 1898.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

3

BOSTON MUSIC HALL. 52
Boston Symphony Orchestra
MR. WILHELM GERICKE, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, DECEMBER 3, 1898.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

0

BOSTON MUSIC HALL. 133
Boston Symphony Orchestra
MR. WILHELM GERICKE, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, DECEMBER 10, 1898.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

23

BOSTON MUSIC HALL. 39
Boston Symphony Orchestra
MR. WILHELM GERICKE, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
FRIDAY EVENING, DECEMBER 23, 1898.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

31

BOSTON MUSIC HALL. 20
Boston Symphony Orchestra
MR. WILHELM GERICKE, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, DECEMBER 31, 1898.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

7

BOSTON MUSIC HALL. 73
Boston Symphony Orchestra
MR. WILHELM GERICKE, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, JANUARY 7, 1899.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

14

BOSTON MUSIC HALL. 202
Boston Symphony Orchestra
MR. WILHELM GERICKE, CONDUCTOR.
ADMISSION
TO FLOOR ONLY
SATURDAY EVENING, JANUARY 14, 1899
GOOD THIS DATE ONLY C. A. Ellis Manager.

28

BOSTON MUSIC HALL. 5
Boston Symphony Orchestra
MR. WILHELM GERICKE, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, JANUARY 28, 1899.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

4

BOSTON MUSIC HALL. 102
Boston Symphony Orchestra
MR. WILHELM GERICKE, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, FEBRUARY 4, 1899.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

11

BOSTON MUSIC HALL. 105
Boston Symphony Orchestra
MR. WILHELM GERICKE, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, FEBRUARY 11, 1899.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

4

BOSTON MUSIC HALL. 68
Boston Symphony Orchestra
MR. WILHELM GERICKE, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, MARCH 4, 1899.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

18

BOSTON MUSIC HALL. 102
Boston Symphony Orchestra
MR. WILHELM GERICKE, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, FEBRUARY 18, 1899.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

11

BOSTON MUSIC HALL. 102
Boston Symphony Orchestra
MR. WILHELM GERICKE, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, MARCH 11, 1899.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

46

1

BOSTON MUSIC HALL. 213
Boston Symphony Orchestra
MR. WILHELM GERICKE, CONDUCTOR.
ADMISSION
TO FLOOR ONLY.
SATURDAY EVENING, APRIL 1, 1899.
GOOD THIS DATE ONLY. C. A. Ellis Manager.

COLORED PAPER

8

BOSTON MUSIC HALL. 40

Boston Symphony Orchestra

MR. WILHELM GERICKE, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVENING, APRIL 8, 1899.

GOOD THIS DATE ONLY. C. A. Ellis Manager.

15

BOSTON MUSIC HALL. 51

Boston Symphony Orchestra

MR. WILHELM GERICKE, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVENING, APRIL 15, 1899.

GOOD THIS DATE ONLY. C. A. Ellis Manager.

22

BOSTON MUSIC HALL. 56

Boston Symphony Orchestra

MR. WILHELM GERICKE, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVENING, APRIL 22, 1899.

GOOD THIS DATE ONLY. C. A. Ellis Manager.

29

BOSTON MUSIC HALL. 84

Boston Symphony Orchestra

MR. WILHELM GERICKE, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVENING, APRIL 29, 1899.

GOOD THIS DATE ONLY. C. A. Ellis Manager.

MUSICAL COURIER.
A WEEKLY JOURNAL
DEVOTED TO MUSIC AND THE MUSIC TRADES.

XXXVII.—NO. 7. NEW YORK, WEDNESDAY, AUGUST 17, 1898. WHOLE NO.

[illegible]

WILHELM GERICKE

[10]

Vol. XVII. Worcester, Mass., September 1, 1898.

Festival Bulletin.

Process Eng. Co. Worc.

MADAME JOHANNA GADSKI.

MISS ADELE AUS DER OHE

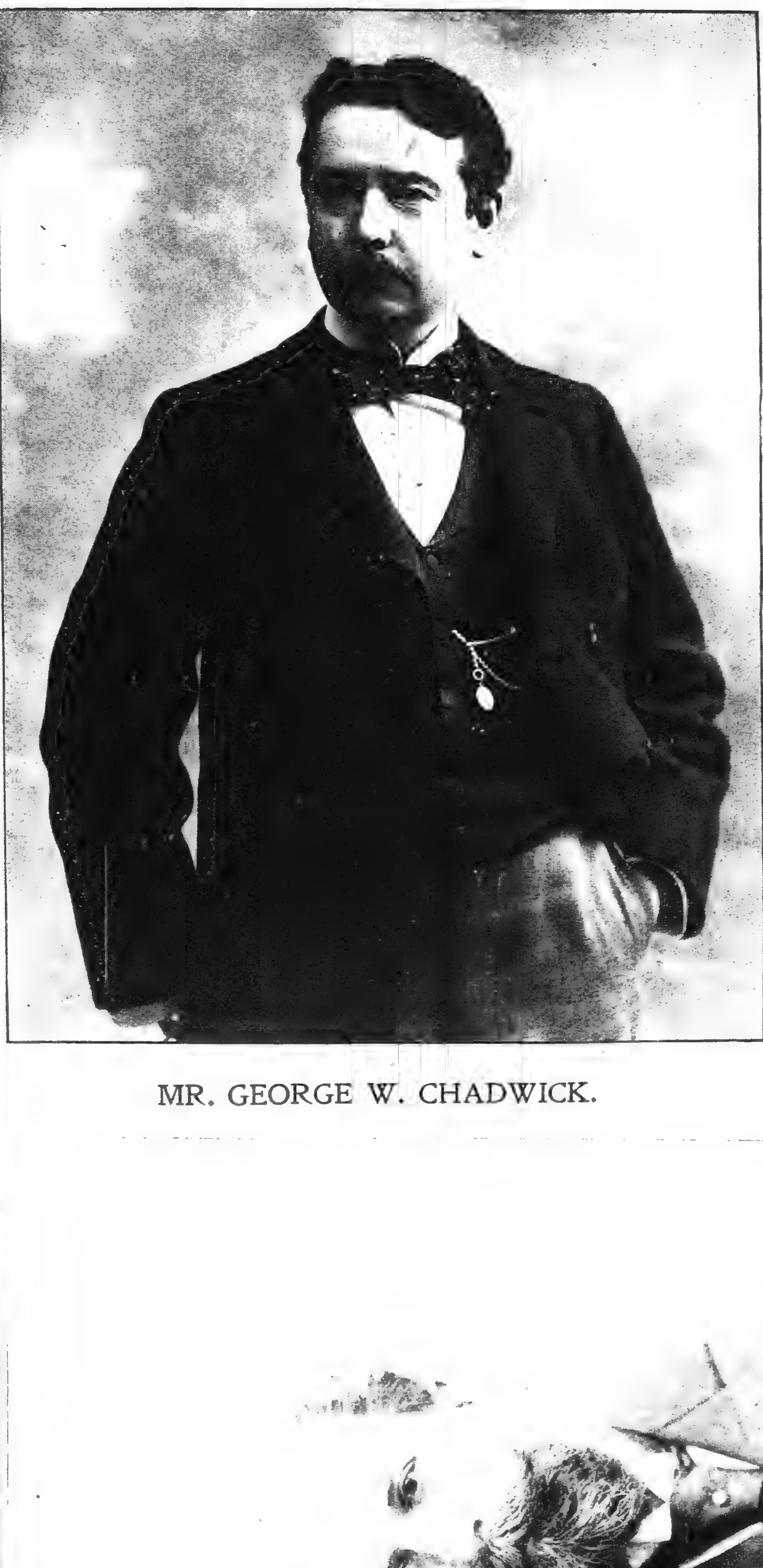
OVIDE MUSIN.

WORCESTER MUSIC FESTIVAL.

MR. GWYLYM MILES

MISS MARIE DOWNEY.

MISS SARA ANDERSON.



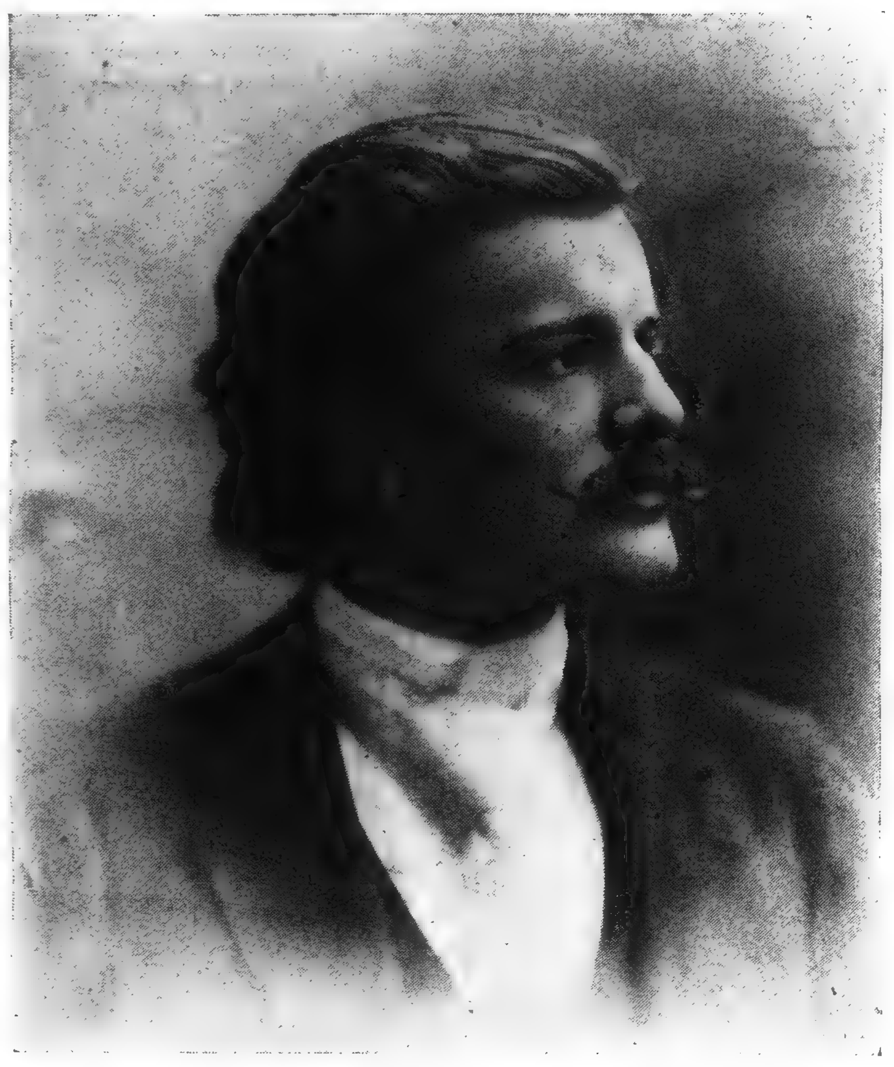
MR. GEORGE W. CHADWICK.

MRS. CARL ALVES.

BROOKLYN LIFE.

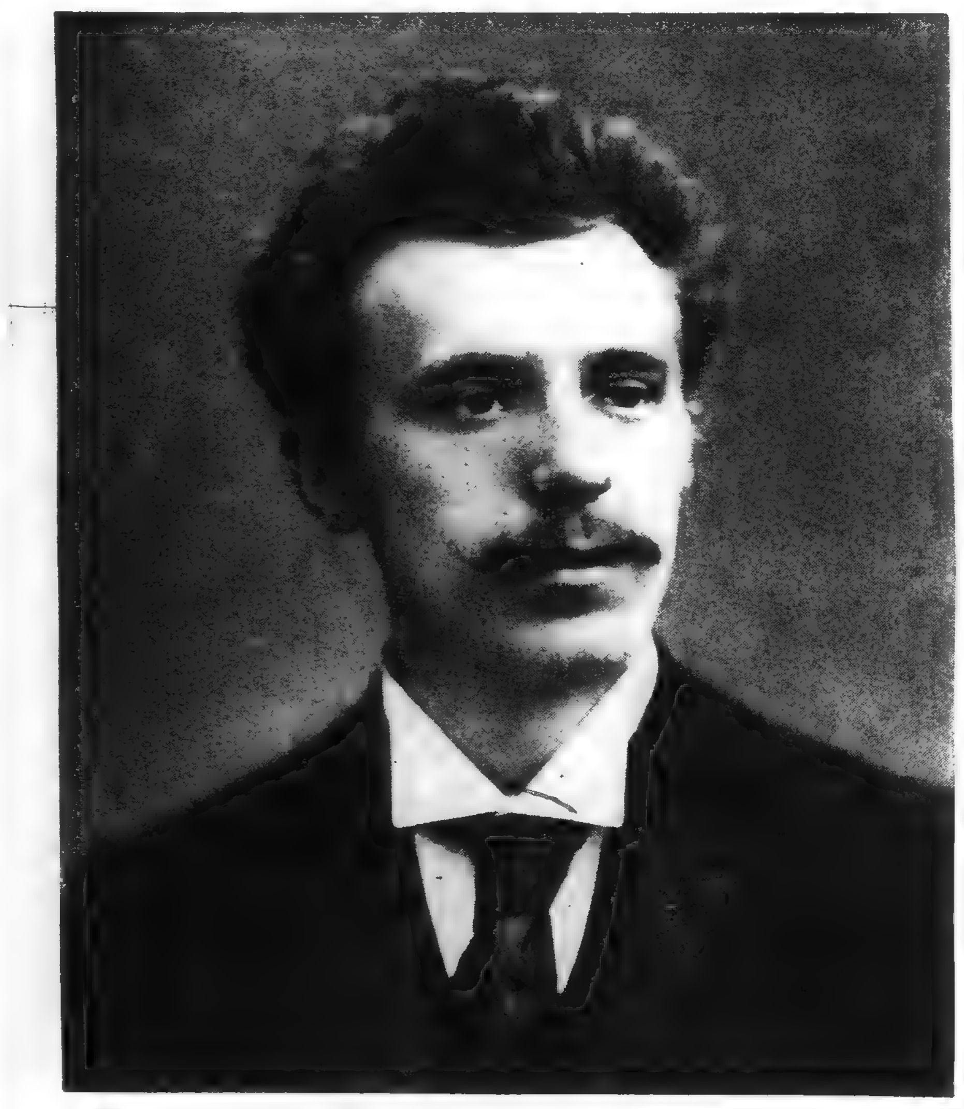
WILLIAM GERICKE

[14]


MORITZ ROSENTHAL.

LADY HALLE (NORMAN NERUDA.)

LEANDRO CAMPANARI.


WILLY BURMESTER.

WILHELM GERICKE,
Conductor of the Symphony Orchestra.

EMIL SAUER.

MISS ADELAIDE AUS DER OHE.

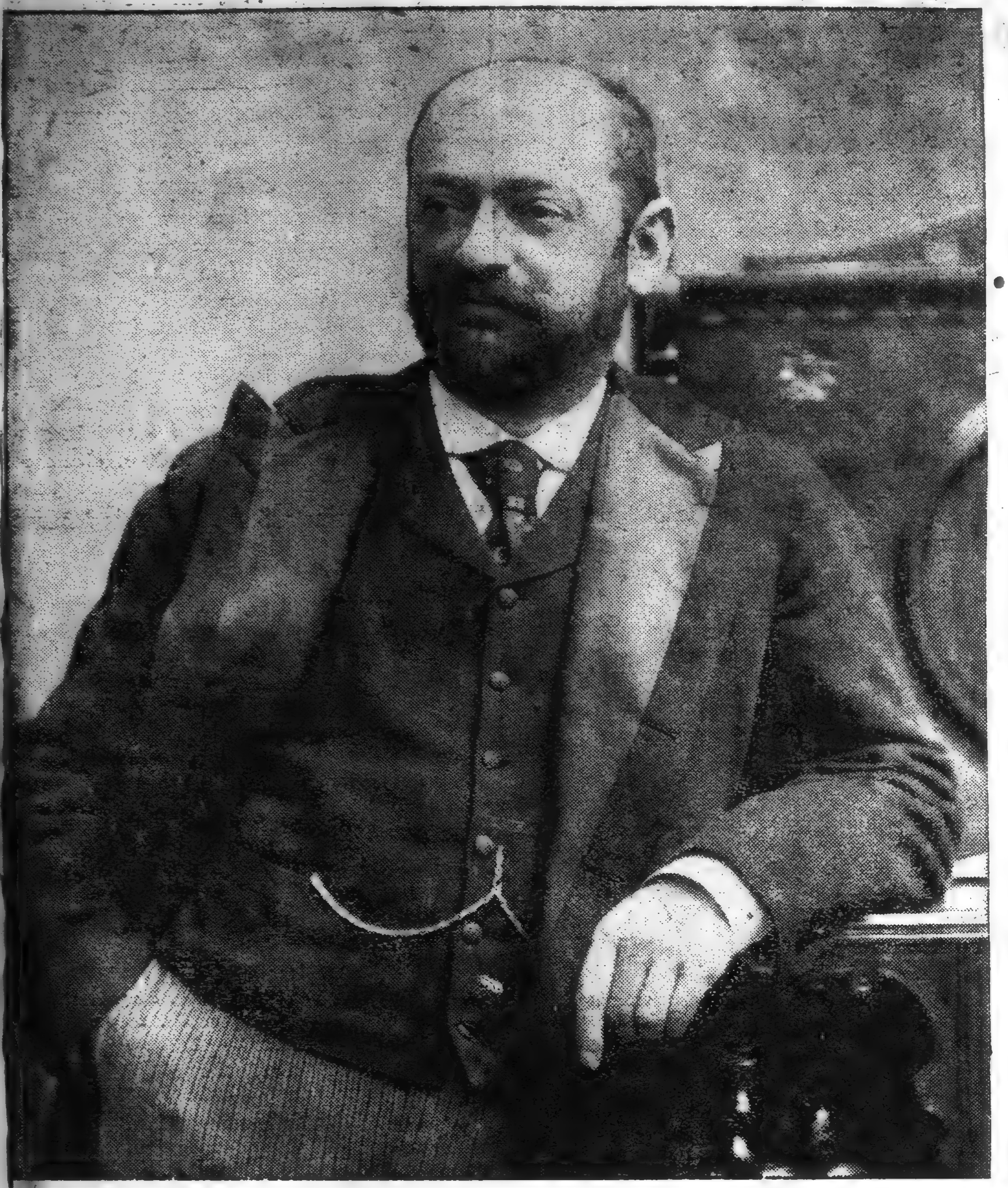
MME. JOHANNA GADSKI.

MME. TERESA CARRENO.

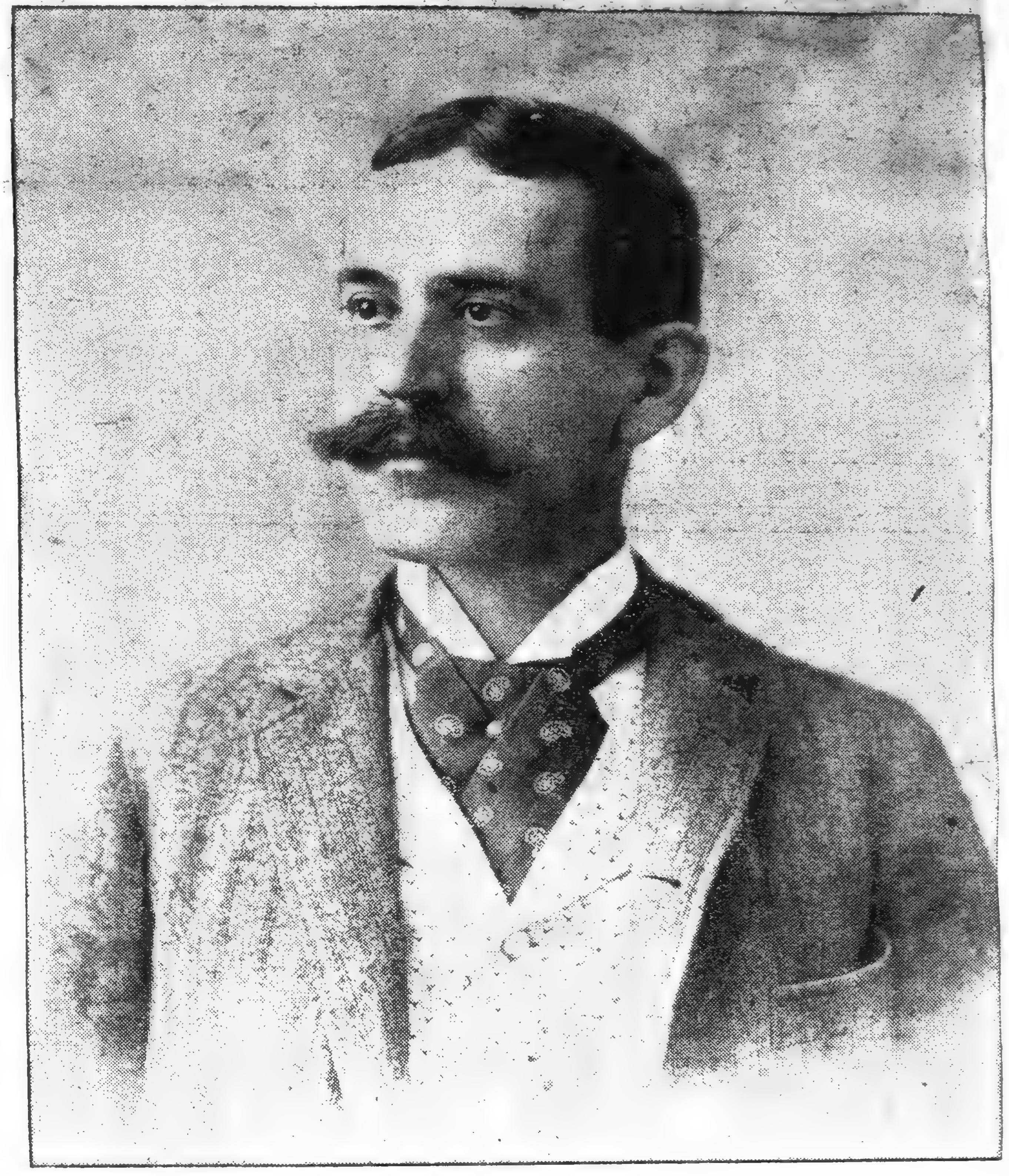
THE BOSTON SYMPHONY ORCHESTRA FOR 1898-'99.

PORTRAITS OF THE NEW LEADER AND THE PRINCIPAL ARTISTS WHO WILL APPEAR DURING THE SEASON.

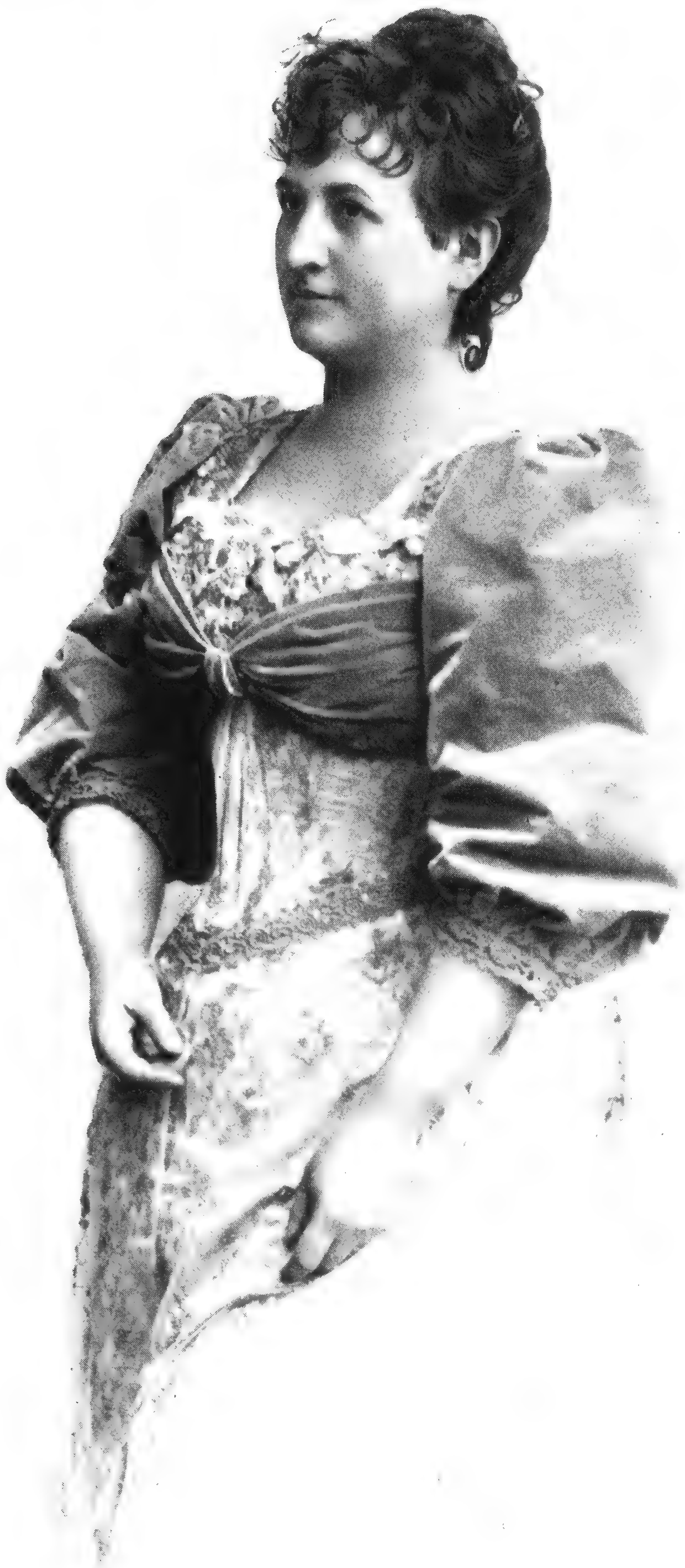
NEW-YORK TRIBUNE ILLUSTRATED SUPPLEMENT.



MAURICE GRAU.
Manager of the Metropolitan Opera Company.



CHARLES A. ELLIS.
Manager of the Ellis Opera Company.



TERESA CARREÑO

Mme. SZUMOWSKA

⊙ Concert Pianiste. ⊙

THE SYMPHONY ORCHESTRA.

Some of the Players in the Noted Boston Musical Organization.

The Boston Symphony Orchestra, which now enjoys an international reputation, differs substantially in foundation from other now existing and famous orchestras. It owed its birth, it owes its present vigorous life, to the philanthropic wish of one man that his fellow townsmen should be able to hear the best of orchestral music at reasonable prices. That fashion has in a measure thwarted the wish of Mr. H. L. Higginson in regard to the lowness of admission prices is in no wise his fault. When it was not "the thing" to be seen at these concerts; when even genuine music-lovers did not perhaps fully appreciate them, the generous founder did not lose heart, nor swerve from his purpose to give the people of Boston ample opportunity for musical education. Today the orchestra is his animated, sonorous monument.

C. M. LOEFFLER.
A first violin of the Symphony Orchestra.

Mr. Henschel was a conductor of little experience, but he was enthusiastic, of catholic taste and successful in program-making. Mr. Gericke gave the orchestra the technical proficiency that puts it in the very front rank of all such organizations. Mr. Nikisch and Mr. Paur, emotional conductors, made it more elastic and infused it with passion. And now, under Mr. Gericke, a second time conductor, this orchestra is in its mature strength.

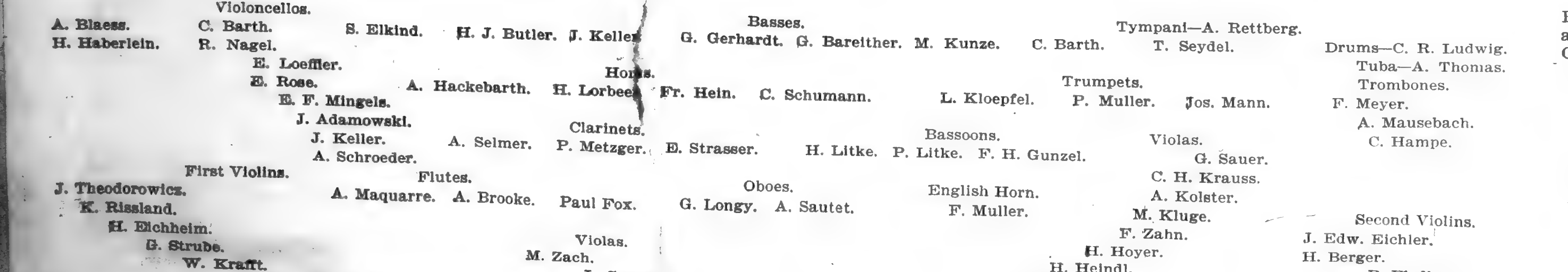
Naturally there have been constant changes in the personnel. Only two or three now remain who shared in the first struggles of Mr. Henschel. Mr. Gericke brought young men, admirably trained and full of zeal, from Vienna; among them was Mr. Kneisel, to whom the Boston public owes so much. Wood-wind players were sought out in France. It is not too much to say that this season the orchestra is remarkably rich in solo players, who, however, are never conspicuous at the expense of the ensemble.

Think for a moment of the soloists among the first violins: Messrs. Kneisel, Loeffler, Adamowski, Schnitzler, Roth, Kuntz—but each violinist is a soloist! An oboist was wanted. Mr. Longy was taken from Colonne's great orchestra, and the experienced Mr. Sautet sits by his side. The lamented Pourtau was succeeded by another Frenchman, and Mr. Jacquet, who also met an untimely death, was followed by a fellow countryman. Only in France or Belgium is such an ensemble of wood-wind to be found, and we doubt if even there you would have an equal ensemble. That celebrated artist, Mr. Alwin Schroeder, sits at the head of the 'cellos. Mr. Hackebarth, the first horn, is a man without superior as an orchestral player. And so you might go through each separate choir of this orchestra and recount name after name of men to whom is due the much-abused title "artist." Nor is it necessary to sing the praise at this late day of the Kneisel Quartet composed of Messrs. Kneisel, Roth, Svecenski, Schroeder.

The presence of composers in this orchestra should also be noted. Of these, Mr. Loeffler easily stands first, a composer of singularly fantastic imagination, rare sense of color and most fastidious taste. Mr. Straube is known to the audiences of these concerts by symphony, overture and violin concerto. Mr. Schroeder is known as editor, arranger, writer of treatises on the 'cello. And there are several others whose proficiency is not confined to mere technical mastery of their respective instruments.

The orchestra has been extremely fortunate in its business managers. Mr. Ellis, keen, cool, sensible and honorable, has been ably assisted by Mr. Comee.

THE KNEISEL QUARTET.
This quartet is composed of Messrs. Kneisel, Schroeder, Svecenski and Roth.


Violoncellos.
A. Blaess.
H. Haberlein.
C. Barth.
R. Nagel.
S. Elkind.
H. J. Butler.
J. Keller.
E. Loeffler.
E. Rose.
E. F. Mingels.
J. Adamowski.
J. Keller.
A. Schroeder.
Basses.
G. Gerhardt.
G. Bareither.
M. Kunze.
C. Barth.
Tympani—A. Rettberg.
T. Seydel.
Drums—C. R. Ludwig.
Tuba—A. Thomas.
Horns.
A. Hackebarth.
H. Lorbeer.
Fr. Hein.
C. Schumann.
L. Kloepfel.
Trumpets.
P. Muller.
Jos. Mann.
Trombones.
F. Meyer.
A. Mausebach.
C. Hampe.
Clarinets.
A. Selmer.
P. Metzger.
E. Strasser.
H. Litke.
Bassoons.
P. Litke.
F. H. Gunzel.
First Violins.
J. Theodorowicz.
K. Rissland.
H. Eichheim.
G. Strube.
W. Krafft.
Flutes.
A. Maquarre.
A. Brooke.
Paul Fox.
Oboes.
G. Longy.
A. Sautet.
English Horn.
F. Muller.
Violas.
G. Sauer.
C. H. Krauss.
A. Kolster.
M. Kluge.
F. Zahn.
H. Hoyer.
H. Heindl.
C. Barleben.
Second Violins.
J. Edw. Eichler.
H. Berger.
B. Fiedler.
J. Michael.
Violas.
M. Zach.
L. Svecenski.
First Violins.
F. Mahn.
J. Hoffman.
E. Fiedler.
A. Moldauer.
D. Kuntz.
O. Roth.
I. Schnitzler.
T. Adamowski.
C. M. Loeffler.
Fr. Kneisel.
Harp.
H. Schuecker.
Conductor.
Wilhelm Gericke.
P. Flumare.
J. Akeroyd.
E. B. Marble.
W. W. Swornsbourne.
Second Violins.
J. Kneisel.
F. E. Schuchman.
S. Goldstein.
H. Tischer-Zeitz.
R. Kurth.
A. Kuntz.

SEATING PLAN OF THE SYMPHONY ORCHESTRA.

Mme. SZUMOWSKA

• Concert Pianiste. •

THE SYMPHONY ORCHESTRA.

Some of the Players in the Noted Boston Musical Organization.

The Boston Symphony Orchestra, which now enjoys an international reputation, differs substantially in foundation from other now existing and famous orchestras. It owed its birth, it owes its present vigorous life, to the philanthropic wish of one man that his fellow townsmen should be able to hear the best of orchestral music at reasonable prices. That fashion has in a measure thwarted the wish of Mr. H. L. Higginson in regard to the lowness of admission prices is in no wise his fault. When it was not "the thing" to be seen at these concerts; when even genuine music-lovers did not perhaps fully appreciate them, the generous founder did not lose heart, nor swerve from his purpose to give the people of Boston ample opportunity for musical education. Today the orchestra is his animated, sonorous monument.

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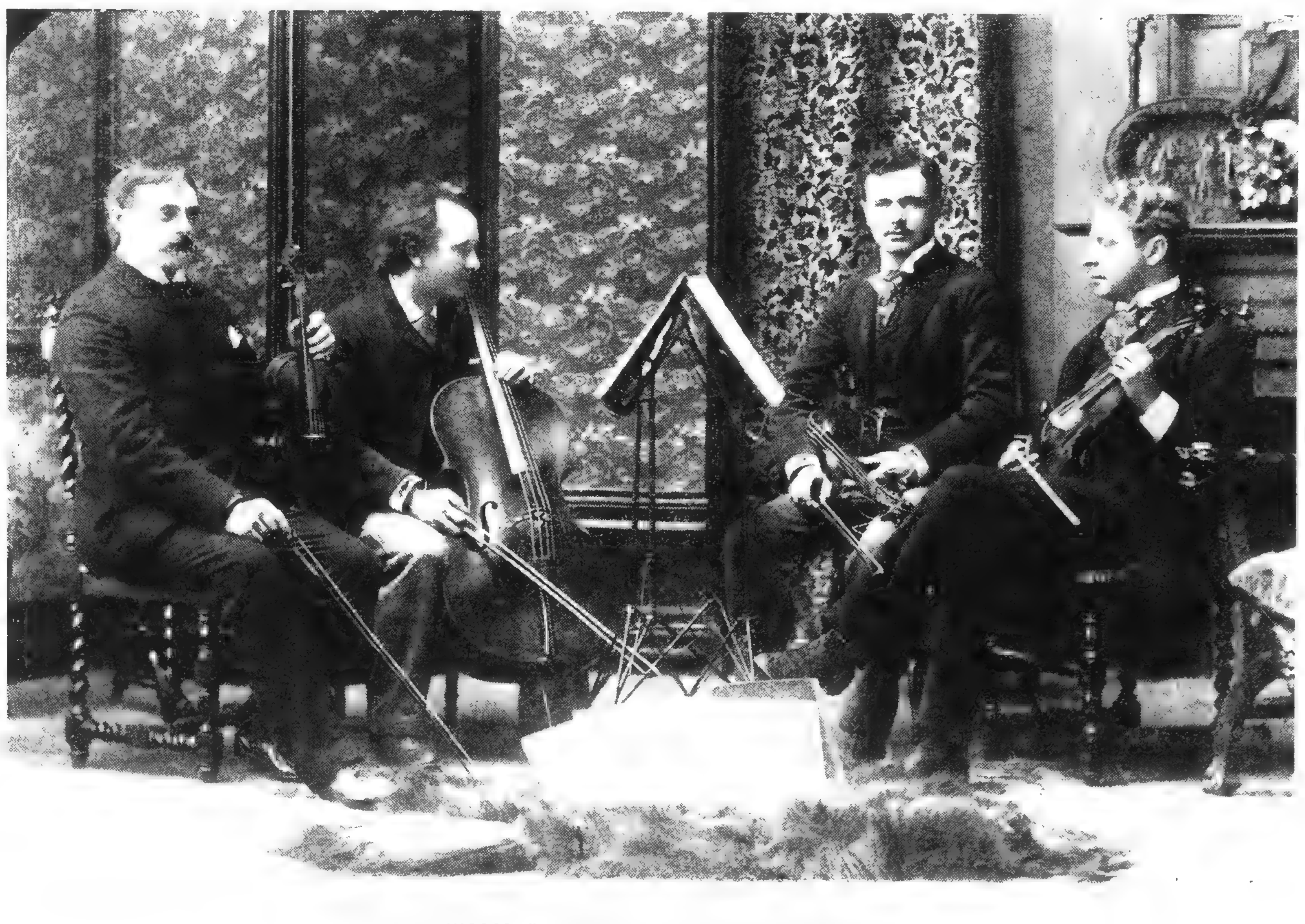

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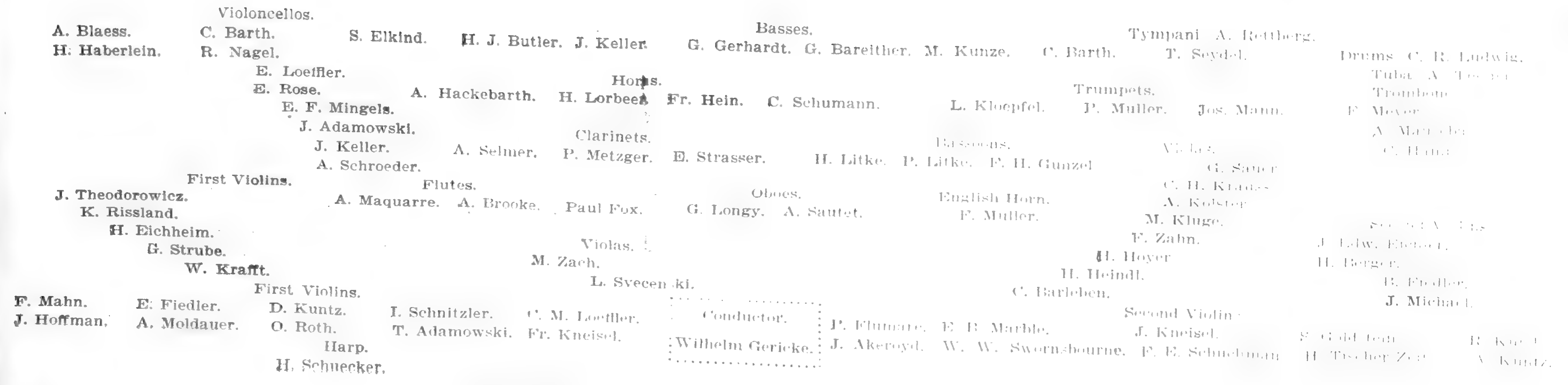
Violoncellos.
A. Blaess.
H. Haberlein.
C. Barth.
R. Nagel.
E. Loeffler.
E. Rose.
E. F. Mingels.
J. Adamowski.
J. Keller.
A. Schroeder.
S. Elkind.
H. J. Butler.
J. Keller.
Basses.
G. Gerhardt.
G. Bareither.
M. Kunze.
C. Barth.
Tympani A. Rettberg.
T. Seydel.
Drums C. R. Ludwig.
Tuba.
Trombone
F. Meyer
C. Hampe
Horns.
A. Hackebarth.
H. Lorbeer.
Fr. Hein.
C. Schumann.
L. Kloepfel.
Trumpets.
P. Muller.
Jos. Mann.
Clarinets.
A. Selmer.
P. Metzger.
E. Strasser.
Bassoons.
H. Litke.
P. Litke.
F. H. Gunzel
Flutes.
A. Maquarre.
A. Brooke.
Paul Fox.
Oboes.
G. Longy.
A. Sautet.
English Horn.
F. Muller.
Violas.
G. Sauer
C. H. Krauss
A. Kolster
M. Kluge.
F. Zahn.
H. Hoyer
H. Heindl.
C. Barleben.
M. Zach.
L. Svecenski.
First Violins.
J. Theodorowicz.
K. Rissland.
H. Eichheim.
G. Strube.
W. Krafft.
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F. Mahn.
J. Hoffman.
E. Fiedler.
A. Moldauer.
D. Kuntz.
O. Roth.
I. Schnitzler.
T. Adamowski.
C. M. Loeffler.
Fr. Kneisel.
Harp.
H. Schuecker.
Conductor.
Wilhelm Gericke.
P. Fiumara.
J. Akeroyd.
E. B. Marble.
W. W. Swornsbourne.
Second Violins.
J. Kneisel.
F. E. Schuchman
Second Violins.
H. Berger.
B. Fiedler.
J. Michael.
S. Goldstein
A. Kuntz.

SEATING PLAN OF THE SYMPHONY ORCHESTRA.

THE MUSICAL COURIER.

aug. 17-1898.

WILHELM GERICKE.

AFTER some years over seas, Wilhelm Gericke, formerly conductor of the Boston Symphony Orchestra, returns to his old post, and there can be no doubt as to the genuineness of the satisfaction expressed in print and private regarding his renomination. By perfectly fair, perfectly legitimate means, Mr. Gericke has won a reputation for himself, both at home and abroad. Beloved in Vienna, and his name a glorious tradition for the younger frequenters of the concerts of the Boston Symphony Orchestra, he comes back to the scenes of his former triumphs richer in experience and without abating a jot of that old mastery of his men—a mastery that laid the technical foundations of the band from Boston.

Mr. Gericke has been strenuously absorbed in his work while in Europe, but he confesses to always having felt a weakness for America. He it was who first conducted the Boston Orchestra in this city and at Steinway Hall. We understand that Mrs. Jeannette M. Thurber played the part of an impresaria in the matter. There it was that Mr. Gericke unfolded to our astonished ears the technical beauty, the grace, finesse and polish of his wonderful organization. Since those days he has grown, and a too austere preoccupation with the material side of his music has given way to a certain breadth, mellowness and poetry. He has the true conductor's temperament—alert, nervously vigorous, tactful and musical. We look for much from Wilhelm Gericke and the Boston Symphony Orchestra during the coming season.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CIV., NO. 73.

SUNDAY, SEPT. 11, 1898.

The Symphony Concerts Under Conductor Gericke—Grand Opera—The Worcester County Festival—Concert for the Sheltering Home Note and Comment.

THE approaching Boston musical season promises to be particularly brilliant. With the Symphony concerts at Music Hall, a three weeks' season of grand opera in mid-winter at the Boston Theatre, and the usual concerts of the various clubs and societies, music lovers may look forward to it with pleasant anticipation. The Boston Symphony orchestra will resume its concerts at Music Hall, Oct. 14, and will give its usual weekly performances Friday afternoons and Saturday evenings until the end of April. The playing of this great organization has become the standard of orchestral performance in America, and in no other city of the world can so fine a series of concerts be heard. They give pleasure to a multitude of music lovers and have made Boston a Mecca of musical students. The arrangements for the season are practically completed. The vacancies in the orchestra created by the loss of several valued members have been filled by engagements made during the summer. The following artists have been secured: Messrs. von Theodorowitz, violin, of the Berlin Philharmonic orchestra; Maquarre, flute, of the Lamoureux orchestra; Longy, oboe, of the Colonne orchestra; Selmer, clarinet, of the Lamoureux orchestra; Kloepfel, trumpet; Mausebach, trombone; Thomae, tuba, and Rettberg, tympani, of the New York Symphony orchestra. With the exception of tnese changes, the personnel will be the same as for several years past. William Gericke, who has been engaged as conductor, will be warmly welcomed. He may be counted upon to give the concerts a distinction and dignity which were characteristic of them during his former regime. His return will be hailed with joy by subscribers who had the pleasure of hearing the orchestra between 1884 and 1889, and by the new generation of concert goers which has grown up since he left Boston nine years ago. The soloists for the season have been selected with care, and among them will be many artists of world-wide fame. The auction sales of season tickets will be held at Music Hall, Monday, Tuesday, Thursday and Friday, Sept. 26, 27, 29 and 30.

The trips of the Boston Symphony orchestra away from home will this season be a day longer than formerly. The management had intended to abandon the concerts in Baltimore when it first laid out the season's itinerary, in order to gain time to give an extra concert each month in New York. This disappointed the music lovers of Baltimore, and five gentlemen entered into a guarantee sufficiently generous to persuade the management to add one to the days of travel. On each trip the orchestra will give one concert in Baltimore on Saturday, one in Washington on Monday, one in Philadelphia on Tuesday, two in New York on Wednesday and Thursday and two in Brooklyn on Friday.

BOSTON JOURNAL.

SUNDAY, SEPT 11, 1898.

BOSTON SYMPHONY ORCHESTRA.

For the eighteenth consecutive season, the preliminary announcement of the Boston Symphony Orchestra for 1898-99 will set the musical pace for Boston and vicinity. On Oct. 14 Mr. Wilhelm Gericke, whose five years' leadership from 1884 to 1889 left a lasting impression not only on the orchestra itself but in the minds of a majority of its patrons at the present day, will again be welcomed with all the hearty recognition of an established favorite. One can look with absolute certainty for that steadfast loyalty to high ideals which first gave to the Boston Symphony Orchestra its rank among the leading musical organizations of the age.

Since the close of last season the orchestra has lost quite a number of its members, yet in such a numerous organization the proportion of change is still slight. All the vacancies have been satisfactorily filled by the engagement during the summer of the following artists: Messrs. von Theodorowicz, violin; of the Berlin Philharmonic Orchestra; Maquarre, flute, of the Lamoureux Orchestra; Longy, oboe, of the Colonne Orchestra; Selmer, clarinet, of the Lamoureux Orchestra; Kloepfel, trumpet, Mausebach, trombone, Thomae, tuba, and Rettberg, tympani, of the New York Symphony Orchestra. With the exception of these changes, the personnel will be the same as for several years past.

A later announcement of the soloists will be in keeping with the high standard of these concerts, and will include many artists known throughout the world.

The auction sales of season tickets will be held at Music Hall on Monday, Tuesday, Thursday and Friday, Sept 26, 27, 29 and 30.

Boston Sunday Globe.

SUNDAY, SEPTEMBER 11, 1898.

Boston Symphony Orchestra.

Music lovers in Boston have reason to look forward with pleasurable anticipation to the season of 1898-99, which promises to be unusually interesting. The superb symphony concerts at Music hall, a three weeks' season of grand opera at the Boston theater by a fine company headed by Melba and Ternina, and the regular concerts by the various clubs and societies will provide a plentiful supply of musical performances of a high order.

The Boston symphony orchestra, as usual, will be the first in the field. It will begin its 18th season on Oct 14, and with few omissions will give performances on Friday afternoons and Saturday evenings of each week until the end of April. The concerts of this great organization, constantly maintained at the highest standard, offer rare attractions, and have deservedly won an enormous and faithful clientele.

The interest in them will undoubtedly be increased next winter by the return of Wilhelm Gericke to the position he so ably filled from 1884 to 1889. This distinguished conductor will be cordially welcomed by all whose privilege it was to hear the superlatively fine performances which were the rule under his direction, and by the new generation of concert-goers which has sprung up since he left Boston, nine years ago.

Since the close of last season the orchestra has lost several valued members. Their places have been filled by the engagement of Julius von Theodorowitz, violin, of the Berlin philharmonic society; Andre Maquarre, flute of the Lamoureux orchestra; Mr Longy, oboe, of the Colonne orchestra; Alexander Selmer, clarinet, of the Lamoureux orchestra; Louis Kloepfel, trumpet; August Mausebach, trombone; Andreas Thomae, tuba, and August Rettberg, tympani, of the New York symphony orchestra. Otherwise the personnel of the organization will be the same as for several years past.

The soloists for the season have been selected with care, and include many artists of world-wide fame. The auction sales of season tickets will be held at Music hall on Monday, Tuesday, Thursday and Friday, Sept 26, 27, 29 and 30.

BOSTON POST,

The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, SEPTEMBER 11, 1898.
(Copyright, 1898, Post Publishing Company.)

BOSTON SYMPHONY ORCHESTRA.

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BOSTON POST,

The Representative Democratic Paper
OF NEW ENGLAND

SUNDAY MORNING, SEPTEMBER 18, 1898.
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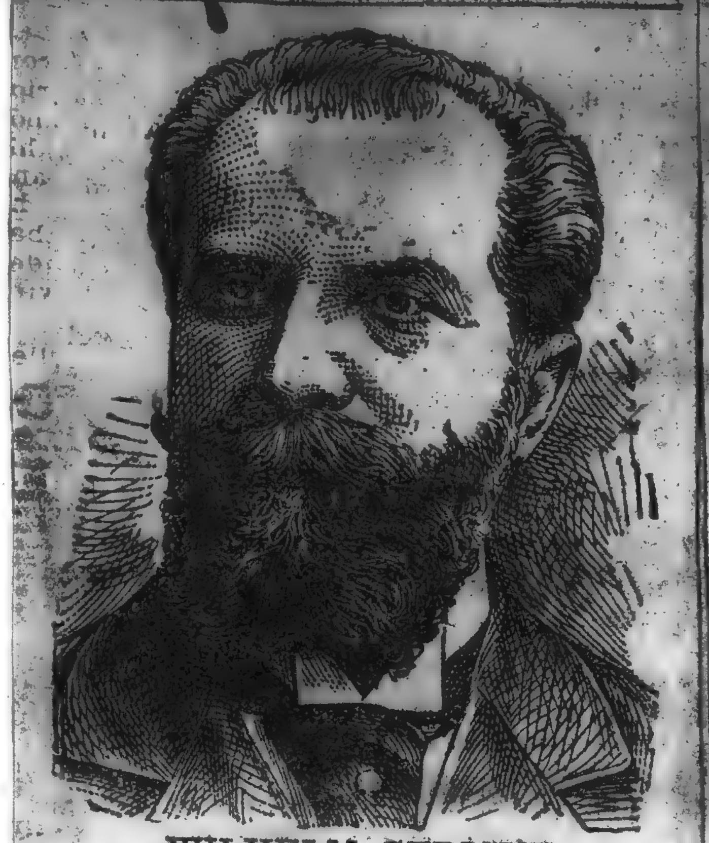

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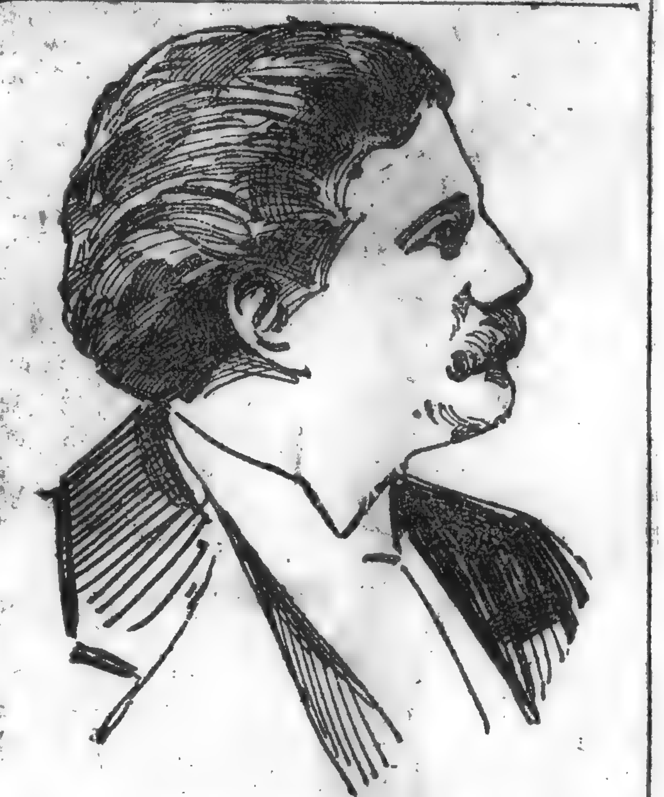

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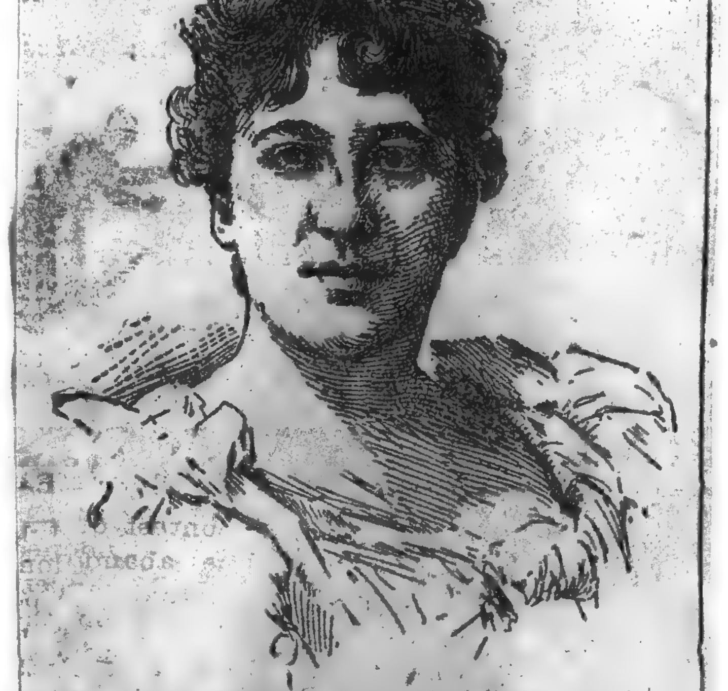

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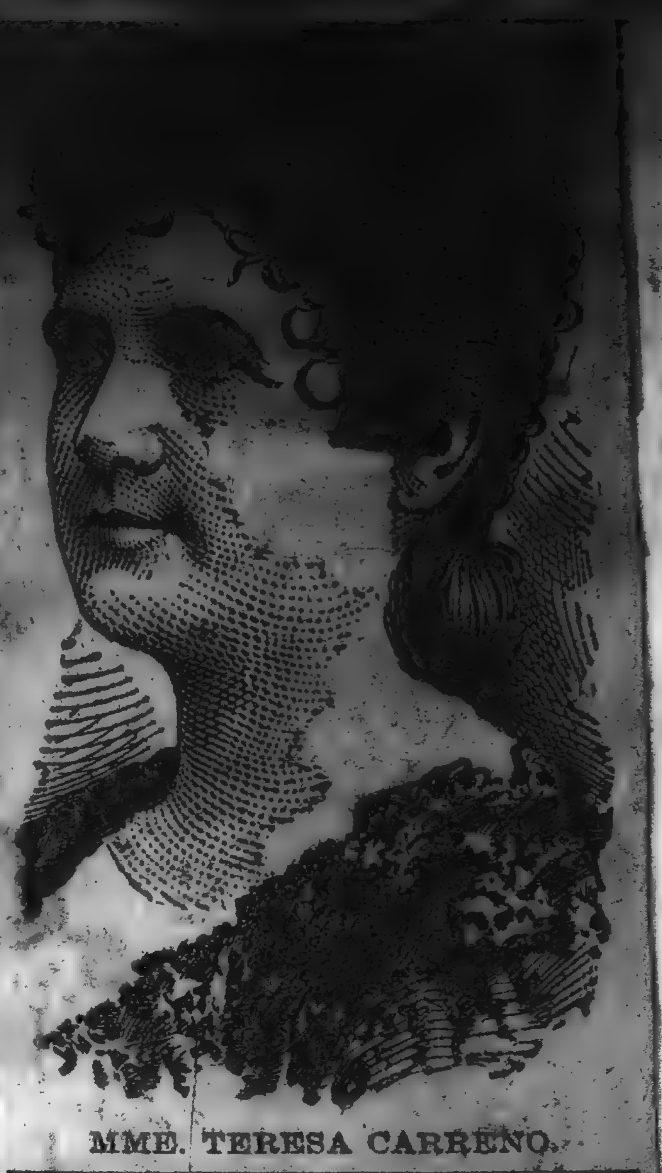

MME. TERESA CARRENO.

Boston Sunday Globe.

SUNDAY, SEPT 18, 1898.

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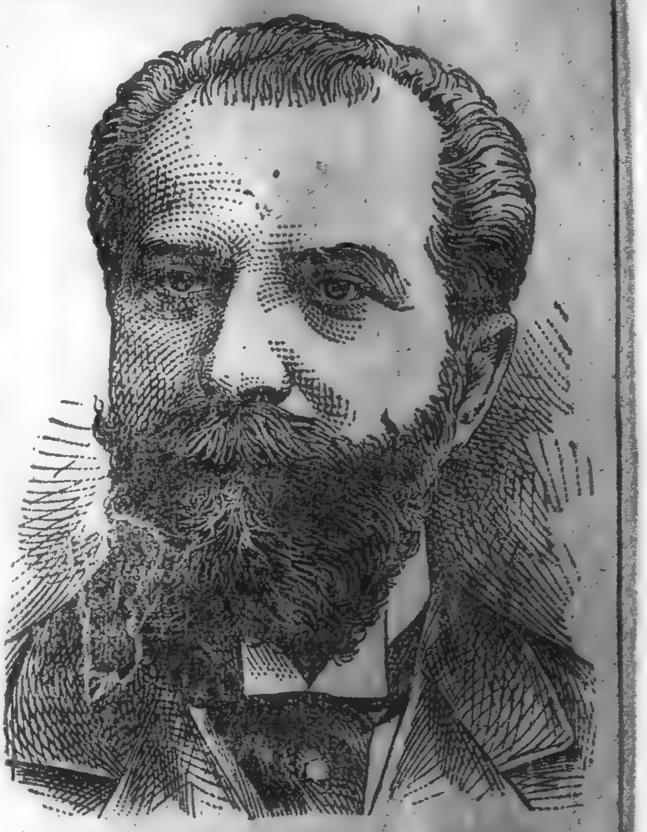

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THE MUSICAL COURIER.

WILHELM GERICKE.

AFTER some years over seas, Wilhelm Gericke, formerly conductor of the Boston Symphony Orchestra, returns to his old post, and there can be no doubt as to the genuineness of the satisfaction expressed in print and private regarding his renomination. By perfectly fair, perfectly legitimate means, Mr. Gericke has won a reputation for himself, both at home and abroad. Beloved in Vienna, and his name a glorious tradition for the younger frequenters of the concerts of the Boston Symphony Orchestra, he comes back to the scenes of his former triumphs richer in experience and without abating a jot of that old mastery of his men—a mastery that laid the technical foundations of the band from Boston.

Mr. Gericke has been strenuously absorbed in his work while in Europe, but he confesses to always having felt a weakness for America. He it was who first conducted the Boston Orchestra in this city and at Steinway Hall. We understand that Mrs. Jeannette M. Thurber played the part of an impresaria in the matter. There it was that Mr. Gericke unfolded to our astonished ears the technical beauty, the grace, finesse and polish of his wonderful organization. Since those days he has grown, and a too austere preoccupation with the material side of his music has given way to a certain breadth, mellowness and poetry. He has the true conductor's temperament—alert, nervously vigorous, tactful and musical. We look for much from Wilhelm Gericke and the Boston Symphony Orchestra during the coming season.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CIV., NO. 73.

SUNDAY, SEPT. 11, 1898.

The Symphony Concerts Under Conductor Gericke—Grand Opera—The Worcester County Festival—Concert for the Sheltering Home Note and Comment.

THE approaching Boston musical season promises to be particularly brilliant. With the Symphony concerts at Music Hall, a three weeks' season of grand opera in mid-winter at the Boston Theatre, and the usual concerts of the various clubs and societies, music lovers may look forward to it with pleasant anticipation. The Boston Symphony orchestra will resume its concerts at Music Hall, Oct. 14, and will give its usual weekly performances Friday afternoons and Saturday evenings until the end of April. The playing of this great organization has become the standard of orchestral performance in America, and in no other city of the world can so fine a series of concerts be heard. They give pleasure to a multitude of music lovers and have made Boston a Mecca of musical students. The arrangements for the season are practically completed. The vacancies in the orchestra created by the loss of several valued members have been filled by engagements made during the summer. The following artists have been secured: Messrs. von Theodorowitz, violin, of the Berlin Philharmonic orchestra; Maquarre, flute, of the Lamoureux orchestra; Longy, oboe, of the Colonne orchestra; Selmer, clarinet, of the Lamoureux orchestra; Kloepfel, trumpet; Mausebach, trombone; Thomae, tuba, and Rettberg, tympani, of the New York Symphony orchestra. With the exception of tnese changes, the personnel will be the same as for several years past. William Gericke, who has been engaged as conductor, will be warmly welcomed. He may be counted upon to give the concerts a distinction and dignity which were characteristic of them during his former regime. His return will be hailed with joy by subscribers who had the pleasure of hearing the orchestra between 1884 and 1889, and by the new generation of concert goers which has grown up since he left Boston nine years ago. The soloists for the season have been selected with care, and among them will be many artists of world-wide fame. The auction sales of season tickets will be held at Music Hall, Monday, Tuesday, Thursday and Friday, Sept. 26, 27, 29 and 30.

The trips of the Boston Symphony orchestra away from home will this season be a day longer than formerly. The management had intended to abandon the concerts in Baltimore when it first laid out the season's itinerary, in order to gain time to give an extra concert each month in New York. This disappointed the music lovers of Baltimore, and five gentlemen entered into a guarantee sufficiently generous to persuade the management to add one to the days of travel. On each trip the orchestra will give one concert in Baltimore on Saturday, one in Washington on Monday, one in Philadelphia on Tuesday, two in New York on Wednesday and Thursday, and two in Brooklyn on Friday and Saturday.

Boston Journal.

SUNDAY, SEPT 11, 1898.

BOSTON SYMPHONY ORCHESTRA.

For the eighteenth consecutive season, the preliminary announcement of the Boston Symphony Orchestra for 1898-99 will set the musical pace for Boston and vicinity. On Oct. 14 Mr. Wilhelm Gericke, whose five years' leadership from 1884 to 1889 left a lasting impression not only on the orchestra itself but in the minds of a majority of its patrons at the present day, will again be welcomed with all the hearty recognition of an established favorite. One can look with absolute certainty for that steadfast loyalty to high ideals which first gave to the Boston Symphony Orchestra its rank among the leading musical organizations of the age.

Since the close of last season the orchestra has lost quite a number of its members, yet in such a numerous organization the proportion of change is still slight. All the vacancies have been satisfactorily filled by the engagement during the summer of the following artists: Messrs. von Theodorowicz, violin; of the Berlin Philharmonic Orchestra; Maquarre, flute, of the Lamoureux Orchestra; Longy, oboe, of the Colonne Orchestra: Selmer, clarinet, of the Lamoureux Orchestra; Kloepfel, trumpet, Mausebach, trombone, Thomae, tuba, and Rettberg, tympani, of the New York Symphony Orchestra. With the exception of these changes, the personnel will be the same as for several years past.

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Boston Sunday Globe.

SUNDAY, SEPTEMBER 11, 1898.

Boston Symphony Orchestra.

Music lovers in Boston have reason to look forward with pleasurable anticipation to the season of 1898-99, which promises to be unusually interesting. The superb symphony concerts at Music hall, a three weeks' season of grand opera at the Boston theater by a fine company headed by Melba and Ternina, and the regular concerts by the various clubs and societies will provide a plentiful supply of musical performances of a high order.

The Boston symphony orchestra, as usual, will be the first in the field. It will begin its 18th season on Oct 14, and with few omissions will give performances on Friday afternoons and Saturday evenings of each week until the end of April. The concerts of this great organization, constantly maintained at the highest standard, offer rare attractions, and have deservedly won an enormous and faithful clientele.

The interest in them will undoubtedly be increased next winter by the return of Wilhelm Gericke to the position he so ably filled from 1884 to 1889. This distinguished conductor will be cordially welcomed by all whose privilege it was to hear the superlatively fine performances which were the rule under his direction, and by the new generation of concert-goers which has sprung up since he left Boston, nine years ago.

Since the close of last season the orchestra has lost several valued members. Their places have been filled by the engagement of Julius von Theodorowitz, violin, of the Berlin philharmonic society; Andre Maquarre, flute of the Lamoureux orchestra; Mr Longy, oboe, of the Colonne orchestra; Alexander Selmer, clarinet, of the Lamoureux orchestra; Louis Kloepfel, trumpet; August Mausebach, trombone; Andreas Thomae, tuba, and August Rettberg, tympani, of the New York symphony orchestra. Otherwise the personnel of the organization will be the same as for several years past.

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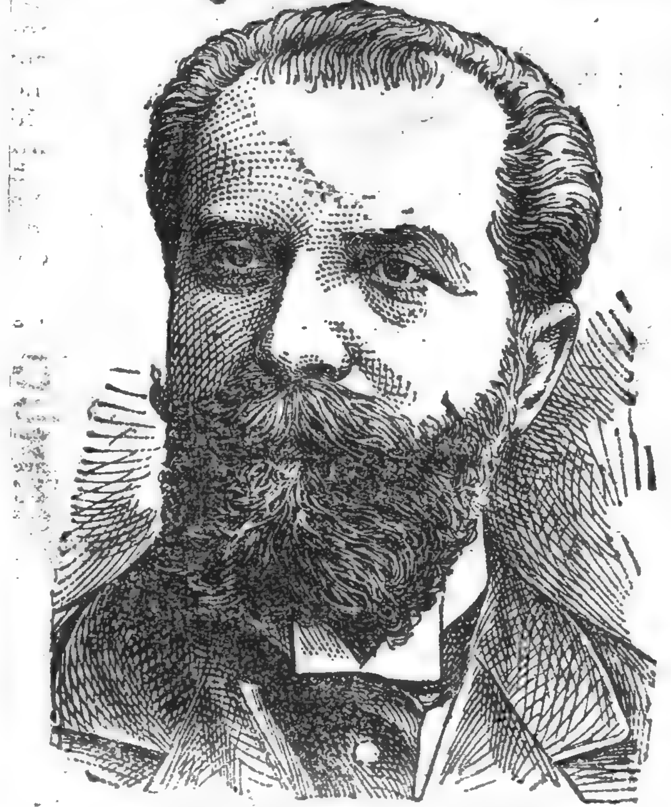
THE SYMPHONY ORCHESTRA CONCERTS.



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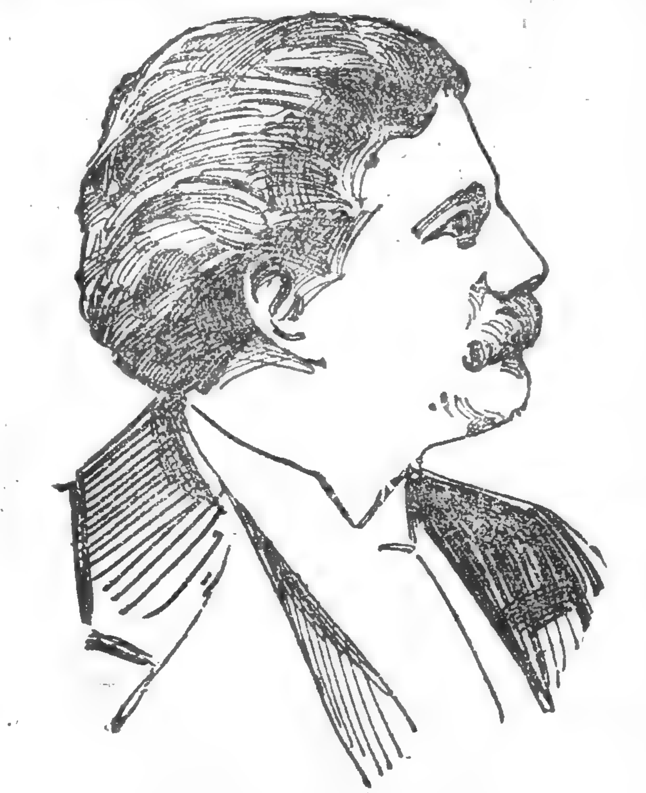

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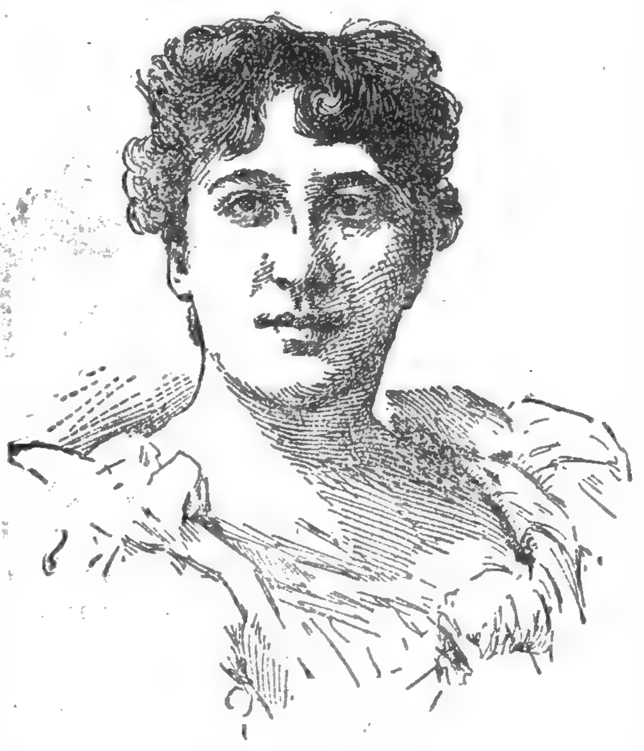

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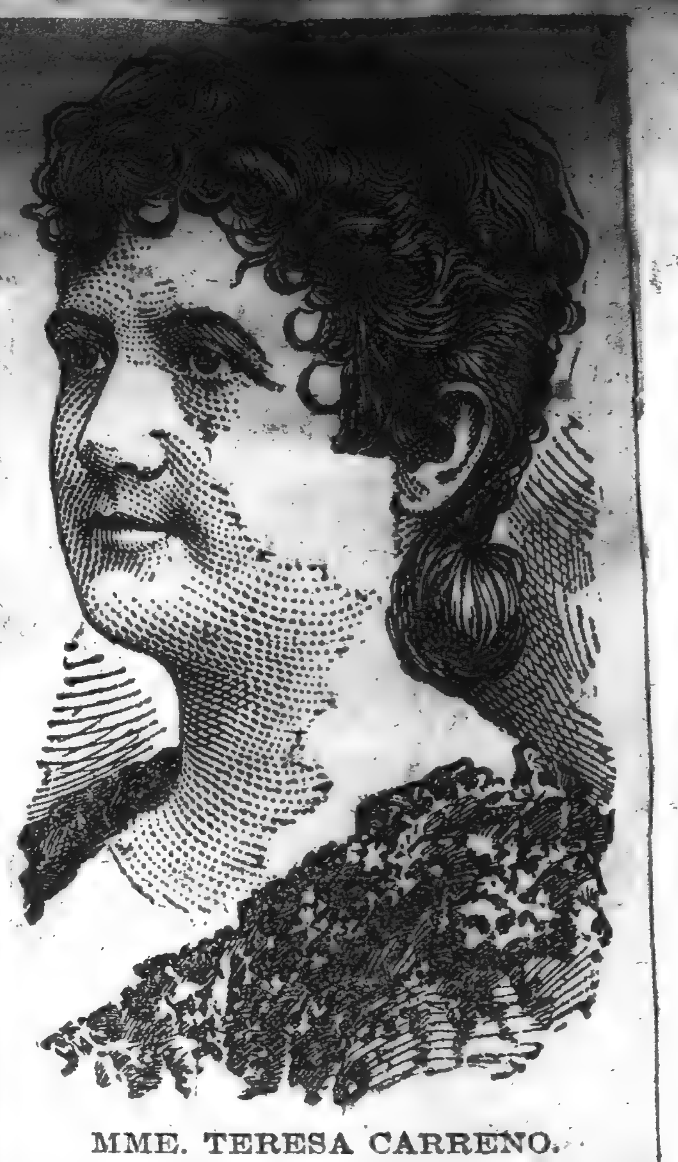

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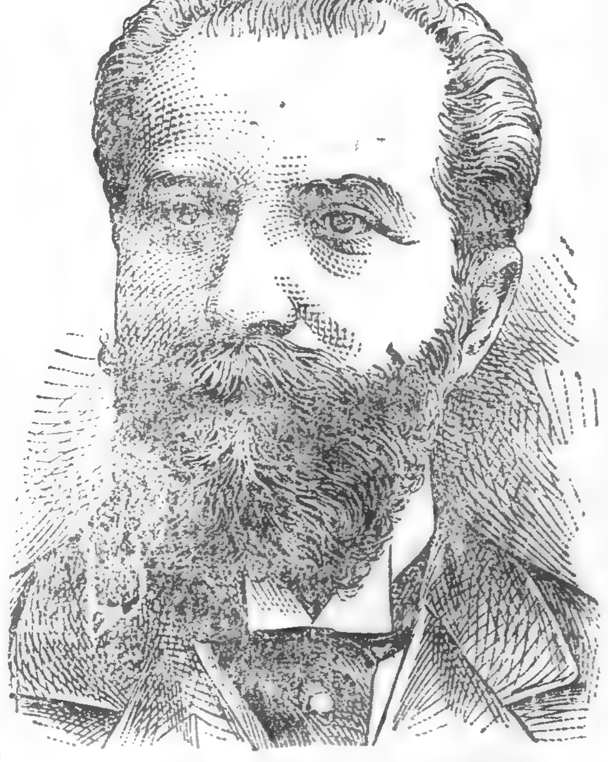

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SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CIV., NO. 80.

SUNDAY, SEPT. 18, 1898.

IN THE WORLD OF MUSIC.

The Symphony Orchestra's Boston Season.

Newcomers of Note in the Organization Under Conductor Gericke—List of Soloists—Wagner Operas Without Cuts—Mlle. Lorraine's American Tour—The Bostonians.

THE 18th season of the Boston Symphony orchestra, like its predecessors, will be the musical magnet of the year, attracting its thousands of patrons from Boston and vicinity for a radius of at least 50 miles. Through all these years, the season-ticket purchasers in the early eighties have steadfastly remained, while it has come to pass that a new generation has swelled the audiences to unprecedented numbers. No stronger evidence than this can reasonably be asked as to the integrity of the organization and the standard of its work. It was organized as a permanent orchestra, to be maintained solely for concert performances, and it remains the same today. As a striking evidence of its unchanged personnel, the great majority of the newcomers brought to this country by Herr Wilhelm Gericke when he reorganized the orchestra early in his regime 12 years ago, will welcome his return to the conductor's desk with the coming season. The intelligent and discriminating clientele of the Boston Symphony orchestra have never forgotten the five years from 1884 to 1889, when Mr. Gericke laid the foundation, so vital to every enduring organization, and so essential to his successors in accomplishing results well night impossible but for his earlier preparation.

And when it is borne in mind that the organization over which Mr. Gericke is to raise his baton in a few weeks is a tremendous improvement upon the one he found in 1884, congratulations are in order, both for the conductor and an expectant public. It is but simple justice to credit Mr. Gericke with an absolute loyalty to a high standard of ideal performance. To gain this standard he was untiring, sparing neither the orchestra nor himself.

It it a pleasure to announce that the Ninth Symphony of Beethoven, with its quartet of vocalists and chorus, will be given complete, and the music to Schumann's "Manfred," also with singers, chorus and reader. Those who recall the marvellous work evolved from a chorus not over large in numbers in a performance of the Ninth Symphony, under Mr. Gericke, some 10 years ago, will know the full meaning of the above announcement, and anticipate accordingly.

It is worthy of note that, as the three members of the orchestra lost last July were Frenchmen on a French steamer, so France is called upon to fill their places from her most famous orchestras. There have been engaged Messrs. Maquarre, flute, of the Lamoureux orchestra; Longy, oboe, of the Colonne orchestra, and Selmer, clarinet, of the Lamoureux orchestra. The only changes in the string department will be a new first violin, Mr. Theodorowicz of the Berlin Philharmonic orchestra, and a violoncellist, whom Mr. Gericke will bring with him. There have also been engaged, Kloepfel, trumpet; Mausebach, trombone; Thomae, tuba, and Rettberg, tympani, of the New York Symphony orchestra, making a total of only nine changes in a membership of 90.

The list of soloists is, as usual, one worthy of the orchestra and its stand... The newcomers making their first ... to America are Willy Burmester ... Lady Halle, possibly better known ... Norman-Neruda, and Sahla, violin... and Emil Sauer, pianist. The list ... includes Mme. Gadski and Mr. ...panari, Mr. Rosenthal, Mme. Car... and Miss Aus der Ohe. From the ... of the orchestra, Messrs. Kneisel, ...es, Adamowski and Schroeder are ...en.

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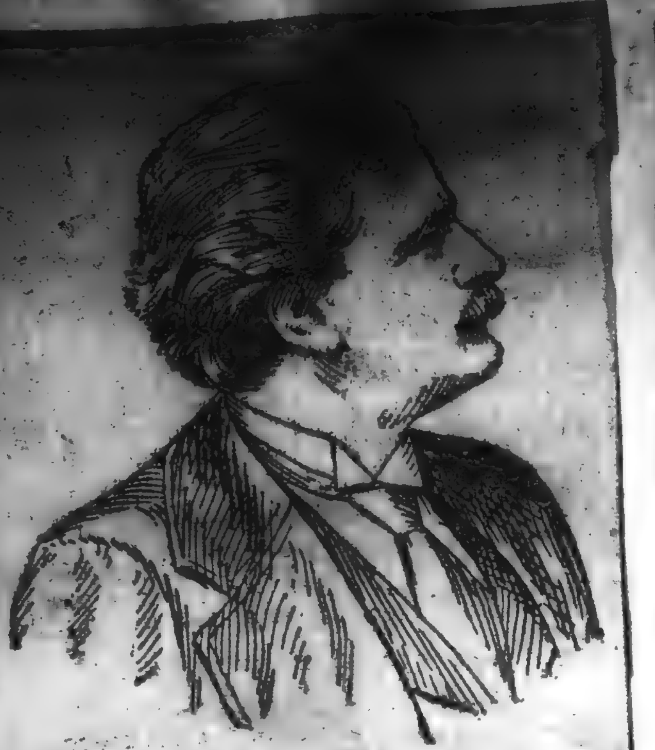

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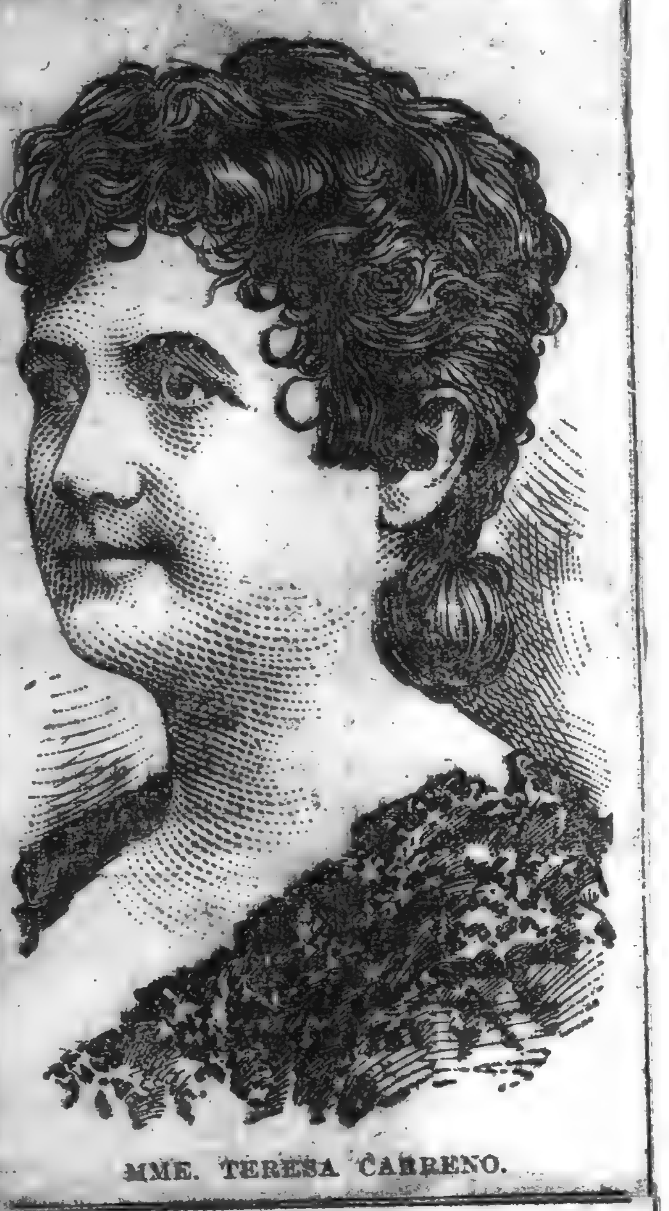

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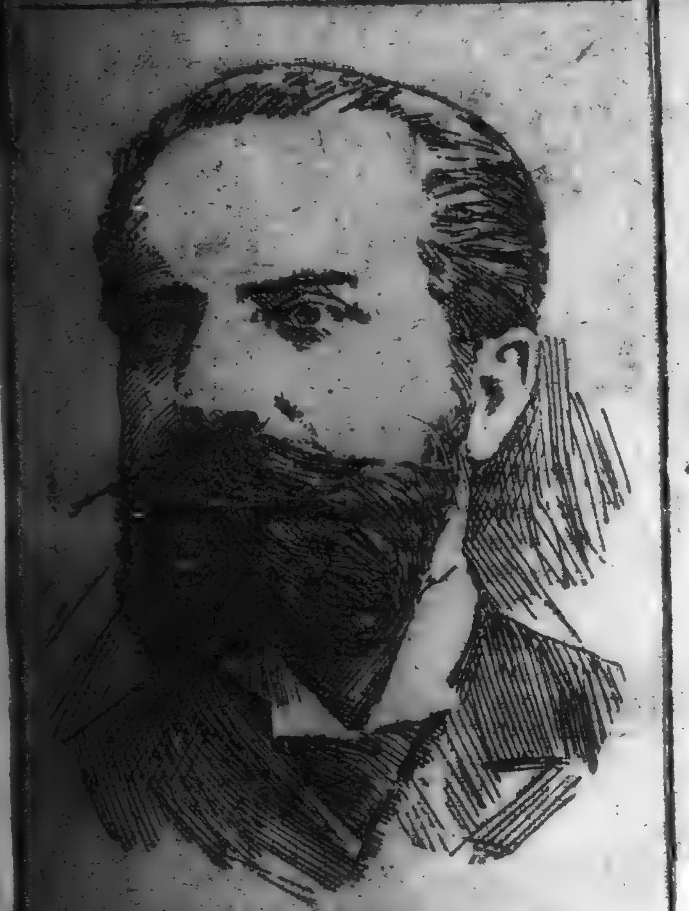

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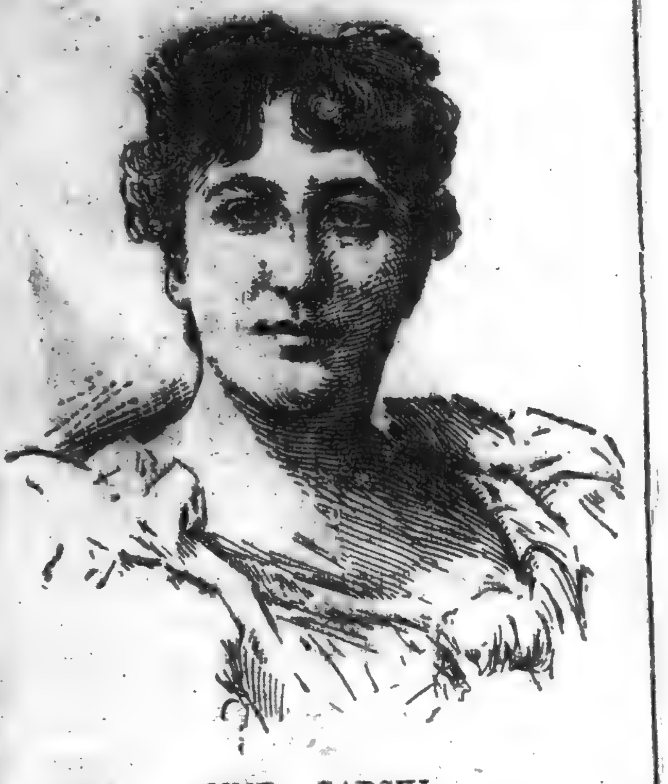

MME. GADSKI.

Boston Evening Transcript.

SUNDAY, SEPTEMBER 18, 1898.

THE SYMPHONY CONCERTS.

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Willy Burmester, violinist, was born at Hamburg in 1869. He was first taught by his father; then for four years he studied with Joachim. For three years afterward he worked by himself at Helsingfors in Finland. With his sister Johanna, pianist, he made his first appearance in Berlin Nov. 10, 1891. He reappeared there in 1894. His first appearance in London was March 14, 1895, when he played a concerto and some variations by Paganini. They say that he makes it his custom to play music by Paganini whenever he appears for the first time in any city—because it

Emil Sauer, as well as Burmester, will visit the United States for the first time. He, too, was born at Hamburg (Oct. 8, 1862). His mother was his first teacher, and the boy appeared in public in Hamburg Dec. 13, 1873. Rubinstein heard him two or three years later and recommended him to his brother, Nikolaus. Sauer studied at Moscow until 1881. Then he played in cities of Northern Germany and the Rhineland and in 1882 he played in London. The next year he went to Italy and Spain. In 1884 he was a few months with Liszt, and the next year he appeared in Berlin. Since then he has played throughout Europe with remarkable success, and he is ranked among the very first of pianists. When asked in London why he never played one of the five last sonatas of Beethoven, he answered: "I know the critics have been surprised at this. I believe, however, I had good reason for acting as I have done. I do not like to play the pieces that every pianist plays. Not that I fear comparisons, but because I prefer to play those pieces that are seldom heard—that are neglected by pianists. Every pianist begins with Sonata op. 110, for instance. As for op. 106, perhaps you will be shocked to hear that I do not like it."

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Blanche Roosevelt made her first appearance on any stage at Covent Garden April 15, 1876, as Violetta. She then sang under the name of "Mlle. Rosavella."

THE MUSICAL COURIER.

SEPTEMBER 21, 1898.

BOSTON SYMPHONY ORCHESTRA.

The eighteenth series of the Boston Symphony Orchestra concerts begin in Music Hall October 14, continuing to the end of April, with the usual monthly absences in New York, Brooklyn, Philadelphia and Baltimore.

The vacancies caused by the loss of several of the valued members of the orchestra in the sinking of La Bourgogne, have been filled by the engagement of the following artists: Von Theodorowicz, violin, of the Berlin Philharmonic Orchestra; Maquarre, flute, of the Lamoureux Orchestra; Longy, oboe, of the Colonne Orchestra; Selmer, clarinet, of the Lamoureux Orchestra; Kloepfel, trumpet; Mausebach, trombone; Thomae, tuba, and Rettberg, tympani, of the New York Symphony Orchestra. Otherwise, the membership will be the same as before.

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Gericke and Rosenthal.

Wilhelm Gericke will make his rentrée in the Boston Symphony concerts, so far as New York is concerned, on November 9 and 10, at Carnegie Hall, and on these two occasions Rosenthal has been engaged as soloist. Previous to these dates Rosenthal will be heard here in recitals.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CIV., NO. 84.

THURSDAY, SEPT. 22, 1898.

HERR GERICKE ARRIVES.

New Leader of Boston Symphony Orchestra Lands in New York, from Europe.

NEW YORK, Sept. 21, 1898. Wilhelm Gericke, the new conductor of the Boston Symphony orchestra, which position he left several years ago because of poor health/ arrived here from Europe today.

He said he had engaged eight new musicians for the Symphony orchestra. Two of these were necessary to replace Messrs. Weiss and Pourteau, who were lost at sea with the Bourgogne. Of the new men, three are from Paris—two from the orchestra of the Opera Comique, and one from the Lamoreux. The other five are former members of the New York Symphony orchestra.

Herr Gericke said that the orchestra would have few new works in its repertory this year. There would be only two of importance, both symphonies, one by Buckner and the other by Sinding. Herr Gericke will remain in New York several days before going to Boston.

[17]

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CIV., NO. 80.

SUNDAY, SEPT. 18, 1898.

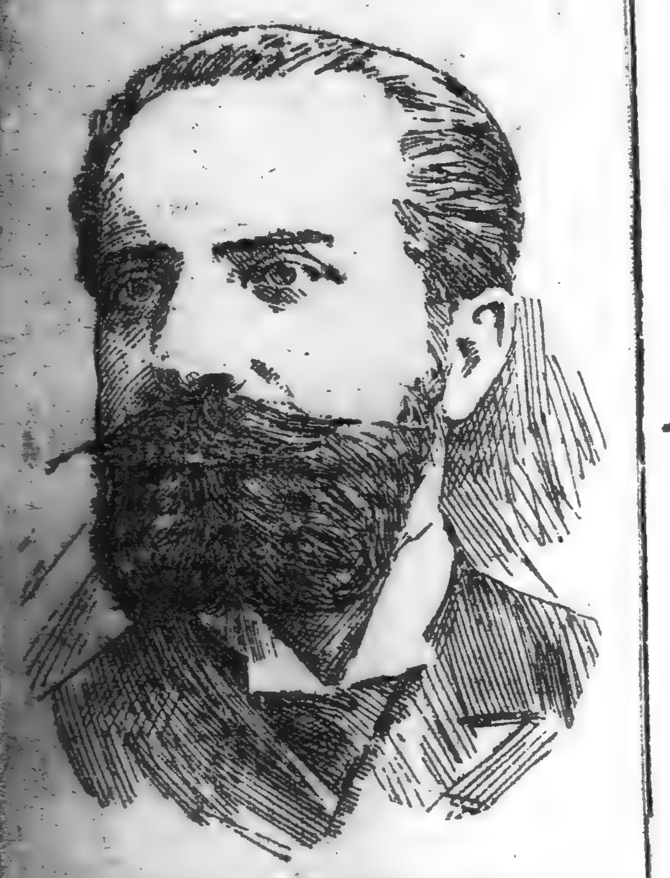
IN THE WORLD OF MUSIC.

The Symphony Orchestra's Boston Season.

Newcomers of Note in the Organization Under Conductor Gericke—List of Soloists—Wagner Operas Without Cuts—Mlle. Lorraine's American Tour—The Bostonians.

THE 18th season of the Boston Symphony orchestra, like its predecessors, will be the musical magnet of the year, attracting its thousands of patrons from Boston and vicinity for a radius of at least 50 miles. Through all these years, the season-ticket purchasers in the early eighties have steadfastly remained, while it has come to pass that a new generation has swelled the audiences to unprecedented numbers. No stronger evidence than this can reasonably be asked as to the integrity of the organization and the standard of its work. It was organized as a permanent orchestra, to be maintained solely for concert performances, and it remains the same today. As a striking evidence of its unchanged personnel, the great majority of the newcomers brought to this country by Herr Wilhelm Gericke when he reorganized the orchestra early in his regime 12 years ago, will welcome his return to the conductor's desk with the coming season. The intelligent and discriminating clientele of the Boston Symphony orchestra have never forgotten the five years from 1884 to 1889, when Mr. Gericke laid the foundation, so vital to every enduring organization, and so essential to his successors in accomplishing results well night impossible but for his earlier preparation.

And when it is borne in mind that the organization over which Mr. Gericke is to raise his baton in a few weeks is a tremendous improvement upon the one he found in 1884, congratulations are in order, both for the conductor and an expectant public. It is but simple justice to credit Mr. Gericke with an absolute loyalty to a high standard of ideal performance. To gain this standard, he was untiring, sparing neither the orchestra nor himself.


CONDUCTOR WILLIAM GERICKE.

It it a pleasure to announce that the Ninth Symphony of Beethoven, with its quartet of vocalists and chorus, will be given complete, and the music to Schumann's "Manfred," also with singers, chorus and reader. Those who recall the marvellous work evolved from a chorus not over large in numbers in a performance of the Ninth Symphony, under Mr. Gericke, some 10 years ago, will know the full meaning of the above announcement, and anticipate accordingly.

It is worthy of note that, as the three members of the orchestra lost last July were Frenchmen on a French steamer, so France is called upon to fill their places from her most famous orchestras. There have been engaged Messrs. Maquarre, flute, of the Lamoureux orchestra; Longy, oboe, of the Colonne orchestra, and Selmer, clarinet, of the Lamoureux orchestra. The only changes in the string department will be a new first violin, Mr. Theodorowicz of the Berlin Philharmonic orchestra, and a violoncellist, whom Mr. Gericke will bring with him. There have also been engaged, Kloepfel, trumpet; Mausebach, trombone; Thomae, tuba, and Rettberg, tympani, of the New York Symphony orchestra, making a total of only nine changes in a membership of 90.

The list of soloists is, as usual, one worthy of the orchestra and its standing. The newcomers making their first visit to America are Willy Burmester and Lady Halle, possibly better known as Norman-Neruda, and Sahla, violinists, and Emil Sauer, pianist. The list also includes Mme. Gadski and Mr. Campanari, Mr. Rosenthal, Mme. Carreno and Miss Aus der Ohe. From the ranks of the orchestra, Messrs. Kneisel, Loeffler, Adamowski and Schroeder are chosen.

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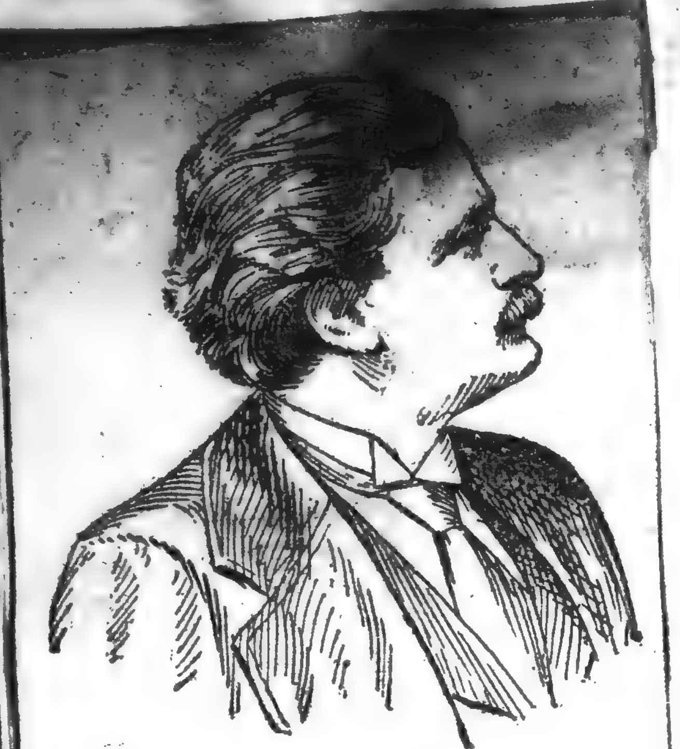
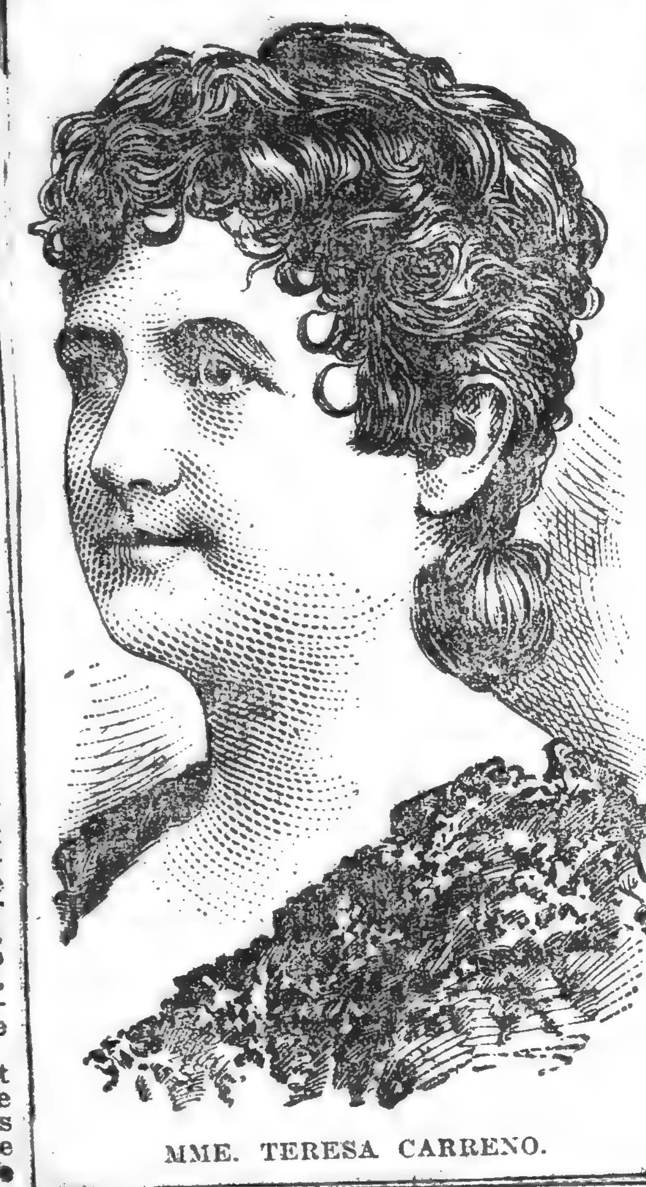
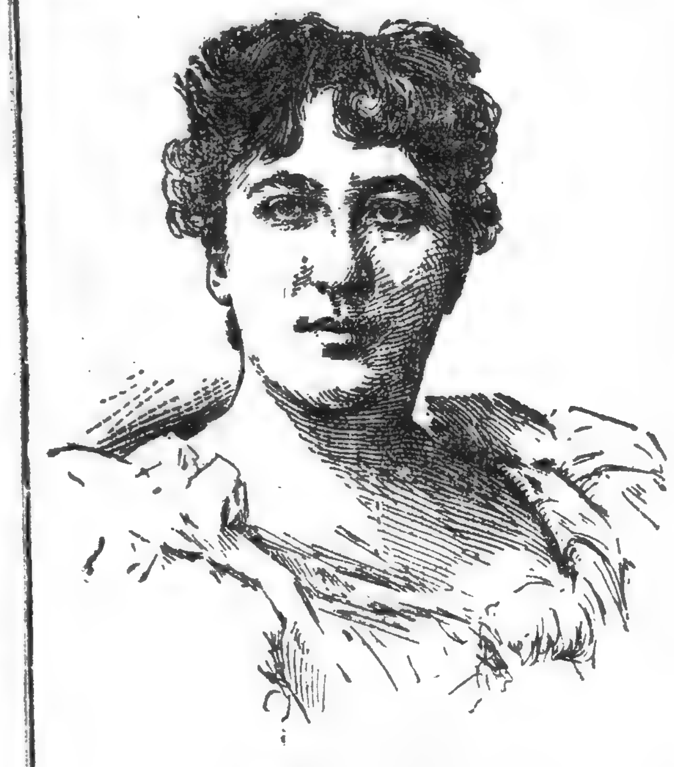

MR. MORITZ ROSENTHAL.


MME. TERESA CARRENO.


MME. GADSKI.

Boston Journal.

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SEPTEMBER 21, 1898.

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BOSTON HERALD.

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Herr Gericke said that the orchestra would have few new works in its repertory this year. There would be only two of importance, both symphonies, one by Buckner and the other by Sinding. Herr Gericke will remain in New York several days before going to Boston.

[17]

Boston Daily Globe.
THURSDAY, SEPT. 22, 1898.

TO LEAD THE SYMPHONY.

Herr Wm. Gericke Arrives in New York.

Announced that He Has Engaged Eight New Musicians.

Few New Works Will Be Included in Repertory This Season.

NEW YORK, Sept 21—Wm. Gericke arrived here from Europe today, being engaged as conductor of the Boston symphony orchestra for the coming year. He left the position several years ago in poor health.

Herr Gericke said that he had engaged eight new musicians for the symphony orchestra. Two of these were necessary to replace Messrs Weiss and Pourteau, who were lost at sea with the Bourgogne. Of the new men, three are from Paris, two from the orchestra of the opera Comique, and one from the Lamoreux. The other five are former members of the New York symphony orchestra.

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The sale of seats for the 18th season of Boston symphony concerts will begin in Music hall next Monday morning and continue four days.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
THURSDAY MORNING, SEPT. 22, 1898.

GERICKE IN NEW YORK.

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BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

Sep 22

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Boston Transcript
WEDNESDAY, SEPTEMBER 21, 1898

Wilhelm Gericke, the leader of the Boston Symphony Orchestra, arrived in New York this morning by the steamship Kaiser Friedrich. He is accompanied by his wife, daughter and Frau Flamm, the mother of Mrs. Gericke.

Boston Journal.
THURSDAY, SEPTEMBER 22, 1898.

EIGHT NEW PLAYERS.

Conductor Gericke Arrives—Says the Symphony Audiences Will Hear Few Novelties.

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NEW-YORK DAILY TRIBUNE
SEPTEMBER 22, 1898.

HERR GERICKE'S RETURN

FEW NEW COMPOSITIONS FOR THE BOSTON SYMPHONY—MORE CONCERTS IN NEW-YORK.

William Gericke arrived here from Europe yesterday, being engaged as conductor of the Boston Symphony Orchestra for the coming year. He left the place several years ago, in poor health. After his return to Europe his health rapidly improved, and he has now, he says, been entirely well for some years. Herr Gericke rested for a year after leaving Boston, and then resumed the Gesellschaft Concerts in Vienna, of which he had formerly been the conductor. He continued these for five years, and then spent a year in Dresden.

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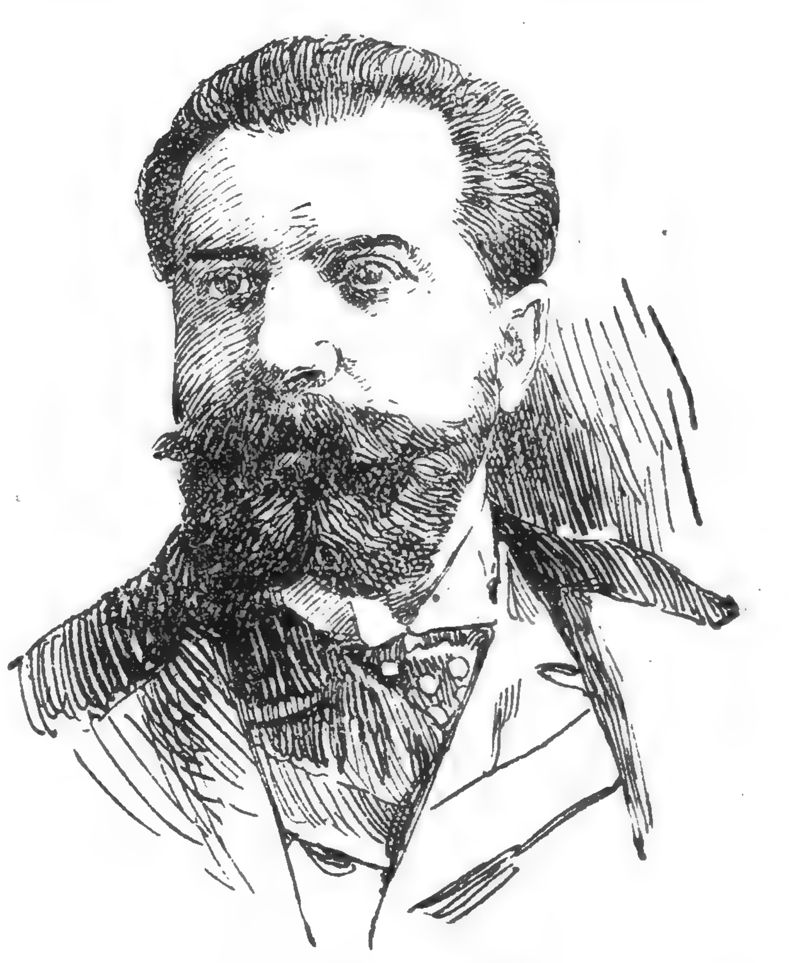

WILLIAM GERICKE,
who returns to this country to resume his old place as leader of the Boston Symphony Orchestra.

The orchestra will have few new works in its repertory this year, the conductor says. There will be only two of importance, both symphonies, one by Bruckner and the other by Sinding. Herr Gericke says that he looked over all the new concertos that the publishers were issuing just before he left Europe, and he could find nothing that he thought worth bringing for the orchestra.

He was much gratified, he said, by the new arrangement for giving more concerts in New-York. This year, at each visit of the orchestra to this city, there will be an afternoon concert and a concert in the evening of the following day. The next afternoon there will be a concert in Brooklyn, and the next evening there will be another, making the whole stay of the orchestra in New-York four days. It has never been found possible to make such a satisfactory arrangement as this before. Herr Gericke is also pleased with the change whereby the concerts in Manhattan are to be given this winter in the Carnegie Music Hall, instead of the Metropolitan Opera House. The first New-York concerts will be on the afternoon of November 9 and the evening of November 10 in Manhattan, and on the afternoon of November 11 and the evening of November 12 in Brooklyn.

Herr Gericke will remain in New-York for several days before going to Boston, as he says he wants time to see several of his old friends here.

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The Sun.
THURSDAY, SEPTEMBER 22, 1898.

BOSTON SYMPHONY'S LEADER HERE.

Wilhelm Gericke Returns from Europe After Nine Years' Absence—His Plans.

Wilhelm Gericke, who returns to this country to take the direction of the Boston Symphony Orchestra, arrived here yesterday on the Kaiser Friederich. It was nine years ago that he went back to Europe after having acted for several years most successfully as the director of this famous orchestra. He was succeeded by Arthur Nikisch, who in turn gave place to Emil Paur, who continued in control until last spring.

"I am quite well again," Mr. Gericke said yesterday to a SUN reporter at the Hotel Belvedere. "I was broken down in health when I returned to Europe and rested for a year before I began again to work. Then I resumed the direction of the *Gesellschaft's Concerte* of which I had charge before I came here the first time. For five years I directed them, and afterward went for a year to Dresden.

"I am very glad that the change in the plans of the orchestra will make it possible for us to give two concerts here within a short interval instead of one, as we did in the past. That will be much better for the orchestra in every way. This year we shall have eight new players. Three of these come from Paris, two from the orchestra of the Opéra Comique, and three from the Lamoureux orchestra. These three were engaged to take the place of the unfortunate members of the orchestra lost in the Bourgogne disaster. The other five players were engaged in New York. They formerly belonged to Mr. Damrosch's Symphony Orchestra.

"I only know now of two new numbers which I shall give. They are both symphonies, one by Bruckner and the other by Sinding, a Swedish composer. I would have liked to give more, and studied a great number of new works that were sent to me from Leipsic. But I am sorry to say that I found among them very little that was worth giving. Whether I am able to give even these in New York I do not know. It will depend on the Boston programmes. They will certainly be played there. I am very much delighted that the orchestra is to play hereafter in the Carnegie Music Hall instead of the Metropolitan."

Mr. Gericke will remain in New York for several weeks. The first concerts of the Boston Symphony Orchestra will be given on Nov. 9 and 10. Miss Adele Aus Der Ohe was also a passenger on the Kaiser Friederich.

Brooklyn Daily Eagle
MONDAY EVENING, SEPTEMBER 19.
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The Musical Season.

Now that the prospectus of the Brooklyn Institute is out we can see what a feast of riches the Brooklyn musical public is to have this winter. Most people do not yet realize it, but it is true that no city in America offers such musical advantages as Brooklyn. The musical programme which the Institute alone provides will compare favorably with that of any city but Boston, which has the long series of Saturday night orchestral concerts as the backbone of its great musical activity. But Brooklyn people are not shut up to the music offered on this side of the river, rich as that is. The Boston Symphony Orchestra gives a series of concerts in Manhattan every winter and there are almost certain to be two other orchestras playing more or less regularly in that borough. We have, too, the long season of opera at the Metropolitan, as well as the excellent and cheap series of opera in English by the Castle Square Company at the American Theater, with which to supplement the offerings in Brooklyn.

New Yorkers, as the Manhattanese are fond of calling themselves to the exclusion of the rest of us, boast that their musical season is more active and richer than that of any other American city, that it is far ahead of London in the artistic value of its offerings and the catholicity of its taste, and even that in some respects it is on a par with Berlin. In that estimate they never think of including Brooklyn, which to them is of no more importance than is the visible bulk of the ostrich to that bird, when his head is buried in the sand. Brooklynites have no such feeling. They know that they have an extremely rich and varied musical season at home, but that does not prevent them from crossing the bridge for the best of the offerings over there as a supplement to the home fare. The result is that the Brooklyn music lover is better served, hears more and better music than the Manhattanese or even than the Bostonian.

The center of the season will be, of course, the concerts by the Boston Symphony Orchestra, of which there are to be ten, five in the afternoon and five in the evening. William Gericke, the admirable musician who formerly directed this band, will return and under him it will do thoroughly good work, although there is no reason to suppose that its former excellence will be increased and although there was no public reason why Mr. Paur should have been retired. We have not yet reached the point where a large audience is willing to listen to an orchestra without the presence of a soloist, and the soloists this year have been chosen wisely. The list includes Rosenthal and Carreno, pianists; Kneisel and Burmeister, violinists, and Alwyn Schroeder, 'cellist; all of whom will play works of which the orchestra is an integral part. There will also be singers whom we might hear elsewhere to as good advantage without interrupting the work of the orchestra for them.

The New York Times
"All the News That's Fit to Print."
PUBLISHED EVERY DAY IN THE YEAR.
NEW YORK, THURSDAY, SEPT. 22, 1898.

HERR GERICKE ARRIVES.

The Conductor of the Boston Symphony Orchestra Comes from Europe—Talks of His Plans.

Wilhelm Gerieke, who has been selected to succeed Emil Paur as conductor of the Boston Symphony Orchestra, arrived from Europe yesterday after an absence from this country of nine years.

The first year after his return to Dresden, his home, Herr Gericke said yesterday was to take a thorough rest, necessitated by the severe strain upon him from the many concerts which he had conducted. He then gave a series of concerts in Vienna of the same knd as those he had given in this country.

Herr Gericke has engaged eight new men for the Boston Symphony Orchestra, three of whom will come from the Opera Comique, Paris, and two from Lamoureux. The three others have been secured in this city, and are former members of the New York Symphony Orchestra.

In discussing his plans, Herr Gericke said that of the many new works which he had religiously gone over, he had thus far concluded to give only two, viz.: The symphonies of Sinding and the symphonies of Bruckner. He may not, however, give them in this city, their rendition here depending greatly upon their success in Boston. He was delighted at the idea of giving the concerts this year at the Carnegie Hall, instead of in the Metropolitan Opera House. He thinks the arrangements in the hall are much better, as far as the orchestral work is concerned.

The plan outlined is to give two concerts in this city, repeating them in Brooklyn. The first concert will be given in New York on the evening of Oct. 9, and in Brooklyn on the afternoon of the 10th. Herr Gericke will remain in this city for several weeks, when he will take up his headquarters in Boston.

HOME JOURNAL.
NEW YORK:
WEDNESDAY, SEPTEMBER 21, 1898.

William Gericke, the new conductor of the Boston Symphony Orchestra, will make his rentrée in New York, November 9 and 10, at Carnegie Music Hall. Rosenthal will be the soloist on each occasion.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CIV., NO. 86.
SATURDAY, SEPT. 24, 1898.

Dear, dear! Mr. Gericke starts off by saying there will be nothing new given this season! Well, yes, two works, perhaps, that do not sound very promising, and when there is so much new music that one longs to hear, this rather dashes one's ardor. Instead of beginning his conductorship on these conservative lines, it was hoped Mr. Gericke would make some inspiriting announcements, seeing that he comes fresh from the centres of musical art. Perhaps he wishes to get the hang of the new-old orchestra he parted from eight years ago before trying to be startling.

WORCESTER MUSIC FESTIVAL.
WORCESTER, MASS., SEPT. 1, 1898.

Lost on La Bourgogne.

M. POURTEAU was first clarionetist of the Boston Symphony Orchestra, and was an acknowledged master of his instrument. Indeed, so well did he perform upon it that it will be very difficult to replace him. He had been a member of the orchestra since 1894. His wife was drowned with him. He had intended spending several months in Europe, visiting his old home and haunts, and seeing his old friends, when his pleasure excursion was so tragically ended by that fatal collision

M. JACQUET was first flutist in the Orchestra, and he succeeded Mr. Charles Mole as instructor on his instrument at the New England Conservatory of Music. It is said that he had been looking forward to this trip abroad with the keenest delight, and to the friends who saw him off on the day the steamer sailed, he expressed the pleasure of a child in his contemplated holiday.

M. WEISS, second oboe in the Orchestra, was returning to France to visit his family. He is said to have met his death most gallantly. It is sad to reflect on the untimely end of these three talented men. They were all in the prime of life, were full of vigor and ambition, and undoubtedly would have made brilliant careers.

BOSTON
HOME JOURNAL
A PAPER OF TO-DAY
SATURDAY, SEPTEMBER 24, 1898.

Interest of musical people now centres in the auction sales of the seats for the forthcoming concerts and rehearsals of the Boston Symphony Orchestra. The $12 seats for the rehearsals will be sold at Music Hall next Monday at 10 A. M., and the $7.50 seats will be sold at the same hour and place Tuesday. The $12 concert seats are to be sold at 10 Thursday, and the $7.50 concert seats at 10 Friday of next week. The concerts and rehearsals will be marked by the usual features. Some new works are to be performed, and there will be the pleasure of welcoming back Mr. Gericke as conductor. The soloists selected are all singers of undoubted prominence—Gadski, Mme. Hale, Carreno, Aus der Ohe, Messrs. Rosenthal, Sauer, Burmester, Sahla, Kneisel, Loeffler, Adamowski, Schroeder and others.

Boston Transcript
SATURDAY, SEPTEMBER 24, 1898

The Symphony Season

The auction sale of season tickets for the performances of the Boston Symphony Orchestra will be held next week at Music Hall. The higher-priced seats for the Friday afternoon public rehearsals will be sold on Monday; the lower-priced seats for the same series will be sold on Tuesday, and the seats for the Saturday evening concerts will be sold on Thursday and Friday. The sales will begin each day at 10 A. M.

The season will begin Oct. 14, and promises to be one of the most brilliant ever given by the organization. Mr. Gericke, the newly appointed conductor, needs no words of introduction. His qualities as a conductor became well known during the five years (1884-1889) that he held the position. Mr. Gericke returned to Boston today, and will call the orchestra together for rehearsals at the beginning of October. He spent the summer months in making preparations for the season's concerts, and carefully examined the scores of a large number of new orchestral works. He found little, however, in the way of novelties which he considered worthy of a place on his programmes. The only two important new works to be given are symphonies by Sinding and Bruckner. Other notable performances will be Schumann's "Manfred," with chorus, soloists and reader, and Beethoven's Ninth (Choral) Symphony.

The list of soloists includes Mme. Gadski, Lady Hallé (Norman Neruda), Mme. Carreno, Miss Aus der Ohe, Rosenthal, Sauer, Willy Burmester, Sahla, Ben Davies, Kneisel, Loeffler, Adamowski, Schroeder, and others.

The programmes for the first four concerts are as follows:

FIRST CONCERT—Oct. 15

Weber: Overture, "Euryanthe."
Bach: Prelude, Adagio and Gavotte.
String Orchestra.
Brahms: Variations on a Theme by Haydn (Chorale Sancti Antoni), op. 56.
Beethoven: Symphony No. 5, in C minor, op. 67.

SECOND CONCERT—Oct. 22

Chadwick: Overture, "Melpomene."
Goldmark: Concerto for Violin in A minor, op. 28.
Mr. Franz Kneisel.
Smetana: Symphonic poem, "Vysehrad" (My Country).
Schumann: Symphony No. 2, in C major, op. 61.

THIRD CONCERT—Oct. 29

Goldmark: Overture, "Im Fruhling" (In the Spring), op. 36.
Song.
Mme. Gadski.
Tschaikovsky: Symphony "Pathetique," No. 6, in B minor, op. 74.
Song.
Mme. Gadski.
Beethoven: Menuet and Fugue from the Quartet No. 9, op. 59.
String Orchestra.
Liszt: Hungarian Rhapsody No. 1.

FOURTH CONCERT—Nov. 5

Brahms: Symphony No. 3, in F major, op. 90.
Piano concerto.
Mr. Rosenthal.
Richard Strauss: Tone poem, "Don Juan," op. 20.
Wagner: Prelude and Closing Scene from "Tristan and Isolde."

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, SEPT. 25, 1898.

SYMPHONY CONCERTS.

Unless all signs fail, the auction sales of season tickets for the two series of twenty-four concerts by the Boston Symphony Orchestra, which begin in Music Hall tomorrow morning, will realize as satisfactory prices as were ever received. And yet one can always secure acceptable seats in various parts of the hall at prices which average most fairly by comparison with those of other amusement enterprises, and on Friday afternoons nearly 1000 patrons secure admission to the hall, with a seat for the early comers, at the low price of 25 cents. And every one of these seats could readily be sold for the season at prices double and treble the total received under the above plan.

In the eighteen years since the founding of the orchestra a new generation of music lovers has come to the front, while countless patrons remain who have never missed a concert. And in other cities visited each month, the orchestra is welcomed as the standard of musical performance by which all other organizations must be judged.

Mr. Gericke returns after an absence of nine years to find over half the orchestra he left in 1889 awaiting his coming, while a much larger percentage of his audiences in the past will offer him a hearty welcome. Until thoroughly familiar with his new charge, Mr. Gericke cannot reasonably be expected to present many novelties, and even then he must depend on the old standard works, to which repertoire only now and then is added a modern composition worthy a place.

Three of these are found in the programmes of the first four concerts, which follow:

FIRST CONCERT, OCT. 15.

Overture, "Euryanthe," Weber; prelude, Adagio and Gavotte (string orchestra), Bach; variations on a theme by Haydn (Chorale Sancti Anton), op. 56, Brahms; Symphony No. 5, in C minor, op. 67, Beethoven.

SECOND CONCERT, OCT. 22.

Overture, "Melpomene," Chadwick; concerto for violin in A minor, op. 28 (Mr. Franz Kneisel), Goldmark; symphonic poem, "Vysehrad" (My Country), Smetana; Symphony No. 2, in C major, op. 61, Schumann.

THIRD CONCERT, OCT. 29.

Overture, "Im Fruhling" (In the Spring), op. 36, Goldmark; song, Mme. Gadski; Symphony No. 6, "Pathetique," in B minor, op. 74, Tschaikowsky; song, Mme. Gadsi; Menuet and Fugue from Quartet No. 9, op. 59 (for string orchestra), Beethoven; Hungarian Rhapsody No. 1, Liszt.

FOURTH CONCERT, NOV. 5.

Symphony No. 3, in F major, op. 20, Brahms; piano concerto, Mr. Rosenthal; tone poem, "Don Juan," op. 20, Richard Strauss; prelude and closing scene from "Tristan and Isolde," Wagner.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CIV, NO. 87.
SUNDAY, SEPT. 25, 1898.

IN THE WORLD OF MUSIC.

Programmes of the First Four Symphony Concerts.

THE auction sales of season tickets for the performances of the Boston Symphony orchestra will be held this week at Music Hall. The $12 seats for the Friday afternoon public rehearsals will be sold tomorrow, the $7.50 seats for the same series will be sold on Tuesday, and the $12 and $7.50 seats for the Saturday evening concerts will be sold on Thursday and Friday, respectively. The sales are to begin each day at 10 A. M. The new season will begin Oct. 14, and will offer all the attractive features that have given these concerts their immense popularity. Among the celebrated solo artists already engaged, who are to be heard are Mme. Gadski, Lady Halle (Norman Neruda), Mme. Carreno, Miss Aus Der Ohe, Messrs. Rosenthal, Sauer, Willy Burmester, Sahla, Ben Davies, Kneisel, Loeffler, Adamowski and Schroeder. Mr. Gericke arrived in the city yesterday, and will begin rehearsing Oct. 1. From the large number of new orchestral works submitted to him for examination he selected but two that he considered worthy to be placed on his programmes. These are symphonies by Sinding and Bruckner. Other notable productions will be Schumann's "Manfred" for chorus, soloists and reader, and Beethoven's Choral symphony. The following are the programmes for the first four concerts:

FIRST CONCERT, Oct. 15.

Overture, "Euryanthe" .... Weber
Prelude, adagio and gavotte (string orchestra) .... Bach
Variations on a theme by Haydn (Chorale Sancti Antoni), op. 56 .... Brahms
Symphony No. 5 in C minor, op. 67 .. Beethoven

SECOND CONCERT, Oct. 22.

Overture, "Melpomene" .... Chadwick
Concerto for violin in A minor, op. 28, Goldmark
Mr. Franz Kneisel.
Symphonic Poem, "Vysehrad," (My Country) .... Smetana
Symphony No. 2, in C major, op. 61 .. Schumann

THIRD CONCERT, Oct. 29.

Overture, "Im Fruhling" (In the Spring), op. 36, song .... Goldmark
Symphony, "Pathetique," No. 6, in B minor, op. 74, song .... Tschaikowsky
Menuet and Fugue from the quartet No. 9, op. 59 (for string orchestra) .. Beethoven
Hungarian Rhapsody No. 1 .... Liszt

FOURTH CONCERT, Nov. 5.

Symphony No. 3, in F major, op. 90, piano concerto .... Brahms
Mr. Rosenthal.
Tone Poem, "Don Juan," op. 20 .... Richard Strauss
Prelude and closing scene from "Tristan and Isolde" .... Wagner

CONDUCTOR GERICKE'S RETURN.

Mr. Wilhelm Gericke, the new conductor of the Boston Symphony orchestra, after an absence of nine years, arrived in New York on the steamer Kaiser Friedrich last Wednesday morning. Accompanying him were Mrs. Gericke, their daughter Katie, Mrs. Gericke's mother, Frau Flamm, and two servants. Mr. Gericke was met at the dock by Mr. F. R. Comee, assistant manager of the orchestra, and several friends, who accompanied him to his hotel in New York, where he remained until Saturday morning. With his party he left New York yesterday forenoon, and arrived at the Park Square station at 3 P. M. A large party, including Mrs. John L. Gardner, Mr. George Proctor, Mr. Kneisel, Mr. Svecenski, Mr. Comee and several newspaper representatives, were waiting to receive Mr. Gericke, who met with quite an ovation. Carriages were taken to the Hotel Brunswick, where temporary quarters had been secured preparatory to taking possession of the residence on Upland road, Brookline, formerly occupied by Mrs. John Chapman.

Mr. Gericke, who was in excellent health and spirits, was seen by The Herald representative soon after his arrival at the hotel. Of course, after his five years' stay in Boston, from 1884 to 1889, customary questions as to his impressions of America were superfluous. In speaking of his return, Mr. Gericke said:

"The public, the gentlemen of the press, and especially Mr. Higginson, the patron of the orchestra, were all so very kind and fair to me that, it goes without saying, I am very happy to be again among my friends."

When asked as to his programme for the coming season, Mr. Gericke said: "At present I have only given out the programmes of the first four concerts in Boston."

"Is it your intention to produce many novelties?"

"I must first become thoroughly acquainted with the orchestra. Although I understand that more than one-half the members of the orchestra under my direction in 1889 still remain, there are some players new, not only to me, but to the orchestra. At present, I have in mind as novelties, symphonies by Sinding, Bruckner and Gilson, and several shorter selections."

When told that many patrons of the orchestra who recalled his excellent work with chorus in the past were looking forward with pleasurable anticipation to some works of a similar nature during the coming season, Mr. Gericke said: "It is my intention to give the music to Schumann's 'Manfred,' with chorus, singers and reader; the Faust symphony by Lizst with chorus, and also the Ninth symphony of Beethoven complete, with chorus and quartet of soloists."

Mr. Gericke expressed himself as much pleased with the double series of concerts to be given in New York, recalling with pride that the first performance ever given by the orchestra in New York was under his direction, at Steinway Hall, Feb. 14, 1887.

After leaving Boston Mr. Gericke rested a year, and then resumed his old position as conductor of the Gesellschaft Society in Vienna, which he retained during the next five years. He then spent a year in Dresden.

Boston [illegible]
SUNDAY, SEPTEMBER 25, 1898.

SYMPHONY TICKET SALE.

The auction sales of season tickets for the coming season by the Boston Symphony Orchestra will begin Monday morning at Music Hall, and, as far as one can judge from usual indications, good prices will prevail.

Mr. Wilhelm Gericke arrived in Boston yesterday, and will resume at the first concert, on Oct. 14, the position he left nine years ago. By actual count, 48 members of the orchestra playing under him in 1889 will welcome his return, a marked tribute to the integrity of the organization.

The programs for the first four concerts are as follows:

FIRST CONCERT, OCT. 15.

Weber—Overture, "Euryanthe."
Bach—Prelude, Adagio and Gavotte (String Orchestra).
Brahms—Variations on a Theme by Haydn (Chorale "Sancti Antoni"), op. 56.
Beethoven—Symphony No. 5, in C minor, op. 67.

SECOND CONCERT, OCT. 22.

Chadwick—Overture, "Melpomene."
Goldmark—Concerto for violin in A minor, op. 28 (Mr. Franz Kneisel).
Smetana—Symphonic Poem, "Vysehrad" (My country).
Schumann—Symphony No. 2, in C major, op. 61.

THIRD CONCERT, OCT. 29.

Goldmark—Overture, "Im Fruehling" (In the Spring), op. 36. Song. (Mme. Gadski.)
Tschaikowsky—Symphony No. 6, "Pathetique," in B minor, op. 74. Song. (Mme. Gadski.)
Beethoven—Menuet and Fugue from Quartet No. 9, op. 59 (for String Orchestra).
Liszt—Hungarian Rhapsody No. 1.

FOURTH CONCERT, NOV. 5.

Brahms—Symphony No. 3, in F major, op. 90. Piano concerto (Mr. Rosenthal).
Richard Strauss—Tone Poem, "Don Juan," op. 20.
Wagner—Prelude and closing scene from "Tristan and Isolde."

NOTES

The programs of the first four concerts of the Symphony Orchestra may be found on this page. It surely will be interesting to become acquainted with Mr. Gericke's reading of Tschaikowsky's Pathetic Symphony, for in Europe there is much discussion over the various readings by Lamoureux, Mottl and Richter. Worshipers of Brahms will be pleased to see that their idol will be properly displayed.

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Boston Sunday Globe.
SUNDAY, SEPT 25, 1898.

Symphony Orchestra Concerts.

The auction sale of season tickets for the two series of 24 concerts by the Boston symphony orchestra will begin at Music hall tomorrow morning. The all-absorbing question as to what one must pay for their seats this season as compared with previous years can, of course, never be satisfactorily answered until the day of the sale, but there is comfort in the knowledge that desirable locations can always be secured at prices comparing most favorably with those of other amusement enterprises. A few years ago a newspaper man made a careful estimate showing that the seats throughout the hall averaged less than $1 a concert, and the same is true today.

Conductor Wilhelm Gericke, after an absence of nine years, returned to Boston yesterday, and will resume his former position at the first concert, Oct 14. It is a compliment to the permanency of the orchestra that over 60 percent of its personnel in 1889 still remain, and probably a greater percentage of the audiences of 1889 will welcome Mr Gericke's return, while a new generation will watch with pleasurable anticipation the fulfilment of his past reputation.

In the make-up of his programs one can hardly expect Mr Gericke to introduce novelties until he is again in thorough touch with his orchestra. So the programs of the first four concerts, which follow, comprise old, yet standard works, with more modern composers like Tschaikowsky and the eccentric Richard Strauss also in evidence. An American composer is recognized in the second concert, which promises well for Mr Gericke's catholicity.

The programs are:

FIRST CONCERT, OCT 15.

Overture, Euryanthe .... Weber
Prelude, Adagio and Gavotte .... Bach
String orchestra.
Variations on a theme by Haydn (Chorale Sancti Antoni), op 56 .... Brahms
Symphony No. 5, in C minor, op 67 .. Beethoven

SECOND CONCERT, OCT 22.

Overture, Melpomene .... Chadwick
Concerto for violin in A minor, op 28. Goldmark
Mr Franz Kneisel.
Symphonic poem, Vysehrad (My Country) Smetana
Symphony No. 2, in C major, op 61 .. Schumann

THIRD CONCERT, OCT 29.

Overture, Im Fruhling (In the Spring), op 36, Goldmark
Song, Mme Gadski.
Symphony No. 6, Pathetique, in B minor, op 74 .... Tschaikowsky
Song, Mme Gadski.
Menuet and Fugue from quartet No. 9, op 59, (for string orchestra) .... Beethoven
Hungarian rhapsody No. 1 .... Liszt

FOURTH CONCERT, NOV 5.

Symphony No. 3, in F major, op 90, piano concerto .... Brahms
Mr Rosenthal.
Tone poem, Don Juan, op 20 .. Richard Strauss
Prelude and closing scene from Tristan and Isolde .... Wagner

WORCESTER MUSIC FESTIVAL.
WORCESTER, MASS., SEPT. 1, 1898.

Lost on La Bourgogne.

M. POURTEAU was first clarionetist of the Boston Symphony Orchestra, and was an acknowledged master of his instrument. Indeed, so well did he perform upon it that it will be very difficult to replace him. He had been a member of the orchestra since 1894. His wife was drowned with him. He had intended spending several months in Europe, visiting his old home and haunts, and seeing his old friends, when his pleasure excursion was so tragically ended by that fatal collision

M. JACQUET was first flutist in the Orchestra, and he succeeded Mr. Charles Mole as instructor on his instrument at the New England Conservatory of Music. It is said that he had been looking forward to this trip abroad with the keenest delight, and to the friends who saw him off on the day the steamer sailed, he expressed the pleasure of a child in his contemplated holiday.

M. WEISS, second oboe in the Orchestra, was returning to France to visit his family. He is said to have met his death most gallantly. It is sad to reflect on the untimely end of these three talented men. They were all in the prime of life, were full of vigor and ambition, and undoubtedly would have made brilliant careers.

THE BOSTON COMMERCIAL.
SATURDAY, SEPTEMBER 24, 1898.

The Symphony Concerts.

The sale of seats for the eighteenth season of the Boston Symphony Orchestra concerts and rehearsals will occur as follows: The $12 seats for the rehearsals will be sold at auction, at Music Hall, on Monday next at 10 A. M.; the $7.50 seats for the rehearsals will be sold at auction on Tuesday next at 10 A. M. On Thursday the $12 seats for the concerts will be sold at auction at 10 A. M.; the $7 50 seats will be sold in a like manner on Friday at 10 A. M. Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid.

BOSTON HOME JOURNAL
A PAPER OF TO-DAY
SATURDAY, SEPTEMBER 24, 1898.

Interest of musical people now centres in the auction sales of the seats for the forthcoming concerts and rehearsals of the Boston Symphony Orchestra. The $12 seats for the rehearsals will be sold at Music Hall next Monday at 10 A. M., and the $7.50 seats will be sold at the same hour and place Tuesday. The $12 concert seats are to be sold at 10 Thursday, and the $7.50 concert seats at 10 Friday of next week. The concerts and rehearsals will be marked by the usual features. Some new works are to be performed, and there will be the pleasure of welcoming back Mr. Gericke as conductor. The soloists selected are all singers of undoubted prominence Gadski. Mme. Hale, Carreno, Aus der Ohe, Messrs. Rosenthal, Sauer. Burmester, Sahla. Kneisel, Loeffler, Adamowski, Schroeder and others.

Boston Transcript
SATURDAY, SEPTEMBER 24, 1898

The Symphony Season

The auction sale of season tickets for the performances of the Boston Symphony Orchestra will be held next week at Music Hall. The higher-priced seats for the Friday afternoon public rehearsals will be sold on Monday; the lower-priced seats for the same series will be sold on Tuesday, and the seats for the Saturday evening concerts will be sold on Thursday and Friday. The sales will begin each day at 10 A. M.

The season will begin Oct. 14, and promises to be one of the most brilliant ever given by the organization. Mr. Gericke, the newly appointed conductor, needs no words of introduction. His qualities as a conductor became well known during the five years (1884-1889) that he held the position. Mr. Gericke returned to Boston today, and will call the orchestra together for rehearsals at the beginning of October. He spent the summer months in making preparations for the season's concerts, and carefully examined the scores of a large number of new orchestral works. He found little, however, in the way of novelties which he considered worthy of a place on his programmes. The only two important new works to be given are symphonies by Sinding and Bruckner. Other notable performances will be Schumann's "Manfred," with chorus, soloists and reader, and Beethoven's Ninth (Choral) Symphony.

The list of soloists includes Mme. Gadski, Lady Hallé (Norman Neruda), Mme. Carreno, Miss Aus der Ohe, Rosenthal, Sauer, Willy Burmester, Sahla, Ben Davies, Kneisel, Loeffler, Adamowski, Schroeder, and others.

The programmes for the first four concerts are as follows:

FIRST CONCERT—Oct. 15

Weber: Overture, "Euryanthe."
Bach: Prelude, Adagio and Gavotte.
String Orchestra.
Brahms: Variations on a Theme by Haydn (Chorale Sancti Antoni), op. 56.
Beethoven: Symphony No. 5, in C minor, op. 67.

SECOND CONCERT—Oct. 22

Chadwick: Overture, "Melpomene."
Goldmark: Concerto for Violin in A minor, op. 28.
Mr. Franz Kneisel.
Smetana: Symphonic poem, "Vysehrad" (My Country).
Schumann: Symphony No. 2, in C major, op. 61.

THIRD CONCERT—Oct. 29

Goldmark: Overture, "Im Fruhling" (In the Spring), op. 36.
Song.
Mme. Gadski.
Tchaikovsky: Symphony "Pathetique," No. 6, in B minor, op. 74.
Song.
Mme. Gadski.
Beethoven: Menuet and Fugue from the Quartet No. 9, op. 59.
String Orchestra.
Liszt: Hungarian Rhapsody No. 1.

FOURTH CONCERT—Nov. 5

Brahms: Symphony No. 3, in F major, op. 90.
Piano concerto.
Mr. Rosenthal.
Richard Strauss: Tone poem, "Don Juan," op. 20.
Wagner: Prelude and Closing Scene from "Tristan and Isolde."

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, SEPT. 25, 1898.
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SYMPHONY CONCERTS.

Unless all signs fail, the auction sales of season tickets for the two series of twenty-four concerts by the Boston Symphony Orchestra, which begin in Music Hall tomorrow morning, will realize as satisfactory prices as were ever received. And yet one can always secure acceptable seats in various parts of the hall at prices which average most fairly by comparison with those of other amusement enterprises, and on Friday afternoons nearly 1000 patrons secure admission to the hall, with a seat for the early comers, at the low price of 25 cents. And every one of these seats could readily be sold for the season at prices double and treble the total received under the above plan.

In the eighteen years since the founding of the orchestra a new generation of music lovers has come to the front, while countless patrons remain who have never missed a concert. And in other cities visited each month, the orchestra is welcomed as the standard of musical performance by which all other organizations must be judged.

Mr. Gericke returns after an absence of nine years to find over half the orchestra he left in 1889 awaiting his coming, while a much larger percentage of his audiences in the past will offer him a hearty welcome. Until thoroughly familiar with his new charge, Mr. Gericke cannot reasonably be expected to present many novelties, and even then he must depend on the old standard works, to which repertoire only now and then is added a modern composition worthy a place.

Three of these are found in the programmes of the first four concerts, which follow:

FIRST CONCERT, OCT. 15.

Overture, "Euryanthe," Weber; prelude, Adagio and Gavotte (string orchestra), Bach; variations on a theme by Haydn (Chorale Sancti Anton), op. 56, Brahms; Symphony No. 5, in C minor, op. 67, Beethoven.

SECOND CONCERT, OCT. 22.

Overture, "Melpomene," Chadwick; concerto for violin in A minor, op. 28 (Mr. Franz Kneisel), Goldmark; symphonic poem, "Vysehrad" (My Country), Smetana; Symphony No. 2, in C major, op. 61, Schumann.

THIRD CONCERT, OCT. 29.

Overture, "Im Fruhling" (In the Spring), op. 36, Goldmark; song, Mme. Gadski; Symphony No. 6, "Pathetique," in B minor, op. 74, Tschaikowsky; song, Mme. Gadsi; Menuet and Fugue from Quartet No. 9, op. 59 (for string orchestra), Beethoven; Hungarian Rhapsody No. 1, Liszt.

FOURTH CONCERT, NOV. 5.

Symphony No. 3, in F major, op. 20, Brahms; piano concerto, Mr. Rosenthal; tone poem, "Don Juan," op. 20, Richard Strauss; prelude and closing scene from "Tristan and Isolde," Wagner.

SUNDAY HERALD.
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VOL. CIV., NO. 87.
SUNDAY, SEPT. 25, 1898.

IN THE WORLD OF MUSIC.

Programmes of the First Four Symphony Concerts.

THE auction sales of season tickets for the performances of the Boston Symphony orchestra will be held this week at Music Hall. The $12 seats for the Friday afternoon public rehearsals will be sold tomorrow, the $7.50 seats for the same series will be sold on Tuesday, and the $12 and $7.50 seats for the Saturday evening concerts will be sold on Thursday and Friday, respectively. The sales are to begin each day at 10 A. M. The new season will begin Oct. 14, and will offer all the attractive features that have given these concerts their immense popularity. Among the celebrated solo artists already engaged, who are to be heard are Mme. Gadski, Lady Halle (Norman Neruda), Mme. Carreno, Miss Aus Der Ohe, Messrs. Rosenthal, Sauer, Willy Burmester, Sahla, Ben Davies, Kneisel, Loeffler, Adamowski and Schroeder. Mr. Gericke arrived in the city yesterday, and will begin rehearsing Oct. 1. From the large number of new orchestral works submitted to him for examination he selected but two that he considered worthy to be placed on his programmes. These are symphonies by Sinding and Bruckner. Other notable productions will be Schumann's "Manfred" for chorus, soloists and reader, and Beethoven's Choral symphony. The following are the programmes for the first four concerts:

FIRST CONCERT, Oct. 15.

Overture, "Euryanthe"..................Weber
Prelude, adagio and gavotte (string orchestra)..............................Bach
Variations on a theme by Haydn (Chorale Sancti Antoni), op. 56............Brahms
Symphony No. 5 in C minor, op. 67..Beethoven

SECOND CONCERT, Oct. 22.

Overture, "Melpomene"..............Chadwick
Concerto for violin in A minor, op. 28, Goldmark
Mr. Franz Kneisel.
Symphonic Poem, "Vysehrad," (My Country)..............................Smetana
Symphony No. 2, in C major, op. 61..Schumann

THIRD CONCERT, Oct. 29.

Overture, "Im Fruhling" (In the Spring), op. 36, song...................Goldmark
Symphony, "Pathetique," No. 6, in B minor, op. 74, song........Tschaikowsky
Menuet and Fugue from the quartet No. 9, op. 59 (for string orchestra)..Beethoven
Hungarian Rhapsody No. 1..............Liszt

FOURTH CONCERT, Nov. 5.

Symphony No. 3, in F major, op. 90, piano concerto....................Brahms
Mr. Rosenthal.
Tone Poem, "Don Juan," op. 20........ Richard Strauss
Prelude and closing scene from "Tristan and Isolde"......................Wagner

CONDUCTOR GERICKE'S RETURN.

Mr. Wilhelm Gericke, the new conductor of the Boston Symphony orchestra, after an absence of nine years, arrived in New York on the steamer Kaiser Friedrich last Wednesday morning. Accompanying him were Mrs. Gericke, their daughter Katie, Mrs. Gericke's mother, Frau Flamm, and two servants. Mr. Gericke was met at the dock by Mr. F. R. Comee, assistant manager of the orchestra, and several friends, who accompanied him to his hotel in New York, where he remained until Saturday morning. With his party he left New York yesterday forenoon, and arrived at the Park Square station at 3 P. M. A large party, including Mrs. John L. Gardner, Mr. George Proctor, Mr. Kneisel, Mr. Svecenski, Mr. Comee and several newspaper representatives, were waiting to receive Mr. Gericke, who met with quite an ovation. Carriages were taken to the Hotel Brunswick, where temporary quarters had been secured preparatory to taking possession of the residence on Upland road, Brookline, formerly occupied by Mrs. John Chapman.

Mr. Gericke, who was in excellent health and spirits, was seen by The Herald representative soon after his arrival at the hotel. Of course, after his five years' stay in Boston, from 1884 to 1889, customary questions as to his impressions of America were superfluous. In speaking of his return, Mr. Gericke said:

"The public, the gentlemen of the press, and especially Mr. Higginson, the patron of the orchestra, were all so very kind and fair to me that, it goes without saying, I am very happy to be again among my friends."

When asked as to his programme for the coming season, Mr. Gericke said: "At present I have only given out the programmes of the first four concerts in Boston."

"Is it your intention to produce many novelties?"

"I must first become thoroughly acquainted with the orchestra. Although I understand that more than one-half the members of the orchestra under my direction in 1889 still remain, there are some players new, not only to me, but to the orchestra. At present, I have in mind as novelties, symphonies by Sinding, Bruckner and Gilson, and several shorter selections."

When told that many patrons of the orchestra who recalled his excellent work with chorus in the past were looking forward with pleasurable anticipation to some works of a similar nature during the coming season, Mr. Gericke said: "It is my intention to give the music to Schumann's 'Manfred,' with chorus, singers and reader; the Faust symphony by Lizst with chorus, and also the Ninth symphony of Beethoven complete, with chorus and quartet of soloists."

Mr. Gericke expressed himself as much pleased with the double series of concerts to be given in New York, recalling with pride that the first performance ever given by the orchestra in New York was under his direction, at Steinway Hall, Feb. 14, 1887.

After leaving Boston Mr. Gericke rested a year, and then resumed his old position as conductor of the Gesellschaft Society in Vienna, which he retained during the next five years. He then spent a year in Dresden.

Boston Journal.
SUNDAY, SEPTEMBER 25, 1898.

SYMPHONY TICKET SALE.

The auction sales of season tickets for the coming season by the Boston Symphony Orchestra will begin Monday morning at Music Hall, and, as far as one can judge from usual indications, good prices will prevail.

Mr. Wilhelm Gericke arrived in Boston yesterday, and will resume at the first concert, on Oct. 14, the position he left nine years ago. By actual count, 48 members of the orchestra playing under him in 1889 will welcome his return, a marked tribute to the integrity of the organization.

The programs for the first four concerts are as follows:

FIRST CONCERT, OCT. 15.

Weber—Overture, "Euryanthe."
Bach—Prelude, Adagio and Gavotte (String Orchestra).
Brahms—Variations on a Theme by Haydn (Chorale "Sancti Antoni"), op. 56.
Beethoven—Symphony No. 5, in C minor, op. 67.

SECOND CONCERT, OCT. 22.

Chadwick—Overture, "Melpomene."
Goldmark—Concerto for violin in A minor, op. 28 (Mr. Franz Kneisel).
Smetana—Symphonic Poem, "Vysehrad" (My country).
Schumann—Symphony No. 2, in C major, op. 61.

THIRD CONCERT, OCT. 29.

Goldmark—Overture, "Im Fruehling" (In the Spring), op. 36. Song. (Mme. Gadski.)
Tschaikowsky—Symphony No. 6, "Pathetique," in B minor, op. 74. Song. (Mme. Gadski.)
Beethoven—Menuet and Fugue from Quartet No. 9, op. 59 (for String Orchestra).
Liszt—Hungarian Rhapsody No. 1.

FOURTH CONCERT, NOV. 5.

Brahms—Symphony No. 3, in F major, op. 90. Piano concerto (Mr. Rosenthal).
Richard Strauss—Tone Poem, "Don Juan," op. 20.
Wagner—Prelude and closing scene from "Tristan and Isolde."

NOTES.

The programs of the first four concerts of the Symphony Orchestra may be found on this page. It surely will be interesting to become acquainted with Mr. Gericke's reading of Tschaikowsky's Pathetic Symphony, for in Europe there is much discussion over the various readings by Lamoureux, Mottl and Richter. Worshipers of Brahms will be pleased to see that their idol will be properly displayed.

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Boston Sunday Globe.
SUNDAY, SEPT 25, 1898.

Symphony Orchestra Concerts.

The auction sale of season tickets for the two series of 24 concerts by the Boston symphony orchestra will begin at Music hall tomorrow morning. The all-absorbing question as to what one must pay for their seats this season as compared with previous years can, of course, never be satisfactorily answered until the day of the sale, but there is comfort in the knowledge that desirable locations can always be secured at prices comparing most favorably with those of other amusement enterprises. A few years ago a newspaper man made a careful estimate showing that the seats throughout the hall averaged less than $1 a concert, and the same is true today.

Conductor Wilhelm Gericke, after an absence of nine years, returned to Boston yesterday, and will resume his former position at the first concert, Oct 14. It is a compliment to the permanency of the orchestra that over 60 percent of its personnel in 1889 still remain, and probably a greater percentage of the audiences of 1889 will welcome Mr Gericke's return, while a new generation will watch with pleasurable anticipation the fulfilment of his past reputation.

In the make-up of his programs one can hardly expect Mr Gericke to introduce novelties until he is again in thorough touch with his orchestra. So the programs of the first four concerts, which follow, comprise old, yet standard works, with more modern composers like Tschaikowsky and the eccentric Richard Strauss also in evidence. An American composer is recognized in the second concert, which promises well for Mr Gericke's catholicity.

The programs are:

FIRST CONCERT, OCT 15.

Overture, Euryanthe ....Weber
Prelude, Adagio and Gavotte.............Bach
String orchestra.
Variations on a theme by Haydn (Chorale Sancti Antoni), op 56..............Brahms
Symphony No. 5, in C minor, op 67..Beethoven

SECOND CONCERT, OCT 22.

Overture, Melpomene ....Chadwick
Concerto for violin in A minor, op 28. Goldmark
Mr Franz Kneisel.
Symphonic poem, Vysehrad (My Country) Smetana
Symphony No. 2, in C major, op 61 ..Schumann

THIRD CONCERT, OCT 29.

Overture, Im Fruhling (In the Spring), op 36, Goldmark
Song, Mme Gadski.
Symphony No. 6, Pathetique, in B minor, op 74 ....Tschaikowsky
Song, Mme Gadski.
Menuet and Fugue from quartet No. 9, op 59, (for string orchestra) ....Beethoven
Hungarian rhapsody No. 1 ....Liszt

FOURTH CONCERT, NOV 5.

Symphony No. 3, in F major, op 90, piano concerto ....Brahms
Mr Rosenthal.
Tone poem, Don Juan, op 20 ..Richard Strauss
Prelude and closing scene from Tristan and Isolde ....Wagner

The New-York Tribune.
ILLUSTRATED SUPPLEMENT.

SUNDAY, SEPTEMBER 25, 1898.

TWO OPERATIC MANAGERS.

MR. GRAU AND MR. ELLIS, WHO WILL PURVEY A LARGE PART OF THIS SEASON'S ENTERTAINMENT.

One would have to search long among the patronizers of musical entertainments of one kind or another to find a person to whom the name of Grau is strange. To two generations, at least, it has been as familiar as a household word, though there may have been many who were unable to identify clearly which particular Grau it was who was concerned in this or the other enterprize that was contributing to their entertainment or edification. As to the present head of operatic affairs in New-York and London he has been so long identified with metropolitan affairs that to introduce him would be closely akin to an affront to the readers of a metropolitan journal. All that needs to be offered is an opportunity to look upon his latest counterfeit presentment; and that is done on this page.

It is a little different, however, with his amiable rival, or rather colleague, Charles A. Ellis, notwithstanding that when he entered the field of operatic management in connection with Mr. Walter Damrosch last season Mr. Ellis had been for seventeen years manager of the Boston Symphony Orchestra, a position which he has held from the founding of that most admirable institution by Mr. Higginson in 1881. The fact that after eighteen years of managerial life Mr. Ellis is only a name to the people for whom he has catered is characteristic of the man.

Mr. Ellis was born and educated in Boston, and was only twenty-six years of age when called upon to assume the important position in relation to the Symphony Orchestra which he has held ever since. In addition to the Boston work and the seven Western trips of the orchestra, Mr. Ellis conducted a successful concert tour with Mme. Nordica as the "star" in 1893, and another with Mme. Melba in 1895. This season Mr. Ellis will have the sole management of his operatic enterprise, and the company will appear in Philadelphia, Boston, Chicago, St. Louis, Denver and San Francisco. New-York is omitted in the plans, but Mme. Melba, the principal attraction of the company, will sing for a space with Mr. Grau's organization.

Mr. Ellis is a man of excellent judgment, stout in the courage of his convictions and in self-control. He knows how to make friends and to keep them as well as his promises, and there is a happy augury for him and the public in the circumstance that he has never been associated with a failure.

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The prospectus of the Brooklyn Institute of Arts and Sciences for the season 1898-'99 provides eloquent proof that our sister borough is not going to suffer from a want of musical entertainments while Manhattan is enjoying the good things outlined in The Tribune of last Sunday. The plans laid down by the Institute's department of music, of which Walter S. Carter is president and John Hyatt Brewer secretary, comprise many more things than can be described here, and they are not yet complete. However, this much may be said: There will be five popular matinees by the Boston Symphony Orchestra on the afternoons of November 11, December 16, January 20, February 24 and March 24; also five evening concerts by the same organization, on November 12, December 17, January 21, February 25 and March 25. The solo artists who have thus far been engaged to co-operate with the orchestra in these concerts are Ben Davies, Moritz Rosenthal, Teresa Carreño, Franz Kneisel, Willy Burmester and Alwin Schroeder. Mr. Rosenthal will play at the first afternoon and evening concerts. A series of five song and violin recitals will be given on Wednesday evenings, in Association Hall, as follows: October 19, Ffrangcon-Davies, barytone, and Mrs. Corinne Moore Lawson, soprano; November 2, Emma Juch, soprano, and Ovide Musin, violin; November 23, Evan Williams, tenor; Charlotte Maconda, soprano, and Maud Morgan, harp; December 21, David Bispham, barytone, and Miss Bertha Bucklin, violin, and January 4, Giuseppe Campanari, barytone, and Cecile Lorraine, soprano. There will be five concerts of chamber music evenings in Association Hall, as follows: October 26, by the Kneisel Quartet, of Boston; November 16, by the Kaltenborn Quartet, of New-York; December 7, by the Spiering Quartet, of Chicago; December 29, by the Adamowski Quartet, of Boston, and January 11, by the Richard Arnold Sextet, of New-York. Five pianoforte and song recitals will take place on Wednesday and Thursday evenings, in Association Hall, as follows: January 25, Alexander Siloti and Mrs. Katherine Fisk; February 8, Miss Aus der Ohe and Dudley Buck, jr.; March 2, Max Heinrich and Mrs. Hadden-Alexander; March 16, E. A. MacDowell and Miss Gertrude May Stein, and March 30, Edward Baxter Perry. On March 9 the Apollo Sixteen, of New-York, will give a concert, with the help of Dora Valesca Becker, and there will be other miscellaneous choral concerts, as follows: On April 5, by the Cæcilia Ladies' Vocal Society, of Brooklyn; on April 19, by the Brooklyn Swedish Glee Club; on May 3, by the Prospect Heights Choral Club, and on May 17, by the Brooklyn Sängerbund. Organ recitals will be given by Wilhelm Middelschulte, Harrison M. Wild, of Chicago; Everett E. Truette, of Boston; Gaston M. Dethier, of New-York, and William Kaffenberger, of Buffalo. The Brooklyn Oratorio Club, Walter Henry Hall, conductor, will perform Verdi's "Requiem" on February 1 and Professor Parker's "St. Christopher" on April 13. Moritz Rosenthal will give a pianoforte recital on December 5. Lectures are announced as follows: On September 30, at 4 p. m., Mrs. Jeannette Robinson Murphy, on "Negro Slave Songs and Plantation Folklore"; on October 8, at 4 p. m., H. E. Krehbiel, on "Folk Song in America" (the illustrations by Mrs. Krehbiel and Miss Lotta Mills); by Dr. Henry G. Hanchett, eight analytical pianoforte recitals; by William L. Tomlins, of Chicago, two lectures on the singing voice, and by Carl Figué, ten lessons on musical form.

There can be no doubt that the return of Mr. Gericke to be the conductor of the Boston Symphony Orchestra has produced almost as much gladness in New-York as in Boston. Mr. Gericke was the conductor who first carried the Boston orchestra's standard of performance so high as to command attention all over the country. On the evening of October 20, 1884, Henry L. Higginson, the founder of the Boston Symphony Orchestra, was in Vienna and attended a performance at the Grand Opera House. The opera was "Aida," and the conductor Wilhelm Gericke, assistant orchestra chief in the Grand Opera of His Imperial Majesty, Francis Joseph. The next day there was an interview, and on the 22d it was arranged that Mr. Gericke should go to Boston as the conductor of the Boston Symphony Orchestra. Mr. Gericke began his musical career when in his fifteenth year, and his progress at the conservatory while a pupil of Herr Dessoff—afterward manager of the Opera House at Frankfort—was so complete that immediately on graduating he entered the Imperial Opera as one of the three leaders of the orchestra. During his first stay in Boston Mr. Gericke proved himself an eclectic, selecting the best music wherever it could be found, and giving a proper recognition to all worthy composers, regardless of nationality. It is also worthy of note that, whether that of Beethoven or Brahms, Mozart or Schumann, he always gave to each work the interpretation its composer meant it to have, never intruding sensational effects of his own in the mistaken effort to improve upon a master. There were two memorable performances in Boston under Mr. Gericke's direction, outside of the regular series of concerts. One was the performance on April 10 and 11, 1888, of Mozart's "Requiem," when a very handsome sum was realized in aid of the fund to erect a monument to Mozart in Vienna. The solo singers were Lilli Lehmann, Louise Meisslinger, Paul Kalisch and Emil Fischer. The second was Mr. Gericke's farewell concert on May 23, 1889, when the Introduction and Good Friday's Spell from Wagner's "Parsifal" and the Fifth Symphony of Beethoven were given. On this latter occasion, quoting from one of Boston's leading dailies, "the scene of the entrance of Mr. Gericke, when orchestra, chorus and audience rose in his honor, was more than equalled in that which followed the finale of the Symphony. The audience rose to its feet and applauded the conductor to the echo." On the programmes of the Boston Symphony Orchestra Mr. Gericke's name appeared four times as the composer of a "Serenade for Strings," a "Concert Overture," a "Chorus of Homage" and two songs for soprano.

Cecile Lorraine, the young American prima donna who sang in England the last few years and sang the soprano part in the Marquis of Lorne's opera before the Queen last May, arrived in New-York Wednesday on the Teutonic. She will make her New-York début in the Metropolitan Opera House October 18 in a Bismarck memorial concert arranged by the United German Singing Societies.

THE SEASON AT MUSIC HALL

Concerts Will Have A Prominent Place On The List Of Manager Edgar Strakosch.

Manager Edgar Strakosch, of the Music Hall, has returned after a lengthy stay in New York, and is very enthusiastic over the prospect for good attractions at Music Hall this season. The season will open with the Passion Play October 3. The engagement will consist of six evening performances and six matinees. The Boston Symphony Orchestra will again appear at Music Hall, but the concerts will be given Tuesdays instead of Wednesdays, as heretofore. Mr. Gerricke will assume the leadership, as Mr. Paur has been engaged as conductor of the New York Permanent Orchestra. The Boston Symphony Orchestra management has sacrificed visits to Washington to come to Baltimore.

Sousa and his famous band will be heard in two concerts. The Baltimore Oratorio Society will give its usual two concerts. Other concerts which the Music Hall management hopes to announce include a series under the baton of Mr D. Melamet, to be given with the intention of encouraging a permanent local orchestra. Mr. Ross Jungnickel expects to repeat his concerts this season. The visits of the C. A. Ellis Grand Opera Company, with Melba, and the Maurice Grau Grand Opera Company, from the Metropolitan Opera House, are promised. Sembrich, Calve and other great artists will be heard. A very interesting engagement will be the lectures of Mr. Burton Holmes, the successor of Mr. Stoddard, who will give four lectures. Lieut. Dan Godfrey and his famous British Guard Band, will come to Baltimore in November.

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When the first concert of the Boston Symphony Orchestra takes place at the Music Hall on November 8 it will be noticed there is a decided change in the personnel of the organization. Chief of these will be upon the director's platform, where William Gericke takes the place of Emil Paur. The vacancies occasioned by the loss of several members who went down with the ill-fated steamship Burgogne have been filled by the following:

Herr von Theodorowitz, violin, of the Berlin Philharmonic Orchestra; Maquarre, flute, of the Lamoureux orchestra; Longy, oboe, of the Colonne orchestra; Selmer, clarinet, of the Lamoureux orchestra; Kloepfel, trumpet; Mausebach, trombone; Thomae, tuba, and Rettberg, tympani, of the New York Symphony Orchestra. Director Gericke will be warmly welcomed. He may be counted upon to give the concerts a distinction and dignity which were characteristic of them during his former regime. His return will be hailed with joy by those who had the pleasure of hearing the orchestra between 1884 and 1889, and by the new generation of concert-goers which has grown up since he left the orchestra nine years ago. The soloists for the season have been selected with care, and among them will be many artists of world-wide fame. The subscription sale will begin on Monday, October 17, at Albert's.

BOSTON SYMPHONY ORCHESTRA.

Season of Five Concerts to Be Given at Music Hall.

The Boston Symphony Orchestra will give its usual five concerts at Music Hall but instead, as heretofore, on Wednesday, the concerts will be given on Tuesday evenings. The following dates have been selected: November 8, December 13, January 17, February 21 and March 21. The playing of this great organization has become the standard of orchestral performance in America, and in no other city in the world can so fine a series of concerts be heard. They give pleasure to a multitude of music-lovers, and at the same time are of great advantage to musical students. The vacancies in the orchestra, created by the loss of several valued members, have been filled by engagements made during the summer. The following artists have been secured: Messrs. Von Theodorowitz, violin, of the Berlin Philharmonic Orchestra; Maquarre, flute, of the Lamouroux Orchestra; Longy, oboe, of the Colonne Orchestra; Selmer, clarinet, of the Lamouroux Orchestra; Kloepfel, trumpet; Mausebach, trombone; Thomae, tuba, and Rettberg, tympani, of the New York Symphony Orchestra. With the exception of these changes, the personnel will be the same as for several years past. William Gericke, who has been engaged as conductor, will be warmly welcomed. He may be counted to give the concerts a distinction and dignity which were characteristic of them during his former regime. His return will be hailed with joy by subscribers who had the pleasure of hearing the orchestra between 1884 and 1889, and by the new generation of concert-goers which has grown up since he left America nine years ago. The soloists for the season have been selected with care, and among them will be many artists of world-wide fame.

The Sun.

TUESDAY, SEPTEMBER 27, 1898.

CONCERT TICKETS SELL HIGH.

$325 Premium for a Seat at the Boston Symphony Orchestra's Rehearsals.

BOSTON, Sept. 26.—At the auction sale to-day of tickets for the Friday afternoon rehearsals of the Boston Symphony Orchestra at Music Hall the prices paid for seats were the highest in the history of the organization. The largest sum paid as premium was $325 for a seat in the seventh row of the orchestra. The next seat drew a premium of $310, and the next $150. Just back of these three seats brought $152.50. It is expected that to-morrow's sale of evening concert seats will bring still higher prices.

Balto. Sunday Herald Sept. 11 1898

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As the beginning of the local season draws nearer the outlook for a series of good productions becomes brighter Manager Strakosch, of the Music Hall, has just returned from New York, and reports having booked a number of interesting attractions.

Principal among the coming events is a series of concerts by the Boston Symphony Orchestra, whose coming is now absolutely assured. Until recently, even though publicity was given to the statement that the management had rescinded the determination to give Baltimore the go-by, there was still some uneasiness on the part of a number, because the exact dates for the concerts had not been given.

Now, however, all doubt is set at rest by the announcement that the concerts will be given at the Music Hall on Tuesday evenings, November 8. December 13, January 17, February 21 and March 21. The success which has met their endeavors is being viewed with considerable satisfaction by the gentlemen through whose influence a continuance of the affairs was obtained.

Sousa and his famous band will come to the Music Hall, as will also "Dan" Godfrey and his great military organization. The Oratorio Society, under the direction of Prof. Joseph Pache, will give its usual number of concerts, and a series of entertainments under the supervision of Prof. David Melamet, assisted by a local orchestra, are promised. W. Ross Jungwickle proposes to repeat the series of symphony concerts which were so popular last season.

In addition to the above Mr. Strakosch has every reason to believe that he will be able to regale Baltimoreans with two seasons of grand opera, one by C. A. Ellis' company and the other by the organization managed by Maurice Grau. Two other attractions of note to come to the Music Hall are the "Passion Play" and Mr. Burton Holmes, the lecturer. It is proposed some time during the season to incorporate a series of concerts such as are given at the Waldorf-Astoria in New York.

Boston Symphony Orchestra.

The Boston Symphony Orchestra will give its usual concerts at Music Hall, but instead, as heretofore, on Wednesday, the concerts will be given on Tuesday evenings of the following dates: November 8, December 13, January 17, February 21 and March 21. The following artists have been secured: Messrs. von Theodorowitz, violin, of the Berlin Philharmonic Orchestra; Maquarre, flute, of the Lamoureux Orchestra; Longy, oboe, of the Colonne Orchestra; Selmer, clarinet, of the Lamoureux Orchestra; Kloepfel, trumpet; Mausebach, trombone; Thomae, tuba, and Rettberg, tympani, of the New York Symphony Orchestra.

Boston Journal.

TUESDAY, SEPTEMBER 27, 1898.

ONE SEAT, $325

Another Brought a $310 Premium.

Record Prices at the Symphony Sale.

Past Sales' Highest Insignificant.

When seats for the Friday afternoon rehearsals of the Boston Symphony Orchestra bring premiums ranging as high as $325 and $310, something extraordinary is happening.

It is probable that no such high premiums for $12 rehearsal seats ever were heard of as Monday's. Seats in Row P, back in the second section on the floor, drew $84 premium, and the highest mark last year was only $102. The good seats Monday rarely sold for less than $50, which is a very high average. The end seats which usually drag out low prices, were sold quickly, and seldom at less than $15. These were only the very end seats. Their neighbors, further inside, sold for from $22 to $35.

The bidding started briskly. The prominent men and women that, a few years ago, used to attend the sales and buy their seats, nowadays commission ticket agents to do the work. When they order certain seats, therefore, it is likely that a great deal of money will be spent. This was shown in the competition between the agents Monday morning. It brought out all the high prices, as a rule. It was an agent that bought No. 18 in row G for $325 premium, and it was also an agent that, forced by another, bought No. 17 in row H for $310. The unsuccessful bidder for that seat immediately bought the next for $150, and the next for $100. Those three seats, 17, 18 and 19, in row H, sold altogether for $560, an average of nearly $190. That is more than $80 in excess of the highest premium of 1897, which was seven dollars higher than the highest premium of 1896.

That same prodigal agent, Mr. Harlow, bought seats Nos. 16, 17 and 18 in row I for $152.50 each.

An agent took three seats near the end of row J for $70 each. Seats in the middle of the next row brought $64. Four seats in L were sold to an agent for $115 each, and a seat in the middle of N went also for $115. It took $87 to buy N 20, and $61 to buy N 21, and $55 N 22 and 23. These seats are almost exactly in the middle of the floor, just back of the cross aisle. Sixty and seventy dollars for seats was not uncommon. After the end seats had been disposed of the bidding usually started at $40. That was while the first section was selling. Later the bids started lower, but they ended almost always between $35 and $45. As far back as row S middle seats went for $50.

The management is not surprised at the remarkable prices. They attribute the rise in prices to the increased interest in the orchestra that Mr. Gericke's return has aroused. The sale of $7.50 rehearsal seats will be held today.

The $12 seats in the first balcony were sold at unusually good prices.

It is said that the highest premium ever paid for a ticket for either the rehearsals or the concerts was $390. That was in the memorable Nikisch year, early in the 90s. The buyer was George Q. Stewart.

There was a report around in the afternoon that the $325 premium will be made good by a well-known Brookline millionaire, and that Mrs. John L. Gardner has the seat for which the $310 premium was paid.

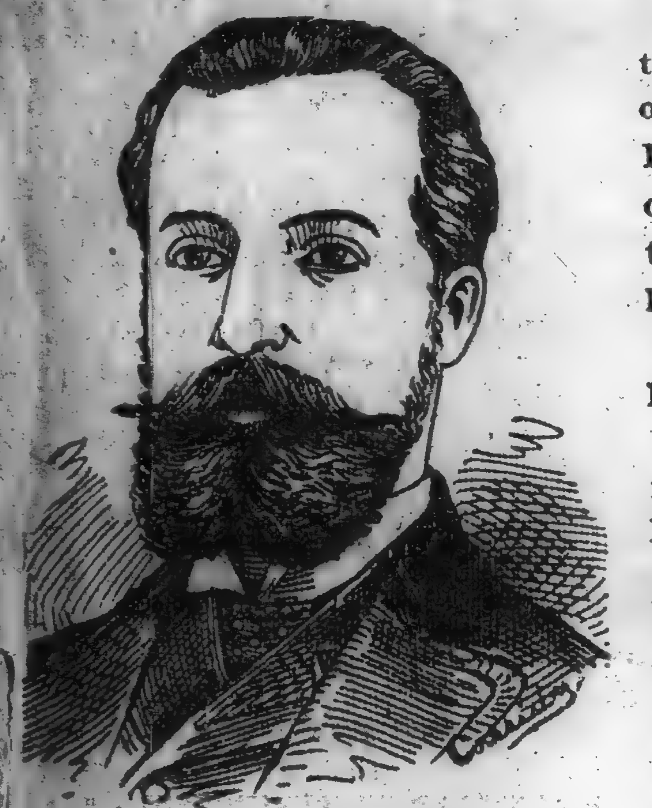
ston Journal.
DAY, SEPTEMBER 25, 1898.

GERICKE HERE.

Celebrated Conductor Returns to Boston Again.

Glad to Lead the Symphony Orchestra Once More.

Finds Not Much Satisfaction in Latter-Day Works.



WILHELM GERICKE,
Conductor of the Boston Symphony Orchestra.

Mr. Wilhelm Gericke, who, in three weeks, will begin his second term as conductor of the Boston Symphony Orchestra, came to Boston late Saturday afternoon, after an absence that lasted not far from 10 years.

Mr. Gericke, with his wife, his little daughter Katie, and Mrs. Flamm, his wife's mother, reached New York on the Kaiser Friedrich last Wednesday morning. They were met by Mr. Fred R. Comee, representing Mr. Henry L. Higginson, the proprietor of the Symphony Orchestra, and some personal friends of the celebrated conductor. It was Mr. Comee that welcomed Mr. Gericke and his family back to Boston yesterday, on behalf of Mr. Higginson, and near by were Mr. Franz Kneisel, the concert master of the orchestra, whom Mr. Gericke brought to Boston in 1885, Mr. Otto Svecenski, another well-known member of the orchestra, Mrs. John L. Gardner and other friends.

A gentleman standing by said to the Journal reporter:

"They can say what they please about the peculiarities of Mrs. Gardner, but, nevertheless, it is just such acts of thoughtfulness as this that have caused the admiration of her many acquaintances."

It was nine years ago last spring, late in the spring, that, after conducting a notable performance of "Parsifal," Mr. Gericke, in a short but most affectionate speech, said good-by to Boston. The writer happened to be in the throng that cracked the ribs of Music Hall that night, and he remembers as distinctly as though recalling an event of the last season, the tumultous applause and the storm of farewells that followed the respected leader to his dressing-room. And how similar thought the musician himself!

"It seems like a dream," he said, early last evening, taking his ease at the Brunswick. "Yes, it seems like a dream. I can hardly realize that more than nine years have gone since I last saw this city. It seems much more likely that I was here last season, or, if you will, that I have been asleep here for a long, long time, and have just waked up. Yet the whole nine years and more have gone, every month of them, and you have seen changes here in Boston, no doubt, and I have seen changes. And now I am here to renew old friendships, and to see how time has blessed you. Have there been many changes here?"

Glad to Get Back.

It will be more interesting to learn how time has used Mr. Gericke than to recite the reporter's list of changes. The distinguished Austrian is the same as ever, as the uplanders say. His figure is unchanged, moderately formed and well. Some gray hairs have crept into the sides of his beard, but his bearing is as erect and elastic and vigorous, and his manner as courteous and kind as though the intervention of time had been only momentary.

"Glad—glad to get back?" He let the interrogation echo in the room, as though listening to it. "Indeed I am. It is no exaggeration to say that Boston is a second home to me. I left it primarily because health drove me home. For more than a year after I left Boston I could not turn my attention to music. I went to the opera two or three times, but all I could see was an act, or, at the most, two acts. Overwork had drained my nerves of their streugth. I had neither the taste nor the ambition to work. So I gave up music entirely. At the end of a year or so I resumed the conductorship of the Gesselschaft concerts. The Gesselschaft is a choral society that I led for some time before I first came to this country. I had had another offer from the Philharmonic Society of Berlin, but at the time it was made I was in no condition to consider it. I remained with the Gesselschaft choral five years, then I left for a year, but went back again, and I was in Vienna up to the time that I left for this country.

"However, because I was so far away, you must not think that I forgot Boston or the Symphony Orchestra. On the contrary, through papers and letters that I received, I constantly refreshed my memories. I watched the work of the orchestra, as I knew both Mr. Nikisch and Mr. Paur, my successors, very well, and was proud to note its continued successes. It is truly a magnificent organization, one of the greatest orchestras the world of music has today.

"Yes, as you say, the fact that more than half the present orchestra is made up of players that were under me before will make whatever tasks I may find much easier. But the loss of the players that were crossing the ocean on the Bourgogne is hard to repair. Oh, that was indeed terrible—terrible. Do you know, for some two or three weeks afterward I was unable to get rid of the awful thoughts of it. Then, professionally, aside from the death of those good fellows, their absence from the orchestra will necessitate the upbuilding of the ensemble. Ah! but we shall get along. I shall be so glad to see the familiar faces of the old players.

"How long will I remain? At least three years. That is the term that I have engaged myself for, and if my condition be good at the end of it I shall remain still longer. Nothing but my ill condition drew me away from here before."

"What are your plans?" the reporter asked.

"Well, the first few programs you can see for yourself. (They are

Continued on the Fourth Page.

LITERARY.

An author of established repute will examine and read manuscripts of all kinds and lengths, give opinions, revise, edit where desired, and assist by practical advice as to the best methods of securing insertions in newspapers and magazines, or publication in book form. Literary tuition undertaken. Moderate terms. "Author," care the Boston Journal, Boston, Mass.

Gericke the Conductor.

Contiuued from the First Page.

printed in the regular Sunday musical columns.) You see among them only familiar names. There's the "Euryanthe" overture, by Weber. I put that on the first program, because it was on the last that I conducted with the orchestra alone when I was here before. There are the old masters, and there are some moderns — Tchaikowsky, Richard Strauss and Chadwick. I selected Mr. Chadwick's "Melpomene" because I conducted it before. It is dedicated to me, in fact. He is one of your foremost composers. I know also the composition of MacDowell and Paine, and Foote, and at least one by Whiting—Arthur Whiting, who is now in New York.

"Among the novelties that I have chosen are symphonies by Bruckner, Sinding and Gilson. Gilson is a young Frenchman whose compositions have met with great success in France. Tchaikowsky, one of whose symphonies is already on the program, was one of the great modern writers. Richard Strauss—well his first symphonic poems merited the success that was given them. They were very fine works indeed. But his late work is too—too—what shall I say?—overtoned—complicated. There is too much dissonance to it. You hear too many counter sounds. It is like three orchestras playing together in different keys. I know that some regard his work as a new form of writing. As for me, I say the day may come when we shall accustom our ears to all that mixture.

"But that is not my idea of music; not by any means. To my mind, music should be clear, comprehensive, as varied and as difficult, as formal or as original as you wish, but always clear and full of the meaning that the composer intends to convey. In other words, music should be so written that the listener will be sure of what the composer is saying.

"To me the great, inspired musician was Bach. Think of his work, its abundance and grandeur. Merely to have written what he did required extraordinary ease and facility. Then there was Beethoven, who sets the standard for symphonies; and Mozart and Schumann, and others. Everyone interested in music is more or less acquainted with the master writers of the past. "Nowadays, well, I must say the work is disappointing. All the writers of music are laboring industriously, but, as a rule, what they do is not always satisfactory. It may be that they write too fast, or with too little care, it may be. Rubenstein, for example, was one of the great composers of our time whose work was spoiled by the want of care. He wrote and wrote and never looked at his writing. As fast as he could do his work, off it went, unimproved and unpolished. Now that was not the way in which Beethoven, on the other side, worked. When he had finished a composition he put it by, and when the thought of it was off his mind, so to speak, took it up again and went over it diligently and patiently. Hence his wonderful finish. It is hard to compare the new and the old works, their form, I will call it, is so different, and their purposes.

"Speaking of choral music, my plan is to conduct some symphonies with chorus. 'Manfred,' 'Liszt's 'Faust' and the Ninth Symphony of Beethoven are the ones I have in mind. I would not give the Ninth Symphony without the last movement. If I cannot get a suitable chorus—although I do not doubt that I will—and good soloists, it will not be given. The Ninth Symphony without that last semi-choral movement would be like—well, a person with one leg. It would be imperfection.

"I think that Boston, and the world at large, owes a great deal to Mr. Higginson (the proprietor of the Symphony Orchestra). His work is unique, and therefore all the more praiseworthy."

It will interest those that know Mr. Gericke to read that since leaving Boston he has joined the ranks of the married. His wife was Miss Flamm of Vienna. She loves music, is an excellent amateur pianist, and, naturally enough, is deeply interested in her husband's new work in an old field. Their daughter is about five and a half years old. For the present they will stay at the Brunswick, but their home soon will be in Upland Road, Brookline.

Mr. Gericke will begin his new term on Friday afternoon, Oct. 14. The first concert will be played the following afternoon.

New-York Daily Tribune.
TUESDAY, SEPTEMBER 27, 1898.

BOSTON SYMPHONY SEATS SOLD WELL.

Boston, Sept. 26 (Special).—The auction sale of symphony tickets at the Music Hall to-day broke all records. The highest sum paid as a premium for an orchestra seat at the rehearsals was for seat No. 18, in row G, which, after a sharp contest, was knocked down for $325 to Mr. Wordsworth, who, it is said, was buying for Eben Jordan. The next highest price was $310, paid by C. J. Connelly, who was buying on an order. Just back of this were Nos. 16, 17 and 18 in row I, for which $152 50 each was paid on an order.

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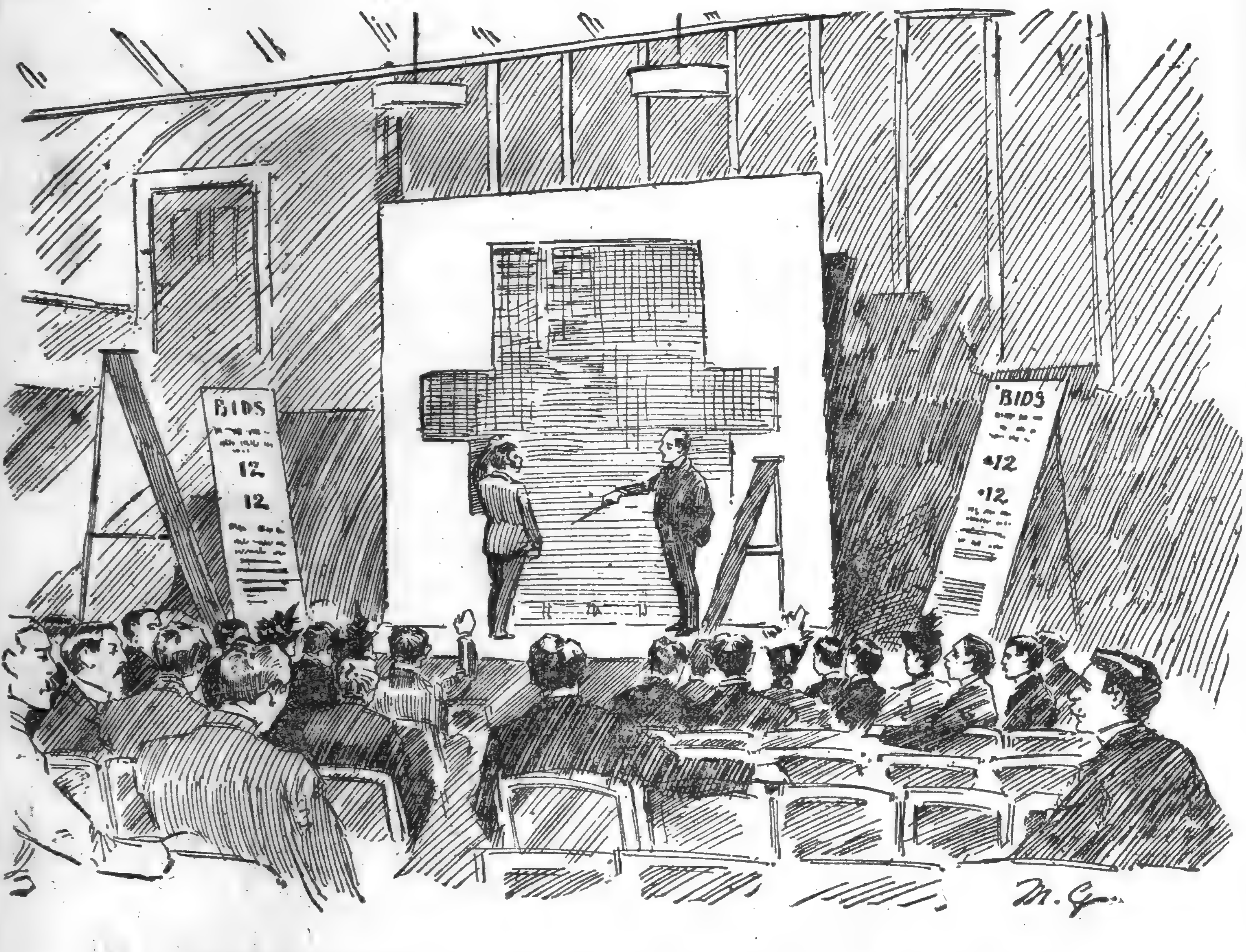
BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CIV., NO. 89.
TUESDAY, SEPT. 27, 1898.

WENT AT TOP NOTCH FIGURES.

Spirited Bidding at the Auction Sale of Seats for the Symphony Orchestra Rehearsals.



AUCTION SALE OF SYMPHONY SEATS AT MUSIC HALL.

Premiums for seats at the Friday afternoon rehearsals of the Symphony orchestra reached top-notch figures at the auction in Music Hall yesterday afternoon. Early in the morning prospective buyers began to assemble, foremost among them being a group of well known brokers and speculators, who made matters lively by their spirited bidding for choice seats for their clients later in the day.

The high-water mark was reached by a bid of $325, made by Agent Wadsworth, who, it is said, was buying for Eben Jordan. Another seat brought $310, the offer being made by C. J. Connelly, who was buying on an order. Three seats went for $152.50 each, the largest net price paid on one bid during the day. The lowest bid was for $5, which captured seat No. 2 in row A. Seat No. 1, the first one put up, was the only one not bid for in the hall.

Most of the notables bought their seats through agents, and did not appear in person, though a few ventured to oppose the speculators who constituted a formidable barrier on the front row. Among those present was Mrs. Jack Gardner, who secured her seats through an agent.

The sale of seats, which began at 10 A. M., was continued until nearly 6 in the evening. Even the balcony seats, which went last, brought fancy prices, averaging at least $50 each for front rows and $35 for those further back.

Wealth and fashion will certainly be in attendance at this year's musical functions as never before, and a royal welcome to Conductor Gericke is assured.

THE CHATTERER.

Mr. Gericke will find the Symphony orchestra all right. With the exception of the new men, perhaps, they are in perfect condition for the most masterful conducting. See if they are not!

SYMPHONY TICKETS.

It is certainly not the fault of the founder of the Symphony concerts that his original purpose of furnishing high-class music here in Boston at low prices has failed to achieve that end. The class of entertainment provided has had an effect to make the competition for the possession of tickets very brisk, until now the premiums paid for the more desirable seats are the highest ever obtained. This is highly creditable to Boston's sense of appreciation of high-class music, but it is a condition of things that relegates to the region of the back rows those who are unable to pay high prices for the entertainment provided.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

BIG PREMUIMS PAID.

Fancy prices for seats for the Friday afternoon rehearsals of the Symphony Orchestra were paid at the auction in Music Hall yesterday.

Seat 17 in Row H was sold for $310 to Mr. Harlow; Seat 18 brought $150, and 19 $105. One of the biggest net prices paid for seats was $457.50, sold to Mr. Connolly at $152.50 each, for Nos. 16, 17 and 18 in Row I. In Row J, $75 each for two seats was the maximum bid, and in K, $46 each for two others. Seats 14, 15, 18 and 19 in Row L went for $115 each, the biggest net price paid during the morning for four seats. Ninety-one dollars for a single seat in M was the biggest bid for this row, and $115 for one seat in N was the figure which closed the bidding at 12:30 o'clock in the afternoon.

The sale of seats for the concerts will be held Thursday and Friday mornings.

The Boston Traveler
PUBLISHED BY THE
BOSTON TRAVELER CO.,
TORREY E. WARDNER, President.
Seventy-sixth year—Vol. LIV. No. 150
MONDAY, SEPTEMBER 26, 1898.

SYMPHONY PRICES SOAR DIZZILY

All Records Broken at Music Hall Today.

THE TOP NOTCH IS $325

Several Other Seats Up In the Hundreds Figure.

The auction sale of the $12 Friday afternoon rehearsal seats for the Symphony concerts this winter is being held in Music Hall today, and incidentally all records for premiums are knocked higher than the traditional kite. There seems to be but one really conclusive reason for such unprecedented figures—the return of Conductor Gericke to the scene of his former triumphs. But if opinions differ as to causes, there is no doubt about the accumulation of huge rolls of greenbacks in the little office to the right of the platform, and corresponding looks of satisfaction on the faces of Messrs. Ellis and Comee.

At just 10.12 this morning Auctioneer Jackson walked briskly upon the stage in the familiar fashion. He faced a large gathering, wherein jaunty hats and natty costumes predominated. The Symphony girl was out in force. Here and there were music-loving men and fathers of families, who were entrusted with the sacred duty of purchasing seats for their womenkind. In front was a row or two of the speculators, the shrewd and alert Connelly, the pleasant-faced, energetic Herrick, the dignified Wadsworth, the gentlemanly Heard and the rest of the fraternity, all entrusted with brokerage orders, and all willing to do a little investing on their private accounts. Behind the auctioneer rose the fascinating chart, and perched on his customary high stepladder was Usher Hartshorn, ready to begin his fateful work of chalking off seats as they were purchased.

The opening bid was a surprise, and people began to congratulate themselves that the coveted tickets were to be obtained at low figures this year. A 1, which last year brought a premium of $14, could not raise a single bid, even of 25 cents, and it was passed over. A 2 brought $5, however, and A 7 $13. On the other side of the hall A 28 brought $19, the highest price in the row, and $4 more than last year's best in A.

Thereafter prices shot up with dazzling swiftness. B 16 and 17, middle aisle seats, cost $30 bonus, and the whole row averaged about $20. C showed a slight increase, while D was the scene of a skirmish that brought seat 18 up to $61, far above anything in the row last season. The seat directly behind it in E also went for $61, and all the seats were steadily increasing in price. While the average was not yet above that of last season, it was noticeable that the choice places were bringing far higher prices. The best in F brought $51, as against $17 at the last sale.

In the charmed centre of row G occurred the most sensational event of the day. Seats had been selling at $39 and $49, until No. 18 was reached. Here opened a big battle of the brokers, each with an order to fill if possible. Up soared the price from $50 to $75, to $100, to $200 in great spurts, to $250, to $300. Men and women stood up to see who the combatants were. A thrill of excitement swept over the hall as it was recognized that all records were already broken. It was as genuine as the excitement on a race course. Auctioneer Jackson rolled out the big figures as phlegmatically as if he were selling hairpins at ten cents a package, and wagged his baton from one side of the hall to the other with electrical rapidity. At last $325 was reached, and one of the brokers subsided. One seat only was purchased at this figure. It will cost that woman just $14 for each concert this season.

But big prices were not yet ended. Another grand set-to occurred over H 17, which brought $310, while H 18 and 19 called for $150 and $101 respectively. These were all for positions coveted by people of wealth, for seats next them could be obtained for $40, $50 and $60.

In row I a Mr. Harlow had a brush with the speculators and won. He took seats 16, 17 and 18 at $152.50 each. Very high prices were being obtained all around this locality. Four seats on the centre aisle of L brought $115 apiece, and the average was over $50.

Premiums in M were from $30 to $91; in N from $28 to $115; in P from $25 to $84, and in Q from $24 to $71.

As a whole, the sale must surpass all others in point of revenue. The tide has turned in good earnest, and Mr. Higginson is on the high road to winning back the thousands he so generously lavished on these concerts in years past.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CIV., NO. 88.
MONDAY, SEPT. 26, 1898.

BIG PREMIUMS BEING PAID.

Auction Sale of Symphony Seats Starts off Lively.

Fourteen Rows Disposed of This Morning—One Seat Brought $325 and Another $310—Seats Sold in Regular Order and Not More Than Four on One Bid.

Fancy prices for seats for the Friday afternoon rehearsals of the Symphony orchestra are being paid at the auction going on in Music Hall today. Auctioneer Jackson opened the sale shortly after 10 o'clock this morning, and the bidding at once became lively. The premium on seats at times mounted high, one man bidding $325 for a single seat, another $310, and a half-dozen others going above the $100 mark. Up to 12:30 14 rows had been disposed of at figures which promise to make this season's premiums much higher than usual.

When the sale opened there were fully 500 people in the hall. The first seat put up was "A 1." No bid being immediately received, Mr. Jackson promptly put up the next, which left no doubt in the minds of his audience that he was going to move lively. By the terms of the auction bids were received for seats in their regular order only, not for the choice, and not more than four seats were sold on one bid.

The next seat, No. 2, brought the smallest figure of any subsequently sold. It was knocked down at $5, and checked off on the big diagram of the hall erected on the stage.

The premiums for seats in row A were comparatively small, none being over $19. In row B, running clear across the hall, $30 was the maximum bid. In C, $31; in D, $61; in E, $61; in F, $51.

When row G was sold off, the bidding between a couple of agents, of which there were several present, became decidedly lively when seat 18 was reached. The figure for this seat quickly mounted to $100 among several bidders, after which the spirit of rivalry waxed warm between two of the speculators, the closing bid of $325 being made by Mr. Wadsworth.

Seat 17 in row H was sold for $310 to Mr. Harlow; seat 18 brought $150, and 19, $105. One of the biggest net prices paid for seats was $457.50, sold to Mr. Connolly at $152.50, each, for Nos. 16, 17 and 18 in row I. In row J, $75 each for two seats was the maximum bid, and in K, $46 each for two others. Seats 14, 15, 18 and 19 in row L went for $115 each, the biggest net price paid during the morning for four seats. Ninety-one dollars for a single seat in M was the biggest bid for this row, and $115 for one seat in N was the figure which closed the bidding at 12:30 o'clock this afternoon.

All bids were for premiums strictly, in addition to which there is the regular charge of $12 per seat for the course.

The remaining $12 seats will be sold off this afternoon, and the $7.50 sittings for the rehearsals tomorrow morning. The sale of seats for the concerts will be held Thursday and Friday mornings.

INCOMPLETE

RICKE HERE.

He Returns to His Work as Con-
uctor of the Symphony.

Wilhelm Gericke, who, in three weeks, will begin his second term as conductor of the Boston Symphony Orchestra, came to Boston late Saturday afternoon, after an absence that lasted not far from 10 years.

Mr. Gericke, with his wife, his little daughter Katie, and Mrs. Flamm, his wife's mother, reached New York on the Kaiser Friedrich last Wednesday. Mr. Comee welcomed Mr. Gericke and his family back to Boston on behalf of Mr. Higginson, and near by were Mr. Franz Kneisel, Mr. Otto Svecenski, Mrs. J. L. Gardner and other friends.

"For more than a year after I left Boston," said he, "I could not turn my attention to music. I went to the opera two or three times, but all I could see was an act, or, at the most, two acts. Overwork had drained my nerves of their strength. I had neither the taste nor the ambition to work. So I gave up music entirely.

"At the end of a year or so I resumed the conductorship of the Gesselschaft concerts. The Gesselschaft is a choral society that I led for some time before I first came to this country. I had another offer from the Philharmonic Society of Berlin, but at the time it was made I was in no condition to consider it.

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"How long will I remain? At least three years. That is the term that I have engaged myself for, and if my condition be good at the end of it I shall remain still longer. Nothing but my ill condition drew me away from here before."

"What are your plans?" the reporter asked.

"Well, the first few programmes you can see for yourself. You see among them only familiar names. There's the 'Euryanthe' overture, by Weber. I put that on the first programme, because it was on the last that I conducted with the orchestra alone when I was here before. There are the old masters, and there are some moderns—Tchaikowsky, Richard Strauss and Chadwick. I selected Mr. Chadwick's 'Melpomene' because I conducted it before. It is dedicated to me, in fact. He is one of your foremost composers. I know also the composition of MacDowell and Paine, and Foote, and at least one by Whiting—Arthur Whiting, who is now in New York.

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Mr. Gericke since leaving Boston has joined the ranks of the married. His wife was Miss Flamm of Vienna. She loves music, is an excellent amateur pianist, and, naturally enough, is deeply interested in her husband's new work in an old field.

BIG PRICES.

Highest Premiums on Symphony Seats

Ever Realized in Boston History.

The auction of tickets for the Friday afternoon rehearsals of the Boston Symphony Orchestra was opened in Music Hall at 10 a.m. A fairly large crowd was present when the bidding was opened and immediately entered into the spirit of the occasion. The general tendency seemed to be firmer and higher than last year and the seats were sold rapidly.

With the beginning of row G the bidding began to assume record breaking tendencies and reached its climax on seat 18 upon which a spirited contest soon held the premium at $325, which with the regular price of $12 places the value of G 18 at $337, a value unprecedented in the history of concert seats in Boston. This seat was purchased by Mrs. Wadsworth.

The record was almost equalled by Mr. Connolly on the sale of number 17 in the following row which brought a premium of $310.

Other seats of remarkable premiums were 16, 17 and 18 in row I at $152.50, and 16, 17, 18, 19 in row L at $115, while there were many ranging from $65 to $90 and located as far back as row M on the entire first section.

Bids were still prompt at this time and a great many were waiting for the more moderately valued seats of the second section.

In the right and left hand sections of the first row premiums ranged from $13.50 on the extreme side seats to $19

The real life of the bidding began on the second section, representative premiums being on 11 and 12, $18; 19 and 20, $27, and 16-17, $30. Row C opened very strong, ranging from $31 as high as $34, and with a tendency as the seats became more choice to be higher.

There was no lagging in the bids and everything moved promptly.

The general values at which seats from G to M ranged may be seen from these figures representing the maximum and minimum premiums offered in each row: G, $325 to $39; H, $310 to 34; I, $152.50 to $14; J, $70 to $31; K, $64 to $39; L, $115 to $40; M, $91 to $31.

This completed the entire first section, and a noted fall in the estimates was the result. The higher values given choice seats was in many cases the result of private rivalry for choice sections, and was not influential in determining the bid on even the next seat.

The general tendency is very much better, according to those who are interested in the work, and a successful financial season is predicted by many of the prominent bidders.

MR. GERICKE DROPS IN.

Fof a moment this morning Mr. Wilhelm Gericke, the Symphony's new conductor, dropped in at the auction.

Many olds friends recongized him from afar as he stood at the door, but there was only time for a nod in all directions, and he rushed to the window commanding the ticket office, where Mr. Ellis and Mr. Comee were busy checking off the sold seats.

After an animated chat lasting a minute and a half Mr. Gericke dashed out of the hall and away, looking very spick and span and up to date.

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The balcony seats brought out more spirited bidding. These seats were the favorites with the ladies, who bought many of them. One young lady bid on eight different seats, and each time stopped at $13. Each time she was overbid. On the ninth seat, however, the auctioneer took pity on her and knocked down the seat to her. The highest premium paid for any of these seats was $158, paid for No. 189 and three others. Several brought $90, but the average was $15.

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With the beginning of row G the bidding began to assume record breaking tendencies and reached its climax on seat 18 upon which a spirited contest soon held the premium at $325, which with the regular price of $12 places the value of G 18 at $337, a value unprecedented in the history of concert seats in Boston. This seat was purchased by Mr. Wadsworth.

The record was almost equalled by Mr. Connolly on the sale of number 17 in the following row which brought a premium of $310.

Other seats of remarkable premiums were 16, 17 and 18 in row I at $152.50, and 16, 17, 18, 19 in row L at $115, while there were many ranging from $65 to $90 and located as far back as row M on the entire first section.

Bids were still prompt at this time and a great many were waiting for the more moderately valued seats of the second section.

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If Paul Veronese were alive today and in Boston seeking a subject for his famous picture, "Industry," I am sure he would have received the necessary inspiration if he had yesterday attended the Symphony auction sale at Music Hall. There sat, where the light was good, a beautiful young woman patiently waiting until her choice of seats was auctioned off. Not idly did she sit, for her embroidery needle flashed in and out the finest of snowy line whereon the most exquisite of flowers were slowly but surely blooming. Although she embroidered she lost none of the sights, and not a single price of all the seats escaped her.

There were others who had taken their books along and quietly read. One part of the auction audience looked like a section of the Athenaeum. None of the readers were lost to the world though, and they managed to put the bids in as lively as those who did nothing but fasten their eyes on the chart.

"Without doubt," said an ancient Symphony habitue, "the return of Conductor Gericke is the source of the enthusiasm that has caused so many people to send in unlimited orders. That is what has made the price of tickets run so high.

"People know by experience that Gericke will get through on time, so that trains can be caught, and that fact alone is worth a good many dollars."

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SYMPHONY SEAT FOR $337.

Highest Premium Known Attained Yesterday.

Broker Wadsworth Was the Purchaser, but for Whom Not Known.

Others Were After the Seat and Rivalry Cause1 Lively Bidding.

The highest premium ever given for any seat in the history of the auction sales of seats for the Symphony orchestra public rehearsals was paid yesterday morning.

The premium was $325 and the seat No. 18 in row G, on the left of the center aisle.

The seat was bought by Mr Wadsworth, a broker, on the order of a person who sent in word to buy it at any price. Evidently somebody else had either given the same kind of an order to other brokers or else were present in person to try to get it, for the bidding was intensely exciting.

After the $100 mark had been passed each one of the bidders seemed so determined to secure the seat that raises of $25 were made up to $300, and then $10 and $5 bids followed, until it fell to Mr Wadsworth at $325. The ordinary price of the seat was $12 for the course, making the cost of the seat foot up to $337.

Rivalry for that particular seat is what forced up the premium so high, for another seat in the same row sold for a premium of $19.

There was more excitement when the center seats in the next row were reached. Mr James Connelly bought seat 17 in that row for $310. The seat across the aisle, and directly back of the one that realized $325, brought a premium of $1.50.

The seats in that part of the hall brought by far the highest prices of the day. H 19 was run up to $101, and H 20 $80. I 16 brought $101.

The sale began at 10 o'clock in Music hall. A large plan of the $12 seats for the Friday afternoon rehearsals was erected on the platform, and the auctioneer began by selling the first seat in the first row. All were sold in regular order.

The hall was very well filled with people, greater interest than for the past few years being manifested. To the return of Mr Gericke as conductor is attributed one of the reasons for this deeper interest.

Mr Gericke dropped into the hall for a few moments during the progress of the sale, but there were few people who recognized him. He appeared at one of the entrances, stood for a few moments to watch the lively bidding, and then went away.

The first premium was for $5 for seat A 2, and then the prices ranged from that figure up to $19. Last year the range was from $8 to $15.

Premiums for the second row ran from $10.50 to $30, as compared with $12 to $17 last year.

In the third row the prices were from $13.50 to $31. Last year the range was from $12 to $21.

The fourth row brought premiums running from $13.50 to $61, against $18 to $29 last year. The limit of $61 was reached again in the fifth row, against $43 last year.

In the sixth row only $51 was reached, but this was just the lull before the storm, for it was on the seventh row that the bidding became so wild and exciting, and raised the premium to $325.

There was very lively competition then for the next six or seven rows, quite often a seat reaching $80, $90 and even $100.

After that bidding was steady, but good, the prices ranging from $20 to $60, but the average being from $30 to $40.

There was no recess. The auctioneer stood on the platform until after 3 o'clock, disposing of 1000 seats during that time.

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INCOMPLETE

GERICKE HERE.

He Returns to His Work as Conductor of the Symphony.

Wilhelm Gericke, who, in three weeks, will begin his second term as conductor of the Boston Symphony Orchestra, came to Boston late Saturday afternoon, after an absence that lasted not far from 10 years.

Mr. Gericke, with his wife, his little daughter Katie, and Mrs. Flamm, his wife's mother, reached New York on the Kaiser Friedrich last Wednesday. Mr. Comee welcomed Mr. Gericke and his family back to Boston on behalf of Mr. Higginson, and near by were Mr. Franz Kneisel, Mr. Otto Svecenski, Mrs. J. L. Gardner and other friends.

"For more than a year after I left Boston," said he, "I could not turn my attention to music. I went to the opera two or three times, but all I could see was an act, or, at the most, two acts. Overwork had drained my nerves of their strength. I had neither the taste nor the ambition to work. So I gave up music entirely.

"At the end of a year or so I resumed the conductorship of the Gesselschaft concerts. The Gesselschaft is a choral society that I led for some time before I first came to this country. I had another offer from the Philharmonic Society of Berlin, but at the time it was made I was in no condition to consider it.

"I remained with the Gesselschaft choral five years, then I left for a year, but went back again.

"How long will I remain? At least three years. That is the term that I have engaged myself for, and if my condition be good at the end of it I shall remain still longer. Nothing but my ill condition drew me away from here before."

"What are your plans?" the reporter asked.

"Well, the first few programmes you can see for yourself. You see among them only familiar names. There's the 'Euryanthe' overture, by Weber. I put that on the first programme, because it was on the last that I conducted with the orchestra alone when I was here before. There are the old masters, and there are some moderns—Tchaikowsky, Richard Strauss and Chadwick. I selected Mr. Chadwick's 'Melpomene' because I conducted it before. It is dedicated to me, in fact. He is one of your foremost composers. I know also the composition of MacDowell and Paine, and Foote, and at least one by Whiting—Arthur Whiting, who is now in New York.

"Among the novelties that I have chosen are symphonies by Bruckner, Sinding and Gilson. Gilson is a young Frenchman whose compositions have met with great success in France.

"Speaking of choral music, my plan is to conduct some symphonies with chorus. 'Manfred,' Liszt's 'Faust' and the Ninth Symphony of Beethoven are the ones I have in mind. I would not give the Ninth Symphony without the last movement. If I cannot get a suitable chorus—although I do not doubt that I will—and good soloists, it will not be given. The Ninth Symphony without that last semi-choral movement would be like—well, a person with one leg. It would be imperfection.

"I think that Boston, and the world at large, owes a great deal to Mr. Higginson (the proprietor of the Symphony Orchestra). His work is unique, and therefore all the more praiseworthy."

Mr. Gericke since leaving Boston has joined the ranks of the married. His wife was Miss Flamm of Vienna. She loves music, is an excellent amateur pianist, and, naturally enough, is deeply interested in her husband's new work in an old field.

BIG PRICES.

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In the sixth row only $51 was reached, but this was just the lull before the storm, for it was on the seventh row that the bidding became so wild and exciting, and raised the premium to $325.

There was very lively competition then for the next six or seven rows, quite often a seat reaching $80, $90 and even $100.

After that bidding was steady, but good, the prices ranging from $20 to $60, but the average being from $30 to $40.

There was no recess. The auctioneer stood on the platform until after 3 o'clock, disposing of 1000 seats during that time.

FADED TEXT

The Boston Traveler

PUBLISHED BY THE
BOSTON TRAVELER CO.,
TORREY E. WARDNER, President.

Seventy-sixth year—Vol. LIV. No. 151

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The balcony seats went briskly and at good figures. A seat on the right sold at a premium of $39, the highest at the sale, compared with the highest premium paid last year of $33 for a seat in practically the same location on the opposite balcony.

The highest premiums were paid in the right balcony, comprising the rear row of seats. The range of premiums on the rear row of seats on left balcony was between $16.50 and $30.

Seats in the balcony centre, first row of $7.50 seats, sold at premiums of $10.50 to $15, and even the places against the rear wall brought an average price of $10.

BOSTON HERALD.

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It is certainly not the fault of the founder of the Symphony concerts that his original purpose of furnishing high-class music here in Boston at low prices has failed to achieve that end. The class of entertainment provided has had an effect to make the competition for the possession of tickets very brisk, until now the premiums paid for the more desirable seats are the highest ever obtained. This is highly creditable to Boston's sense of appreciation of high-class music, but it is a condition of things that relegates to the region of the back rows those who are unable to pay high prices for the entertainment provided.

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Every seat in the hall is now sold, and at prices averaging higher than last year.

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BOSTON DAILY ADVERTISER.

Established 1813.

The Official Paper of the State.

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DNESDAY MORNING, SEPT. 28, 1898.

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THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, SEPTEMBER 28, 18

WILHELM GERICKE, director of the Boston Symphony Orchestra, who arrived here on Tuesday evening last, as already announced in these columns, left for Boston on Saturday. Mr. Gericke tells us that to him the greatest satisfaction is found in the permanency of the orchestral system in Boston; the retention, practically, of the same forces, the resulting *esprit de corps*, the advantage all of this offers to capable musicians in the shape of a definite and fixed income and an enviable social position, leaving aside entirely the enormous gain for art as represented by the permanent orchestra. Mr. Gericke has nearly all of his programs arranged.

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Mr. Paur will conduct the Astoria subscription concerts and the opening concert of Sauer, the piano virtuoso, which is to take place at the Metropolitan Opera House on January 10. Mr. Paur's engagements here will be very numerous, and he will also conduct concerts in Boston, Philadelphia, Brooklyn, Washington and other cities.

Besides these two eminent conductors, who called at the sanctum of THE COURIER, we also had the pleasure of a call from Symphony Conductor Fritz Scheel, of San Francisco, and ex-assistant conductor of the Thomas Orchestra, Arthur Mees. After this we should know how to beat time.

PROGRAMS OF BOSTON SYMPHONY ORCHESTRA.

The programs for the first four concerts are as follows:

FIRST CONCERT, OCTOBER 15.

Overture, Euryanthe............................Weber
Prelude, Adagio and Gavotte......................Bach
String Orchestra.
Variations on a Theme by Haydn (Chorale Sancti Antoni), op. 56.........................Brahms
Symphony No. 5, in C minor, op. 67..........Beethoven

SECOND CONCERT, OCTOBER 22.

Overture, Melpomene........................Chadwick
Concerto for violin in A minor, op. 28..........Goldmark
Franz Kneisel.
Symphonic poem, Vysehrad (My Country)......Smetana
Symphony No. 2, in C major, op. 61..........Schumann

THIRD CONCERT, OCTOBER 29.

Overture, Im Fruhling (In the Spring), op. 36..Goldmark
Song—
Madame Gadski (song not given).
Symphony Pathetique, No. 6, in B minor, op. 74.............................Tschaikowsky
Song—
Madame Gadski (song not given).
Menuet and Fugue from the Quartet No. 9, op. 59.................................Beethoven
String Orchestra.
Hungarian Rhapsody No. 1.......................Liszt

FOURTH CONCERT, NOVEMBER 5.

Symphony No. 3, in F major, op. 90.............Brahms
Piano concerto—
Mr. Rosenthal (concerto not given).
Tone poem, Don Juan, op. 20...........Richard Strauss
Prelude and closing scene from Tristan and Isolde..Wagner

The concerts are given in response to requests from very many members of the Institute who are lovers of music, and who desire to attend concerts that are not only enjoyable, but are also instructive.

III. Five popular Friday matinee Philharmonic concerts by the Boston Symphony Orchestra, Wilhelm Gericke, conductor, in the Academy of Music, Borough of Brooklyn, on Friday afternoons, November 11, December 16, January 20, February 24, March 24, at half-past three (3:30) o'clock.

IV. Five Saturday evening Philharmonic concerts by the Boston Symphony Orchestra, Wilhelm Gericke, conductor, in the Academy of Music, on the following Saturday evenings: November 12, December 17, January 21, February 25, March 25, at a quarter past eight (8:15) o'clock.

The soloists invited to assist at the Philharmonic concerts with the Boston Symphony Orchestra during the season in Brooklyn include the following: Ben Davies, baritone; Moriz Rosenthal, pianist; Mme. Teresa Carreño, pianist; Franz Kneisel, violin; Willy Burmester, violin; Alwin Schroeder, 'cello. Other soloists will be announced later.

Moriz Rosenthal will be the soloist at the opening matinee concert on Friday, November 11, and at the opening concert on Saturday, November 12.

BOSTON EVENING RECORD.

$40 PREMIUM

Highest Figure Bid at Sale of $7.50 Symphony Seats.

The auction of $7.50 seats for the Friday afternoon rehearsals of the Boston Symphony Orchestra was held in Music Hall this morning.

The general values, as compared with last year, are about the same, although varying in different sections of the house.

The seats that had been listed as included in this value were the last section on the floor under the balcony, the last row in the first balcony and the rear section of seats near the entrance in the first balcony.

Bids on the floor seats were light, ranging from $19 and $20 premium in the first row of the section to $8 in the last. The balcony values were somewhat better and called forth some spirited bidding.

Premiums ranged from $16 as high as $40 along the side rows, with a marked decrease in the rear.

Almost as many were present at the auction of these seats as were at the sale of the $12 seats yesterday, and many were unable to secure seats in the places they desired.

The sale has been so active and strong this year thus far, that many predict a scarcity of seats at any price, for both afternoon rehearsals and evening concerts.

The demand for a larger building to accommodate the crowds is apparent.

Various causes were assigned to the exceeding difficulty to obtain choice seats at the Symphony rehearsal auction. A great many expressed their belief that it was the double assurance of exceptionally good concerts given by the advertised personnel. A great many others, however, and among them the professional ticket brokers, assigned the results to an exceedingly large number of tickets demanded by responsible patrons who placed unlimited means of bidding in their reach. For this reason the room for a time had the appearance of an open exchange.

* * * * *

[illegible]

WEDNESDAY, SEPTEMBER 28

FAIRLY HIGH PREMIUMS.

Sale of $7 50 Seats for the Symphony Rehearsals at Music Hall.

Fair premiums were obtained on the $7 50 Symphony rehearsal seats, which were sold at Music Hall yesterday. The bidding was lively.

It looked at first as though the phenomenal average made Monday on the $12 seats was to be reflected in Tuesday's sale. The first seat brought $13 50, and that was about the price that extended across the whole aisle. The seats way back on the floor, up against the maroon wall, all drew a premium. Generally it was $4 or $4 50.

The high price scare began when the first balcony seat, at the end of the second row, over the stage, sold for $31 50. But it was only a momentary flight. The price soon fell $10 or so and varied no more than a few dollars until a seat half-way down the back row was reached, and, although it cuddles up against one of the pilasters, it cost its buyer $39 50. That was the highest price of the day.

Some of the seats in the back row on the other side of the hall were sold for $30, and $28, and thereabout, making a very high average for $7 50 seats. The last seat sold on that side, opposite Hamilton Place, in the second row, on the aisle that runs up from the corner of the stage, brought $36. That was the second highest premium.

The seats in the rear of the first balcony, behind the clock, averaged $15 in the first row sold, and about $12 in the row next to the wall.

The $12 concert seats will be sold Thursday.

In conversation with a Journal reporter, Mr. Charles F. Ellis, the manager of the Symphony Orchestra, said that if the sale should continue on the lines set thus far it will probably eclipse all the records. We attribute the remarkable sale partly to the stimulation caused by Mr. Gericke's return and partly to business prosperity.

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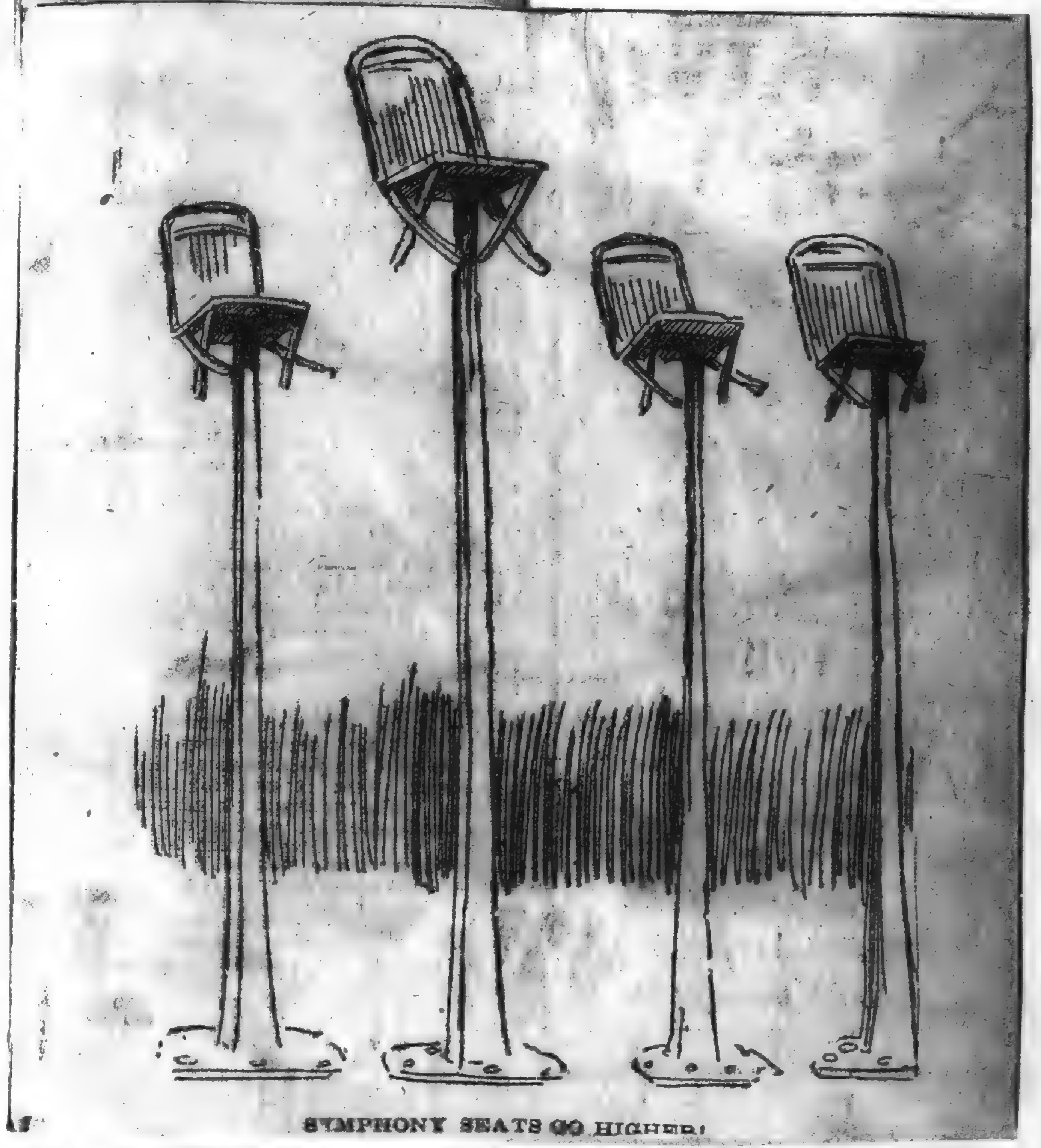

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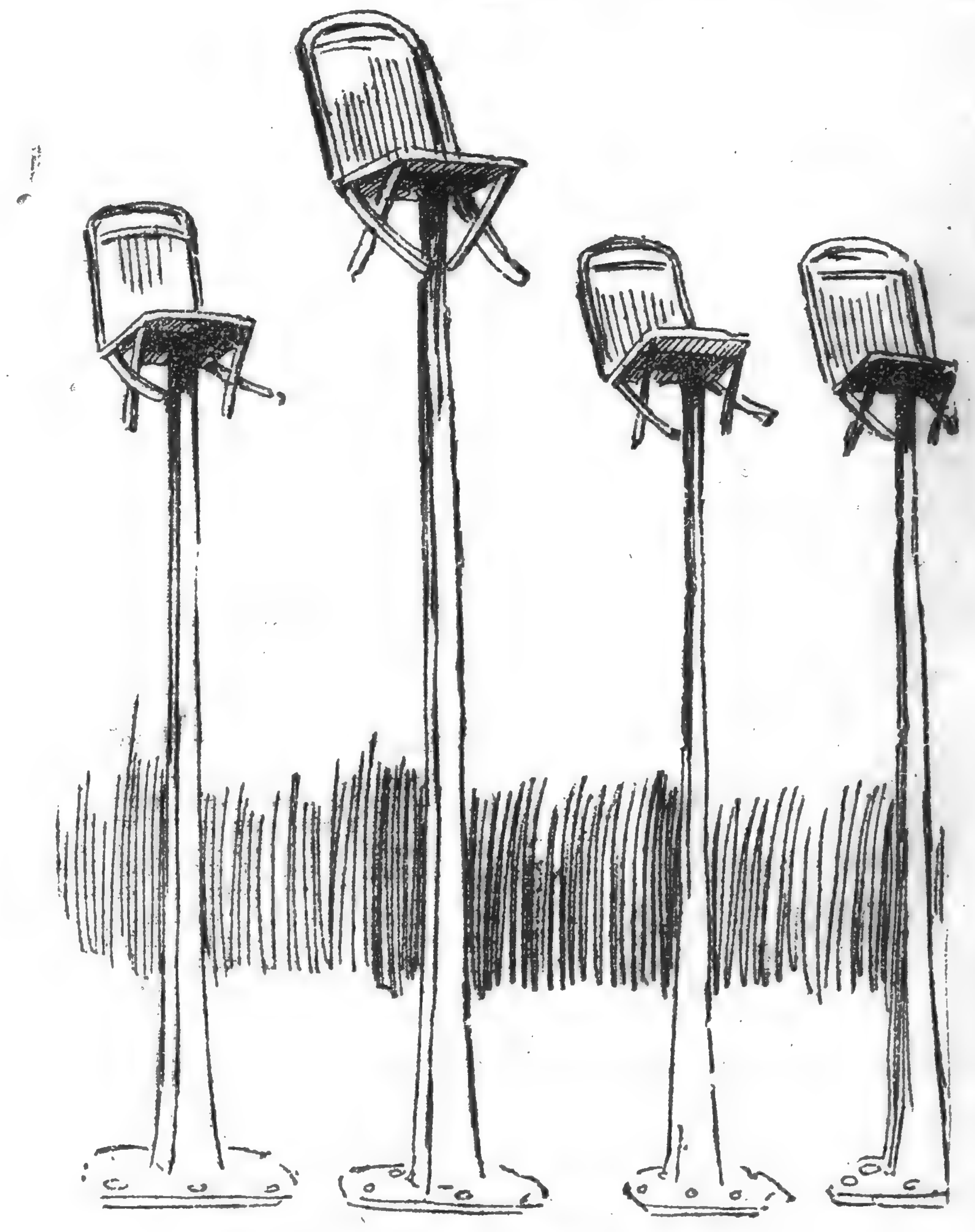

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Boston Daily Globe.

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BROUGHT BIG PREMIUMS.

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HOME JOURNAL.

NEW YORK:
WEDNESDAY, SEPTEMBER 28, 1898.

Boston Symphony Ticket Prices.—At the auction sale of tickets on Monday for the Friday afternoon rehearsals of the Boston Symphony Orchestra at Music Hall, Boston, the prices paid for seats—nominal price, $12.00—were the highest in the history of the organization. The largest sum paid as premium was $325 for a seat in the seventh row of the orchestra. The next seat drew a premium of $310, and the next $150. Just back of these, three seats brought $152.50. It is expected that the sale of evening concert seats will bring still higher prices.

Boston Daily Globe.

THURSDAY, SEPT. 29, 1898.

PREMIUMS RUN UP TO $65.

First Day's Sale at Music Hall of Symphony Concert Seats—Goodly Attendance and Spirited Bidding.

Music hall was given over to trade and traffic today, but the business transacted was no desecration of this temple of music—rather it was the highest tribute that could be given of the entire devotion to the tuneful art—as exemplified by the performances of the Symphony, admittedly the highest orchestral organization in the civilized world.

"Money talks," and dollars added to dollars, in premiums for seats, furnished irrefragible proof that the people of this city fully appreciate their great musical privilege in the possession of the Symphony, and are liberal and cheerful in its support.

It was the first day of the sale of the "concert" seats. The sale of the rehearsal tickets was finished yesterday, and at an advance in premiums over those obtained in preceding seasons. Yesterday's good results were better than duplicated today as a whole.

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And not in vain he pleaded,
And all the tempter heeded,
However sore they needed
Their funds for other use.

For music's most delightful,
To lack it would be frightful,
In Boston 'tis a rightful
Enjoyment, not abuse.

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[illegible]

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Boston Daily Globe.

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PREMIUMS NOT OVER $70.

Sale of Seats for Symphony Concerts Continued at Music Hall.

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The highest premium obtained yesterday did not exceed $70, though many seats were taken at figures well up towards that extreme sum. Today, beginning at 10 a m, the sale will be of the $7.50 series, including the whole of the second balcony and rear seats in first balcony.

Boston Daily Globe.

WEDNESDAY, SEPT. 28, 1898

BROUGHT BIG PREMIUMS.

Sale of Seats for Friday Afternoon Symphony Rehearsals.

At the auction sale yesterday in Music hall of the Boston symphony orchestra $7.50 seats for the Friday afternoon rehearsals there was some spirited bidding. It was a fine sale and soon over. There were nearly 300 present. The seats offered for sale were the last six rows on the floor, the last three rows in the balcony center, the last row on the balcony sides and the entire second balcony.

The premiums paid ranged from $10 to $40. For the first seat sold a premium of $13 was paid.

Every seat in the hall is now sold, and at prices averaging higher than last year.

The public sale of seats for the Saturday evening concerts will be held Thursday and Friday next.

HOME JOURNAL.

NEW YORK:
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Boston Symphony Ticket Prices.—At the auction sale of tickets on Monday for the Friday afternoon rehearsals of the Boston Symphony Orchestra at Music Hall, Boston, the prices paid for seats—nominal price, $12.00—were the highest in the history of the organization. The largest sum paid as premium was $325 for a seat in the seventh row of the orchestra. The next seat drew a premium of $310, and the next $150. Just back of these, three seats brought $152.50. It is expected that the sale of evening concert seats will bring still higher prices.

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PREMIUMS RUN UP TO $65.

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It is noticeable this year that more commissions than ever are being executed by the brokers. The result has been less fancy prices—in spite of the record breaking of Monday—but a generally higher level price at which seats are valued by the buyers.

Boston Daily Globe.

FRIDAY, SEPT. 30, 1898.

PREMIUMS NOT OVER $70.

Sale of Seats for Symphony Concerts Continued at Music Hall.

Music hall was given over to trade and traffic yesterday, but the business transacted was no desecration of this temple of music—rather it was the highest tribute that could be given of the entire devotion to the tuneful art—as exemplified by the performances of the Symphony, admittedly the highest orchestral organization in the civilized world.

It was the first day of the sale of the "concert" seats. The sale of the rehearsal tickets was finished Wednesday, and at an advance in premiums over those obtained in preceding seasons. Wednesday's good results were better than duplicated yesterday as a whole.

There was a goodly attendance of buyers, including some speculators, of course, and also persons commissioned to procure tickets for others. The bidding was spirited, and although the progressive "raises" were made in relatively small sums, yet finally the successful competitor was obliged to pay a handsome amount as a bonus for choice of location.

The sale began shortly after 10. The bidding was for choice of locations only, and added to the price of the course ticket. The lower floor was sold yesterday.

The first seat sold at $1.75 premium. Premiums in row A (first row) ranged between $1.75 and $3.75. Last year $1 to $4.

Premiums in second row (B) ranged between $2.75 and $11; in third row, from $3.50 to $12; in fourth row, between $6 and $20. Some other premiums were: $10 for No. 10 in row B, $30 for No. 26 in row H, $13 for No. 30 in row J, $65 for No. 19 in row J, $21 for No. 20 in row J.

The highest premium obtained yesterday did not exceed $70, though many seats were taken at figures well up towards that extreme sum. Today, beginning at 10 a m, the sale will be of the $7.50 series, including the whole of the second balcony and rear seats in first balcony.

PUBLISHED BY THE
BOSTON TRAVELER CO.
[illegible] E. WARDNER, President.
Seventy-sixth year—Vol. LIV. No. 154
[illegible]DAY, SEPTEMBER 30, 1898.

SYMPHONY SALE

The $7.50 Seats for Saturday Evening Go About as Last Year.

The fourth and concluding auction of Symphony orchestra seats was held in Music Hall this morning. The seats auctioned were the $7.50 places for the Saturday evening concerts.

Premiums for seats today are practically the same as last year. The prices paid for the first row of seats offered ranged between $3 and $7. The seats are located in the rear of the hall, under the balcony. The premiums for seats in the last two rows of the balcony ranged between $4.50 and $6.50.

Boston Transcript
FRIDAY, SEPTEMBER 30, 1898

CLOSING AUCTION SALE

The $7.50 Seats for the Saturday Evening Concerts by the Symphony Orchestra Were Sold Today

Bidding was not very lively this morning in Music Hall when the $7.50-seats for the Saturday evening concerts of the Symphony Orchestra were sold by auction. A larger crowd of prospective buyers was present at the opening than on the previous days, to compete for the first seats offered. The seats sold today were those in the rear of the floor and the first balcony and the entire second balcony. The average premium on the floor seats was $3, and the highest amount paid was $7.50 for No. 172, just under the first balcony. In the back rows a number of the seats brought only fifty cents above the fixed price.

It was not until the balcony sections were reached that any spirit was shown in the competition, and, as a starter, No. 103, in the second row on the right of the first balcony, brought $17, and further along towards the centre of the hall the prices ranged from $15 to $25. The sale, which has been one of the most successful ever held, was brought to a close with the selling of the second balcony seats, the price for the best ones rarely going higher than $7.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CIV., NO. 92.
FRIDAY, SEPT. 30, 1898.

BOSTON SYMPHONY CONCERTS.

The demand for tickets for the Symphony concerts is very large, but the sale of a few seats at extraordinary prices should not mislead concertgoers with limited means.

Over 1000 seats for the Saturday evening concerts will be offered this morning. These are represented by the $7.50 tickets, many of which are certain to sell at small premiums, bringing the cost of 24 concerts to an exceedingly small sum.

The sale this morning will begin at 10 o'clock.

BOSTON POST, 30
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The Representative Democratic Paper
OF NEW ENGLAND.

SYMPHONY PREMIUMS DROP.

As usual, much higher premiums were paid for seats at the Symphony Orchestra's rehearsals than for the Saturday evening concerts. At the sale of the $12 rehearsal seats on Monday morning the premiums averaged more than $50; while yesterday the same seats for the concerts fell far below that figure. For $15 a person could obtain a good seat, while for $25 or $30 a choice of the best could be had. There was little spirited bidding. The highest price was $64 for seats 18 and 19 in row J.

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Boston Journal.
FRIDAY, SEPTEMBER 30, 1898.

BOSTON SYMPHONY ORCHESTRA.

The demand for tickets for the Symphony Concerts is very large, as was to be expected when the fine quality of these entertainments is considered. Over 1000 seats for the Saturday evening concerts will be offered this morning. These are represented by the $7 50 tickets, many of which are certain to sell at small premiums, bringing the cost of 24 superb concerts to an exceedingly small sum. The sale this morning will begin at 10 o'clock.

HARPER'S WEEKLY
(TWENTY-FOUR PAGES)
NEW YORK CITY, OCTOBER 1, 1898

In another article details can be set forth, and still with timeliness. But it is of immediate interest to notice that many of the incidents of coming months are the result of escapes from last spring's unexpected and—in at least one matter—saddening perplexities. Mr. Seidl's death brought a group of the most significant affairs of this winter into serious quandary. The abrupt severing of Mr. Paur's connection with the Boston Symphony Orchestra, Mr. Grau's prudent list of "ifs" and "buts" where his opera in the Metropolitan was in question, Mr. Walter Damrosch's retirement from the Symphony Society of New York—were all factors of change and uncertainty in 1897–8 for the outlook on 1898–9. But it is now September. Things have smoothed down and peace is here, and many matters are settled with a judgment and probable success quite as praiseworthy as clashing engagements, internal intrigues, and musical politics well could allow. The highest musical interests of New York never—or at most but once, and that a good while ago—really depended on one man. Regrets for a deep loss ought not to set sensible men and women to talking as if our orchestral paralysis were at hand, and inviting everybody to rally to make it as dismally complete as possible. Mr. Seidl's successor as the Philharmonic Society's conductor and as the head of the fashionable Astoria Concerts will be Mr. Paur. Though we may dispute the need of all Mr. Paur's professional gestures, his capability is established. Just how Mr. Paur will get on with the material now constituting the Philharmonic's orchestra perhaps is another story. We will wait to read it. To the Boston Symphony Orchestra, which New York almost considers its own after eleven winters' visits, returns Mr. Wilhelm Gericke, one of the very best conductors living, *persona grata* to the band, and remembered by many of us as a great factor—I might have written *the* great factor—in its attaining its perfection. This is truth; even in our recalling that Mr. Nikisch was Mr. Gericke's successor, and that the making up of the orchestra's ranks has been gradually much strengthened. By-the-bye, Mr. Nikisch himself and the Berlin Philharmonic Orchestra will come here on a visit in the latter part of the season. As to opera at the Metropolitan, offering nearly eighty representations, Mr. Franz Schalk, a new-comer, will take Mr. Seidl's post under Mr. Grau's management. Mr. Schalk is a young and successful leader of opera on German stages, and lately connected with Buda-Pesth's admirable National Opera—whence, in fact, Mr. Grau hurriedly borrowed him for an emergency during Covent Garden performances. The Oratorio Society has decided to live, and will be very busy, and Mr. Frank Damrosch takes his brother's place—an excellent leader in choral work. Mr. Walter Damrosch almost firmly has kept to his declaration to retire for a while from conducting, and only as to certain performances of Mr. Ellis's opera company will make much of a breach in that resolution.

WILHELM GERICKE,
Conductor of the Boston Symphony Orchestra.

So much for an outline of what we may call the season's personal aspects and arrangements to date. Only, in pointing them out, the enormous overflowing content of performance, day by day, week by week, month by month, from November to May, is loosely defined and colored. But how imperfectly, compared with what will be its actual freightage of arts and artists! It will be noticed by those whose interest leads them to study comparatives in such things that our 1898–9 season will be different from one or another of its famous predecessors chiefly in results of the lively cotillon of conductors—a sort of sudden "all hands round," or puss-in-the-corner, such, indeed, as we have not had in many years, in the return of something like a just balance between opera and concert events, because of the Metropolitan's preparations for a long and popular campaign, instead of locking its doors, as was the case last year; and in the retirement of one old orchestral society. The real aggregate of concerts of the first, second, or third class will not be much greater than in various winters past. The most significant addition to these, by-the-bye, comes in the decision of the Boston Symphony Orchestra to add five matinées to its scheme of New York engagements, and in the proposed visit of the Berlin Philharmonic.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CIV., NO. 101.
SUNDAY, OCTOBER 9, 1898.

THE SYMPHONY CONCERTS.

The first rehearsal and the first concert of the season by the Boston Symphony orchestra will be given on Friday afternoon and Saturday evening of this week. The programme is:

Overture, "Euryanthe" .... Weber
Prelude, adagio and gavotte, string orchestra .... Bach
Variations on a theme by Haydn, op. 56.. Brahms
Symphony No. 5, C minor .... Beethoven

The return of Mr. Gericke to the position he formerly held as conductor of the orchestra has given an immense impetus to interest in these concerts, and the season promises to be one of [illegible]

NO HIGH PREMIUMS.

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None of the seats brought extravagant figures. There was little or no rivalry for choice positions, and the highest bid of the day was for a premium of $20. The general average was between $5 and $8 per seat, and a large number, mostly seats on the floor in the extreme rear of the hall, went as low as 50 cents premium.

First balcony seats back of the front row were next put up, and brought fair prices. The range of offers was wide, varying from $2 to $18, according to location.

All of the second balcony seats are included in the $7 50 rate.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CIV., NO. 94.
SUNDAY, OCTOBER 2, 1898.

Mr. and Mrs. Gericke, with their bright-eyed 5-year-old daughter, Kate, and the grandmother, Frau Flamm, were greeted by a number of Mr. Gericke's old friends when they arrived on the train from New York Saturday afternoon a week ago, with Mr. F. R. Comee, who went on to receive them and escort them to Boston.

Conspicuous among those awaiting their arrival was Mrs. John L. Gardner in her deep mourning, having come from

Mr. Winthrop Coffin, Miss Helen Ranney, Miss Abby Hunt, Miss Alice Parker, Mr. George J. Parker, Mr. William Johnson, Mr. Vinton, Mr. Frank Jackson, Mrs. Humphrey Allen, Mrs. Ephriam Lombard, Miss H. S. Whittier, Miss Wendell, Mr. Clayton Johns, Mr. Oliver Stevens, Prof. J. B. Hills, Mrs. Cyrus Brigham, Miss Kate Eaton, Mrs. S. B. Field, Mrs. Charles W. Weil and Maj. Hyde. All through the week there were almost as many buyers and much the same enthusiasm.

To those recalling the terrible Bourgogne disaster, it will be of interest to learn that the three new members of the Symphony orchestra who will take the places of Messrs. Pourtau, Jacquet and Weiss, arrived in Boston last Tuesday. They came from France with Mr. Pierre Muller, the first trumpet of the orchestra for many years. Mr. Muller tried his best to go on the same steamer with his confreres who were lost, but luckily, was unable to secure a stateroom. The new men, MM. Selmer, Maquarre and Longy, have brought their wives with them, and will join the little musical colony in Jamaica Plain.

HE WASHINGTON POST.
SUNDAY, OCTOBER 2.

BOSTON SYMPHONY ORCHESTRA.

Arrangements for Washington Patrons of Baltimore Concerts.

The management of the Boston Symphony Orchestra has issued a circular to the Washington patrons of that organization relative to the Baltimore concerts, as follows:

The growing popularity of the Boston Symphony Orchestra in New York has led the management to give an additional series of concerts in that city during the coming season. As the entire week of the monthly tournees of the orchestra was already filled, this decision made it imperative to give up either the Baltimore or Washington series. An evening performance is always preferable to a matinee, for obvious reasons; and because a suitable audience-room cannot be secured for evening performances in Washington the series in that city must be abandoned. In view of the generous patronage of the Boston Symphony Orchestra in Washington during the past thirteen seasons, the management take this action with much regret.

It may be of interest to Washington patrons to know that a train, via the Baltimore and Ohio Railroad, leaving Washington at 6:20 p. m., arrives in Baltimore at 7:20 p. m., at the Mount Royal station, directly across the square from Music Hall, where the concerts of the Boston Symphony Orchestra are held. After the concert a train leaving from the same station at 10:41 p. m. reaches Washington at 11:41 p. m.

The five Baltimore concerts are on Tuesday evenings, November 8, December 13, January 17, February 21, and March 21. The season tickets are $7 and $5, according to location. The soloists will be Mme. Gadski, soprano; Lady Halle (Norman Neruda), and Willy Burmester, violinists; Mme. Carreno and Emil Sauer, pianists.

Mr. H. F. Guzman, 925 Pennsylvania avenue, is authorized to receive subscriptions, and will attend the sale of season tickets in Baltimore to personally secure desired locations. Special rates will be secured from the Baltimore and Ohio Railroad, the entire benefit of which will be given to patrons. No fee will be charged by Mr. Guzman, who will be paid by the management of the orchestra.

[illegible]
[illegible]DAY, OCT 9, 1898.

Symphony Season.

The symphony season will open in Music hall this week with the regular Friday afternoon rehearsal and Saturday evening concert. Mr Gericke, the newly appointed conductor, requires no words of introduction, for his ability as a director became well known during his former leadership of the orchestra, 1884-1890. The first program is as follows:

Weber, overture, Euryanthe.
Bach, prelude, Adagio and Gavotte, string orchestra.
Brahms, variations on a theme by Haydn (Chorale Sancti Antoni), op. 56.
Beethoven, symphony No. 5, in C minor, op. 67.

The list of soloists this season includes Mme Gadski, Lady Halle (Norman Neruda), Mme Carreño, Miss Aus der Ohe, Rosenthal, Sauer, Willy Burmester, Sahla, Ben Davies, Kneisel, Loeffler, Adamowski and Schroeder. Mr Kneisel will be the soloist next week, playing Goldmark's violin concerto in A minor.

In Bremen this season, Nikisch, Mottl, Richard Strauss, as well as Georg Schumann and Weingartner will conduct the Philharmonic orchestra. How would it be if Thomas, Paur, Van der Stucken were invited to appear as "guests" during the coming season of the Boston Symphony Orchestra?

The regimental bands in Italy have been cut down from 112 to 48. This will save about $600,000 a year. These figures seem exaggerated, but I quote from a foreign journal of good repute.

Some wonder where Mr. Carl Löwenstein will find the money for the Waldorf-Astoria concerts, led by Mr. Paur. He is purveyor of sweet-breads to that inn. As for that matter John Britton, who provided 36 years for concerts in London, was a coal-seller, and you may see his portrait in the British Museum. Perhaps Mr. Löwenstein's portrait, painted by Vinton or Lockwood, may yet enlarge the splendor of the Metropolitan Museum, New York.

Philip Hale.

HOME JOURNAL.
NEW YORK:
WEDNESDAY, OCTOBER 12, 1898.

Wilhelm Gericke, since last assuming the baton as conductor of the Boston Symphony Orchestra, which is again to play under his direction this season, has conducted the Gesselschaft concerts, and was offered a similar post with the Berlin Philharmonic. Speaking of his plans for the season, he says: "The 'Euryanthe' overture, by Weber, I put on the first programme, because it was on the last that I conducted with the orchestra alone, when I was here before. There are the old masters, and there are some moderns—Tschaikowsky, Richard Strauss, and Chadwick. I select Mr. Chadwick's 'Melpomene,' because I conducted it before. It is dedicated to me. He is one of your foremost composers. I know also the composition of MacDowell and Paine and Foote, and at least one by Whiting—Arthur Whiting, who is now in New York. Among the novelties that I have chosen are symphonies by Bruckner, Sinding, and Gilson. Gilson is a young Frenchman, whose compositions have met with great success in France. Speaking of choral music, my plan is to conduct some symphonies with chorus. 'Manfred,' Liszt's 'Faust,' and the Ninth Symphony of Beethoven are the ones I have in mind. I would not give the Ninth Symphony without the last movement." Mr. Gericke is of middle height and stocky build. In appearance he looks like a very successful business man or a banker. His hair and beard are of a fine iron gray. His pointed beard is fastidiously trimmed, his eyes are very bright, and he has the ruddy color that bespeaks a lover of nature. He is now married; his wife loves music, and is an excellent amateur pianist. The Boston Symphony will give five matinée and five evening concerts at Carnegie Hall, the former at two o'clock on Wednesday afternoons, November 9, December 14, January 18, February 22, and March 22; the evening concerts at 8.15 on Thursdays, November 10, December 15, January 19, February 23, and March 23. The programmes of the afternoon entertainments will be wholly different from those of the evening performances. The soloists will be Moritz Rosenthal, pianist; Willie Burmeister, violinist; Lady Hallé, violinist; Alvarez, tenor; and Teresa Carreno, pianist.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CIV., NO. 106.
FRIDAY, OCT. 14, 1898.

Today is the first Symphony rehearsal of the season, and all the world's agog—that is, the world comprising Boston and its environs. Mr. Gericke will have a warm reception, of course, but the fine flower of musical society will be quite as much interested in seeing itself as in seeing him. It is only natural, so do not let any one lift an eyebrow in surprise at such an idea. We know the rehearsal girl.

The Boston Traveler

PUBLISHED BY THE
BOSTON TRAVELER CO.,
TORREY E. WARDNER, President.

Seventy-sixth year—Vol. LIV. No. 154

FRIDAY, SEPTEMBER 30, 1898.

THE SYMPHONY SALE

The $7.50 Seats for Saturday Evening Go About as Last Year.

The fourth and concluding auction of Symphony orchestra seats was held in Music Hall this morning. The seats auctioned were the $7.50 places for the Saturday evening concerts.

Premiums for seats today are practically the same as last year. The prices paid for the first row of seats offered ranged between $3 and $7. The seats are located in the rear of the hall, under the balcony. The premiums for seats in the last two rows of the balcony ranged between $4.50 and $6.50.

Boston Transcript

FRIDAY, SEPTEMBER 30, 1898

CLOSING AUCTION SALE

The $7.50 Seats for the Saturday Evening Concerts by the Symphony Orchestra Were Sold Today

Bidding was not very lively this morning in Music Hall when the $7.50-seats for the Saturday evening concerts of the Symphony Orchestra were sold by auction. A larger crowd of prospective buyers was present at the opening than on the previous days, to compete for the first seats offered. The seats sold today were those in the rear of the floor and the first balcony and the entire second balcony. The average premium on the floor seats was $3, and the highest amount paid was $7.50 for No. 1172, just under the first balcony. In the back rows a number of the seats brought only fifty cents above the fixed price.

It was not until the balcony sections were reached that any spirit was shown in the competition, and, as a starter, No. 103, in the second row on the right of the first balcony, brought $17, and further along towards the centre of the hall the prices ranged from $15 to $25. The sale, which has been one of the most successful ever held, was brought to a close with the selling of the second balcony seats, the price for the best ones rarely going higher than $7.

BOSTON HERALD.

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VOL. CIV., NO. 92.

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BOSTON SYMPHONY CONCERTS.

The demand for tickets for the Symphony concerts is very large, but the sale of a few seats at extraordinary prices should not mislead concertgoers with limited means.

Over 1000 seats for the Saturday evening concerts will be offered this morning. These are represented by the $7.50 tickets, many of which are certain to sell at small premiums, bringing the cost of 24 concerts to an exceedingly small sum.

The sale this morning will begin at 10 o'clock.

BOSTON POST, 30

The Representative Democratic Paper
OF NEW ENGLAND.

SYMPHONY PREMIUMS DROP.

As usual, much higher premiums were paid for seats at the Symphony Orchestra's rehearsals than for the Saturday evening concerts. At the sale of the $12 rehearsal seats on Monday morning the premiums averaged more than $50; while yesterday the same seats for the concerts fell far below that figure. For $15 a person could obtain a good seat, while for $25 or $30 a choice of the best could be had. There was little spirited bidding. The highest price was $64 for seats 18 and 19 in row J.

Over 1000 seats for the Saturday evening concerts will be offered this morning. These are represented by the $7.50 tickets, many of which are certain to sell at small premiums, bringing the cost of twenty-four superb concerts to an exceedingly small sum. The sale this morning will begin at 10 o'clock.

Boston Journal.

FRIDAY, SEPTEMBER 30, 1898.

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The demand for tickets for the Symphony Concerts is very large, as was to be expected when the fine quality of these entertainments is considered. Over 1000 seats for the Saturday evening concerts will be offered this morning. These are represented by the $7 50 tickets, many of which are certain to sell at small premiums, bringing the cost of 24 superb concerts to an exceedingly small sum. The sale this morning will begin at 10 o'clock.

HARPER'S WEEKLY

(TWENTY-FOUR PAGES)

NEW YORK CITY, OCTOBER 1, 1898

In another article details can be set forth, and still with timeliness. But it is of immediate interest to notice that many of the incidents of coming months are the result of escapes from last spring's unexpected and—in at least one matter—saddening perplexities. Mr. Seidl's death brought a group of the most significant affairs of this winter into serious quandary. The abrupt severing of Mr. Paur's connection with the Boston Symphony Orchestra, Mr. Grau's prudent list of "ifs" and "buts" where his opera in the Metropolitan was in question, Mr. Walter Damrosch's retirement from the Symphony Society of New York—were all factors of change and uncertainty in 1897–8 for the outlook on 1898–9. But it is now September. Things have smoothed down and peace is here, and many matters are settled with a judgment and probable success quite as praiseworthy as clashing engagements, internal intrigues, and musical polities well could allow. The highest musical interests of New York never—or at most but once, and that a good while ago—really depended on one man. Regrets for a deep loss ought not to set sensible men and women to talking as if our orchestral paralysis were at hand, and inviting everybody to rally to make it as dismally complete as possible. Mr. Seidl's successor as the Philharmonic Society's conductor and as the head of the fashionable Astoria Concerts will be Mr. Paur. Though we may dispute the need of all Mr. Paur's professional gestures, his capability is established. Just how Mr. Paur will get on with the material now constituting the Philharmonic's orchestra perhaps is another story. We will wait to read it. To the Boston Symphony Orchestra, which New York almost considers its own after eleven winters' visits, returns Mr. Wilhelm Gericke, one of the very best conductors living, *persona grata* to the band, and remembered by many of us as a great factor—I might have written *the* great factor—in its attaining its perfection. This is truth; even in our recalling that Mr. Nikisch was Mr. Gericke's successor, and that the making up of the orchestra's ranks has been gradually much strengthened. By-the-bye, Mr. Nikisch himself and the Berlin Philharmonic Orchestra will come here on a visit in the latter part of the season. As to opera at the Metropolitan, offering nearly eighty representations, Mr. Franz Schalk, a new-comer, will take Mr. Seidl's post under Mr. Grau's management. Mr. Schalk is a young and successful leader of opera on German stages, and lately connected with Buda-Pesth's admirable National Opera—whence, in fact, Mr. Grau hurriedly borrowed him for an emergency during Covent Garden performances. The Oratorio Society has decided to live, and will be very busy, and Mr. Frank Damrosch takes his brother's place—an excellent leader in choral work. Mr. Walter Damrosch almost firmly has kept to his declaration to retire for a while from conducting, and only as to certain performances of Mr. Ellis's opera company will make much of a breach in that resolution.

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SUNDAY HERALD.

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VOL. CIV., NO. 101.

SUNDAY, OCTOBER 9, 1898.

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Prelude, adagio and gavotte, string orchestra .... Bach
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Symphony No. 5, C minor .... Beethoven

The return of Mr. Gericke to the position he formerly held as conductor of the orchestra has given an immense impetus to interest in these concerts, and the season promises to be one of the most brilliant and attractive that the organization has ever known.

Boston Journal.

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None of the seats brought extravagant figures. There was little or no rivalry for choice positions, and the highest bid of the day was for a premium of $20. The general average was between $5 and $8 per seat, and a large number, mostly seats on the floor in the extreme rear of the hall, went as low as 50 cents premium.

First balcony seats back of the front row were next put up, and brought fair prices. The range of offers was wide, varying from $2 to $18, according to location.

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Conspicuous among those awaiting their arrival was Mrs. John L. Gardner in her deep mourning, having come from

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BOSTON SYMPHONY ORCHESTRA.

Arrangements for Washington Patrons of Baltimore Concerts.

The management of the Boston Symphony Orchestra has issued a circular to the Washington patrons of that organization relative to the Baltimore concerts, as follows:

The growing popularity of the Boston Symphony Orchestra in New York has led the management to give an additional series of concerts in that city during the coming season. As the entire week of the monthly tournees of the orchestra was already filled, this decision made it imperative to give up either the Baltimore or Washington series. An evening performance is always preferable to a matinee, for obvious reasons; and because a suitable audience-room cannot be secured for evening performances in Washington the series in that city must be abandoned. In view of the generous patronage of the Boston Symphony Orchestra in Washington during the past thirteen seasons, the management take this action with much regret.

It may be of interest to Washington patrons to know that a train, via the Baltimore and Ohio Railroad, leaving Washington at 6:20 p. m., arrives in Baltimore at 7:20 p. m., at the Mount Royal station, directly across the square from Music Hall, where the concerts of the Boston Symphony Orchestra are held. After the concert a train leaving from the same station at 10:41 p. m. reaches Washington at 11:41 p. m.

The five Baltimore concerts are on Tuesday evenings, November 8, December 13, January 17, February 21, and March 21. The season tickets are $7 and $5, according to location. The soloists will be Mme. Gadski, soprano; Lady Halle (Norman Neruda), and Willy Burmester, violinists; Mme. Carreno and Emil Sauer, pianists.

Mr. E. F. Guzman, 925 Pennsylvania avenue, is authorized to receive subscriptions, and will attend the sale of season tickets in Baltimore to personally secure desired locations. Special rates will be secured from the Baltimore and Ohio Railroad, the entire benefit of which will be given to patrons. No fee will be charged by Mr. Guzman, who will be paid by the management of the orchestra.

Boston Sunday Globe.

SUNDAY, OCT 9, 1898.

Symphony Season.

The symphony season will open in Music hall this week with the regular Friday afternoon rehearsal and Saturday evening concert. Mr Gericke, the newly appointed conductor, requires no words of introduction, for his ability as a director became well known during his former leadership of the orchestra, 1884-1890. The first program is as follows:

Weber, overture, Euryanthe.
Bach, prelude, Adagio and Gavotte, string orchestra.
Brahms, variations on a theme by Haydn (Chorale Sancti Antoni), op. 56.
Beethoven, symphony No. 5, in C minor, op. 67.

The list of soloists this season includes Mme Gadski, Lady Halle (Norman Neruda), Mme Carreno, Miss Aus der Ohe, Rosenthal, Sauer, Willy Burmester, Sahla, Ben Davies, Kneisel, Loeffler, Adamowski and Schroeder. Mr Kneisel will be the soloist next week, playing Goldmark's violin concerto in A minor.

In Bremen this season, Nikisch, Mottl, Richard Strauss, as well as Georg Schumann and Weingartner will conduct the Philharmonic orchestra. How would it be if Thomas, Paur, Van der Stucken were invited to appear as "guests" during the coming season of the Boston Symphony Orchestra?

The regimental bands in Italy have been cut down from 112 to 48. This will save about $600,000 a year. These figures seem exaggerated, but I quote from a foreign journal of good repute.

Some wonder where Mr. Carl Löwenstein will find the money for the Waldorf-Astoria concerts, led by Mr. Paur. He is purveyor of sweet-breads to that inn. As for that matter John Britton, who provided 36 years for concerts in London, was a coal-seller, and you may see his portrait in the British Museum. Perhaps Mr. Löwenstein's portrait, painted by Vinton or Lockwood, may yet enlarge the splendor of the Metropolitan Museum, New York.

Philip Hale.

HOME JOURNAL.

NEW YORK:
WEDNESDAY, OCTOBER 12, 1898.

Wilhelm Gericke, since last assuming the baton as conductor of the Boston Symphony Orchestra, which is again to play under his direction this season, has conducted the Gesselschaft concerts, and was offered a similar post with the Berlin Philharmonic. Speaking of his plans for the season, he says: "The 'Euryanthe' overture, by Weber, I put on the first programme, because it was on the last that I conducted with the orchestra alone, when I was here before. There are the old masters, and there are some moderns—Tchaikowsky, Richard Strauss, and Chadwick. I select Mr. Chadwick's 'Melpomene,' because I conducted it before. It is dedicated to me. He is one of your foremost composers. I know also the composition of MacDowell and Paine and Foote, and at least one by Whiting—Arthur Whiting, who is now in New York. Among the novelties that I have chosen are symphonies by Bruckner, Sinding, and Gilson. Gilson is a young Frenchman, whose compositions have met with great success in France. Speaking of choral music, my plan is to conduct some symphonies with chorus. 'Manfred,' Liszt's 'Faust,' and the Ninth Symphony of Beethoven are the ones I have in mind. I would not give the Ninth Symphony without the last movement." Mr. Gericke is of middle height and stocky build. In appearance he looks like a very successful business man or a banker. His hair and beard are of a fine iron gray. His pointed beard is fastidiously trimmed, his eyes are very bright, and he has the ruddy color that bespeaks a lover of nature. He is now married; his wife loves music, and is an excellent amateur pianist. The Boston Symphony will give five matinée and five evening concerts at Carnegie Hall, the former at two o'clock on Wednesday afternoons, November 9, December 14, January 18, February 22, and March 22; the evening concerts at 8.15 on Thursdays, November 10, December 15, January 19, February 23, and March 23. The programmes of the afternoon entertainments will be wholly different from those of the evening performances. The soloists will be Moritz Rosenthal, pianist; Willie Burmeister, violinist; Lady Hallé, violinist; Alvarez, tenor; and Teresa Carreno, pianist.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CIV., NO. 106.

FRIDAY, OCT. 14, 1898.

Today is the first Symphony rehearsal of the season, and all the world's agog—that is, the world comprising Boston and its environs. Mr. Gericke will have a warm reception, of course, but the fine flower of musical society will be quite as much interested in seeing itself as in seeing him. It is only natural, so do not let any one lift an eyebrow in surprise at such an idea. We know the rehearsal girl.

WILHELM GERICKE.

IN the seventeen years' existence of the Boston Symphony Orchestra, founded in 1881, (in which time 1,600 performances have been given by this organization,) there have been but four conductors—Mr. George Henschel, for the first three years; Mr. Wilhelm Gericke, for the next five years, then Mr. Arthur Nikisch for four years, and for the last five years Mr. Emil Paur. And now that Mr. Gericke returns to assume his former position, the announcement that he arrived in New York Sept. 20 on the Kaiser Friedrich will arouse unusual interest in musical circles.

The first performance of the Boston Symphony Orchestra in New York was Feb. 14, 1887, with Mr. Gericke as the conductor, and to him justly belongs the credit of having raised the standard of the orchestra to such a point as to demand recognition in all the musical centres of this country. At this time Mr. Gericke had been conducting the orchestra for four years in Boston, during which time he laid the foundation so vital to every enduring organization and so essential to his successors in accomplishing results well nigh impossible under other conditions. While comparisons are odious, it is yet safe to say that for steadfast loyalty to a high ideal, to reach which he spared neither the orchestra nor himself, Mr. Gericke has never been excelled by any of his fellow-conductors.

At the early age of fifteen, beginning his musical career at the Vienna Conservatory, Mr. Gericke's progress was so complete that immediately upon leaving the conservatory he accepted the position as one of the three leaders of the orchestra at the Imperial Opera.

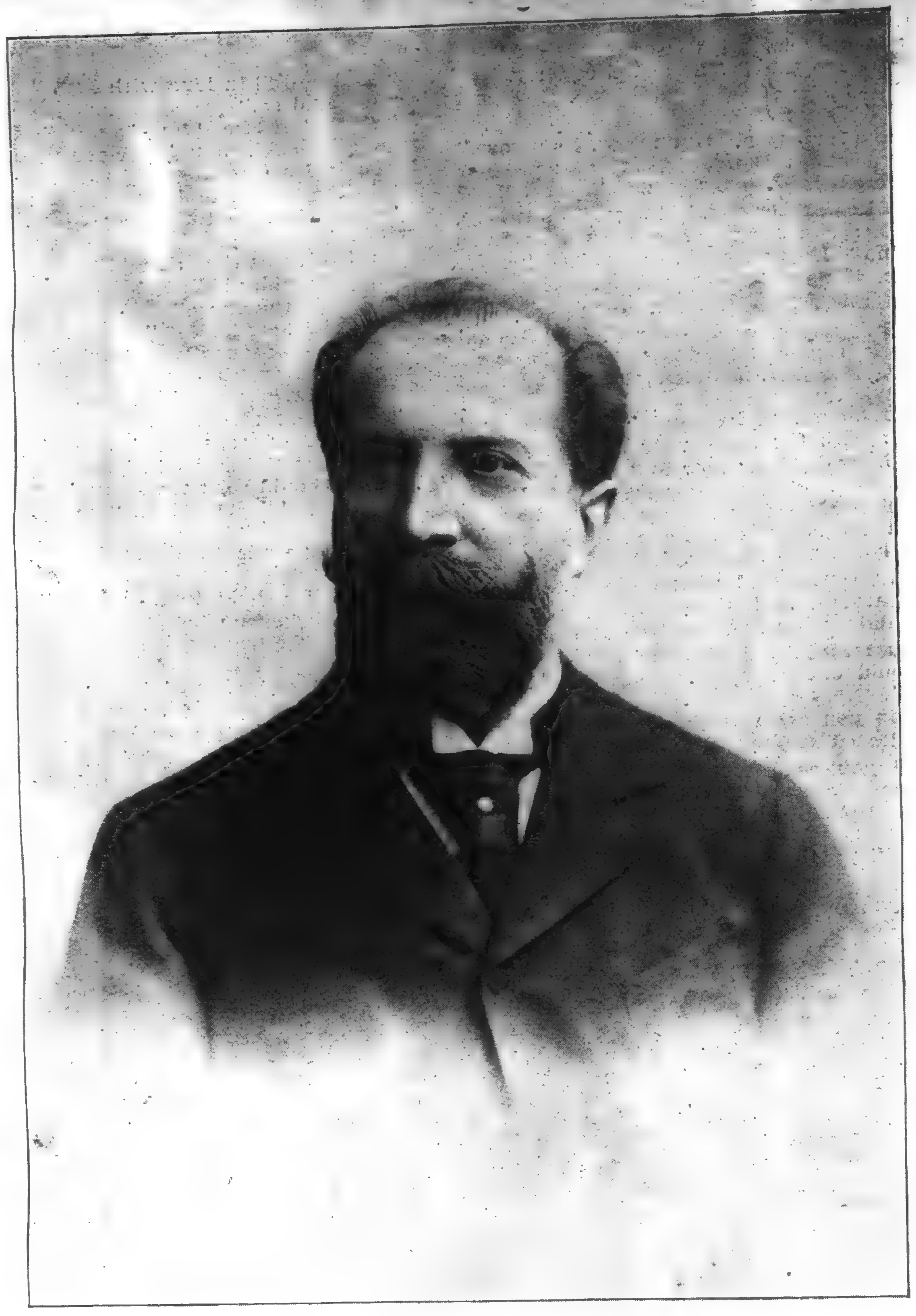
On the evening of Oct. 20, 1884, Mr. Henry L. Higginson, the founder of the Boston Symphony Orchestra, was in Vienna and attended a performance at the Grand Opera House. The opera was "Aïda," and Mr. Gericke was the conductor. So favorable an impression was made by this performance that two days later it was satisfactorily arranged that Mr. Gericke should go to Boston as the conductor of the Boston Symphony Orchestra.

A year or more after his arrival in Boston Mr. Gericke reorganized the orchestra, introducing several new and younger members from Vienna, and it is striking evidence of the unchanged personnel of the orchestra that the great majority of these new members will welcome his return to the conductor's desk the coming season.

During his previous stay in Boston Mr. Gericke proved himself an eclectic, selecting the best music wherever it could be found, and giving a proper recognition of all worthy composers regardless of nationality. It is also worthy of note that, whether Beethoven or Brahms, Mozart or Schumann, he always gave to each work the interpretation its composer meant it to have, never intruding sensational effects of his own in the mistaken effort to improve upon a master.

There were two memorable performances in Boston under Mr. Gericke's direction outside of the regular series of concerts. One was the performance on Tuesday evening and Wednesday afternoon, April 10 and 11, 1888, of Mozart's Requiem, when a very handsome sum was realized in aid of the fund to erect a monument to Mozart in Vienna. The soloists were Mme. Lilli Lehmann, Miss Louise Meisslinger, Mr. Paul Kalisch, and Mr. Emil Fischer. The second was Mr. Gericke's farewell concert on Thursday evening, May 23, 1889, when the introduction and Good Friday Spell from Wagner's "Parsifal" and the Fifth Symphony of Beethoven were given. On this latter occasion, quoting from one of Boston's leading dailies, "The scene of the entrance of Mr. Gericke, when orchestra, chorus, and audience rose in his honor, was more than equaled in that which followed the finale of the symphony. The audience rose to its feet and applauded the conductor to the echo.

On the programmes of the Boston Symphony Orchestra Mr. Gericke's name appeared four times as the composer of a "Serenade for Strings," a "Concert Overture," a "Chorus of Homage," and two songs for soprano.



WILHELM GERICKE,
Conductor Boston Symphony Orchestra.

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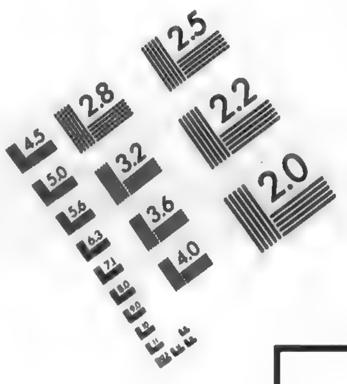
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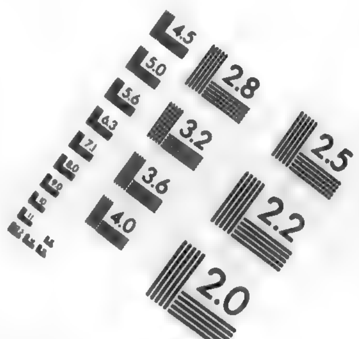
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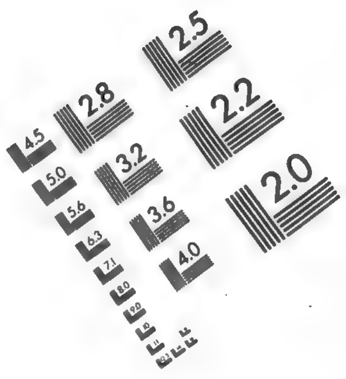
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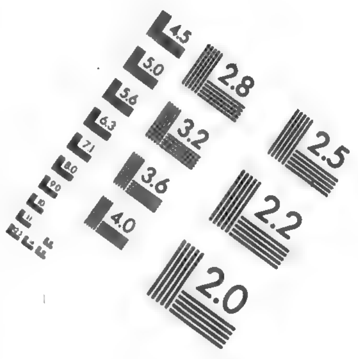
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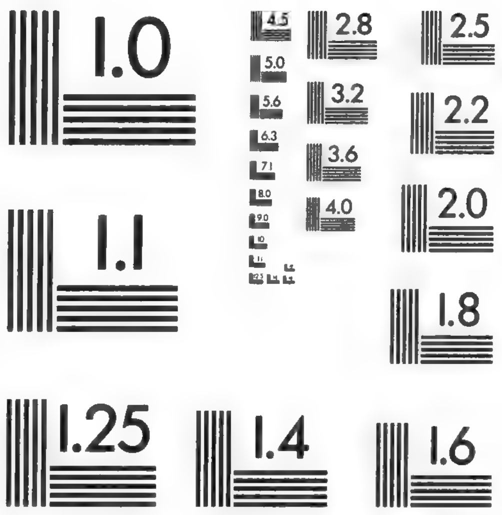
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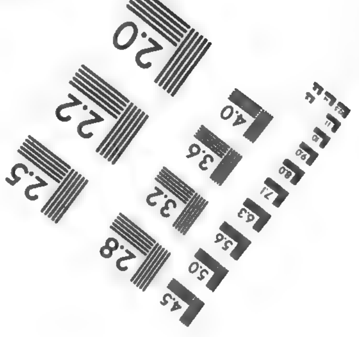
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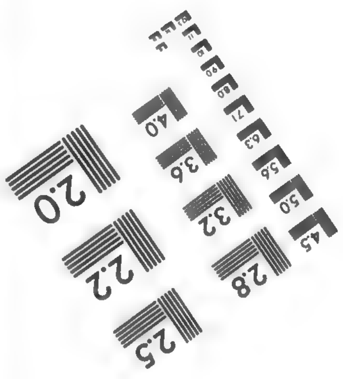
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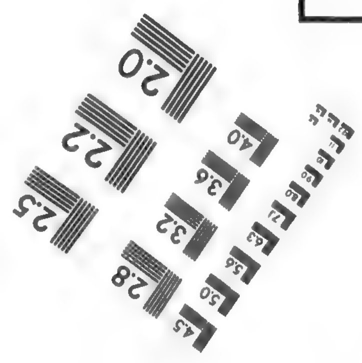
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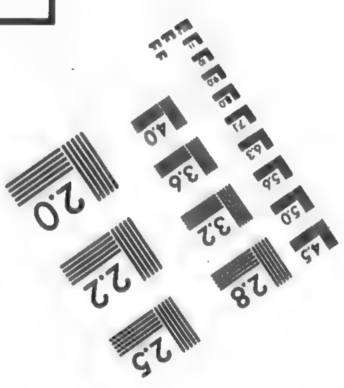
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TO PLAY CHAMBER MUSIC,

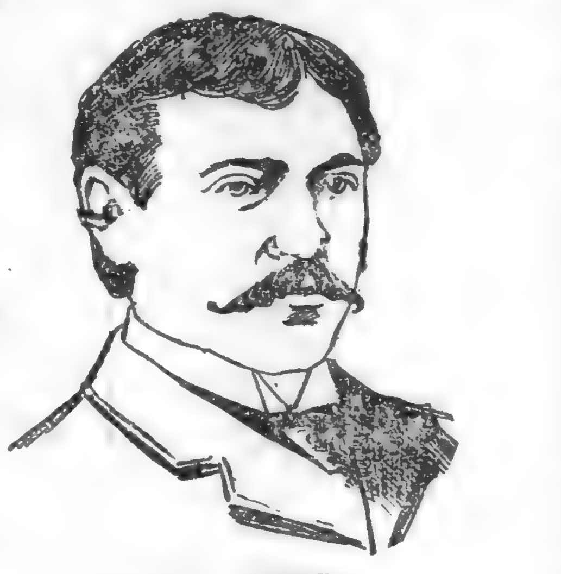
Eagle —— Oct. 9

Some Fine Artists Engaged by the Brooklyn Institute.

FIVE CONCERTS ARRANGED.

Quartets, Led by Messrs. Kneisel and Adamowski of Boston, Kaltenborn of New York and Spiering of Chicago, Will Appear—Richard Arnold's String Sextet an Attraction—A List of Competent Assisting Artists.

The chamber music concerts are yearly given by the Department of Music of the Brooklyn Institute in the expectation that the taste for such events will grow until they become self supporting. The experience of the past has been that American music lovers will crowd to hear a noted singer or pianist and will fill an opera house or an academy at some stage event or concert by a big orchestra. If a concert of stringed instruments is announced, they will very likely pass by on the other side.



FRANZ KNEISEL,
First Violin of the Kneisel String Quartet.

There seems to be no good reason why this should be so. To be sure, the strings lack the personal quality of the human voice, nor does a small concert afford the feast to the eye of a big scenic event. To those, however, to whom music makes an inner appeal, there are few things more satisfying than the rendering of the great works of Beethoven, Schubert, Schumann and others by a small company of trained musicians. Such hearers, as a rule, disdain external aids, preferring the free play of fancy to all the gorgeous art of the stage painter and all the dramatic suggestions of a living personality. Education along these lines is going on. Organizations like the Kneisel, Spiering and Kaltenborn quartets are now in considerable demand and find good audiences to play to. But there is still much to be done.

In looking over the artists secured by the Institute for the series of concerts beginning Wednesday evening, October 26, it will be observed that each organization has certain interesting features to commend it to the attention of Brooklynites. The first concert will be given by Messrs. Kneisel, Roth, Svecenski and Schroeder of the Kneisel String Quartet, assisted by Arthur Whiting, pianist. Their most remarkable number will be Smetana's famous quartet in E minor, "Out of My Life," in which the Bohemian composer endeavors to present musically certain passages in his life history. In the first movement Smetana's youthful love of music, his predisposition to romanticism, his longing for the inexpressible and vaguely defined, together with the curious premonition he had of his future deafness are each suggested. The second movement is full of the joy and passion of youth and the third recalls the happy period of love for the woman who became his wife. In the fourth and last movement are expressed the composer's later interests and trials, his absorption in the national Bohemian music and the terrible calamity which came upon him in the loss of his hearing. The playing of this work will test the abilities of the Kneisel men, as the style is revolutionary and the second movement, particularly, bristles with difficulties of the so called orchestral order. Their other selections will be an eighteenth century sonata for 'cello, with piano accompaniment, by the Italian Locatelli, and Schumann's quartet in E flat major, op. 44.

At the second concert, Wednesday evening, November 16, the Kaltenborn String Quartet of Manhattan, assisted by six other musicians on the double bass, flute, clarionet, oboe, bassoon and horn, will give an interesting programme consisting of a nonette in F major by Louis Spohr, a quartet for strings in C major by the local composer, August Walther, and Schubert's octet in F. major. Mr. Kaltenborn's organization is the only one of its kind in which the late Anton Seidl was interested. Seidl's friendly co-operation was undoubtedly due to his esteem for the quartet's leader, who played in Seidl's orchestra and was a great favorite of his. Perhaps the most signal mark of the great conductor's interest was when he arranged "A Siegfried Idyll" for piano and strings and brought it out at the Lotos Club, New York, in conjunction with the quartet, himself assuming the piano part. Professor MacDowell is another prominent musician who has made frequent use of Mr. Kaltenborn's musicians in his educational work.

Franz Kaltenborn, leader of the quartet, is only 32 years of age. He undoubtedly has a brilliant future before him. Born in Hamburg, April 16, 1865, he has been in America since his 6th year, and most of the intervening period has been given to music. When 6 years old he took up the violin and since the age of 13 he has been in orchestral work continuously. It was singularly appropriate, in view of Mr. Kaltenborn's close relations to Seidl, that he should be called upon to conduct the Seidl memorial concert in the Academy of Music last May.

The Spiering Quartet party, which will play on the evening of December 7, comes from the breezy West. They are artists rather than hack musicians. All the members have been trained in Theodore Thomas' Chicago Orchestra. Their playing discloses intelligent study, is manly, warm and straightforward and errs, if at all, on the side of strength rather than that of sentimentality or affectation. The repertory for their coming is so extensive as to include works by Beethoven, Haydn, Mozart, Schubert, Schumann, Brahms, Cherubini, Dvorak, Herzogenberg, Gradener, Grieg and Tschaikowsky. For the concert of December 7 they will be assisted by Miss Katharine Linn, pianiste, and the programme includes a Haydn quartet in D major, trio by Gade for piano, violin and 'cello, and Beethoven's Quartet in C, op. 59, No. 3.

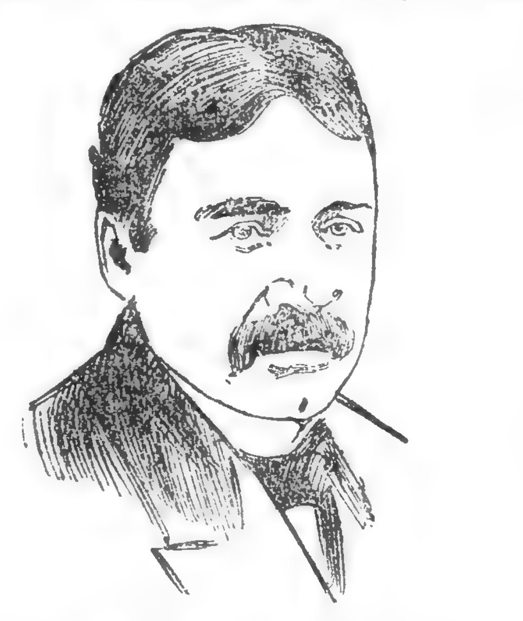
The last two concerts will be given on Thursday evening, December 29, and on Wednesday evening, January 11, by the Adamowski String Quartet of Boston and the Arnold String Quartet of New York. As Seidl's name is identified with the Kaltenborn party so is that of Paderewski with the organization to which the brothers Adamowski belong. It will be remembered that when the Polish pianist was making his triumphal tour of the United States he complimented the quartet on more than one occasion by appearing with it in chamber music programmes. The act was a doubly graceful one, from the fact that the Adamowskis were fellow countrymen and the additional circumstance that Paderewski was the teacher in piano of Mrs. Josef Adamowski (Antoinette Szumowska). The two brothers are described as being good foils to each other; the violinist, Timothee, being a most brilliant and dashing player, while Josef, the 'cellist, as befits the nature of his instrument, is sober and thoughtful, but full of genuine musical feeling. On Monday, September 20, 1897, the members of the Adamowski family were summoned to Spala and played by imperial command before the Czar and Czarina of Russia, achieving a marked success.

At the Adamowski concert of December 29 Mr. Arthur Foote, the well known Boston pianist, will assist, and one of his original compositions—a quartet for piano and strings—will be played. The final concert will call into requisition the services of eight artists, comprising beside the Richard Arnold String Sextet, performers on the flute, oboe and horn, and Mr. Alexander Lambert of the New York College of Music. Although actively engaged in teaching during the last few years Mr. Lambert ranks high as a piano virtuoso. A native of Warsaw, Poland, he was sent by the advice of Rubinstein to be educated at Vienna. Later he studied with Liszt at Weimar and subsequently appeared in concerts with Joachim, Sarasate, Teresina Tua and other eminent artists. He is a man of wide general culture and of a fraternal spirit toward struggling brother musicians. The performers on the strings and minor instruments at this concert are all of good caliber. Mr. Arnold, the leader, is concert master of the New York Philharmonic Society, and several of his comrades have long been identified with the Philharmonic concerts across the river.

The following is a birdseye view of the chamber music series:

Wednesday evening, October 26—Concert by the Kneisel String Quartet of Boston, Franz Kneisel, first violin; Otto Roth, second violin; Louis Svedenski, viola; Alwin Schroeder, 'cello, assisted by Arthur Whiting, piano. Programme, quartet in E minor ("Aus Meinem Leben"), Smetana, for string quartet, allegro vivo appassionato, allegro moderato, a la polka, largo sostenuto, Vivace; sonata for 'cello with piano accompaniment, Pietro Locatelli, accompaniment arranged by Alfredo Piatti, 1693-1764; quintet in E flat major, op. 44, Schumann, for piano and string quartet, allegro brillante, in modo d'una marcia (un poco largamento), scherzo (molto vivace), allegro ma non troppo.

Wednesday evening, November 16—Concert by the Kaltenborn String Quartet of New York, Franz Kaltenborn, first violin; Edwin Walter, second violin; Ernst Bauer, viola; H. Beyer-Hane, 'cello, assisted by August Kalkhof, double bass; Ernest Wagner, flute; Carl Rheinecke, clarinet; Joseph Eller, oboe; Fedor Bernhardi, bassoon; Herman Dutschke, horn. Programme, nonette in F major, op. 31, Louis Spohr, for violin, viola, 'cello, bass flute, clarinet oboe bassoon and horn; allegro scherzo (allegro), adagio, finale (vivace); quartet in C major, for strings, August Walther (second and fourth movements), adagio (molto cantabile), allegro vivace (finale); octette in F major, op. 166, Franz Schubert, for string quartet, bass, clarinet bassoon and horn, adagio (allegro), andante un poco mosso, scherzo (allegro vivace), andante (con variazioni), menuetto (allegretto), andante molto, allegro, andante molto, allegro molto.

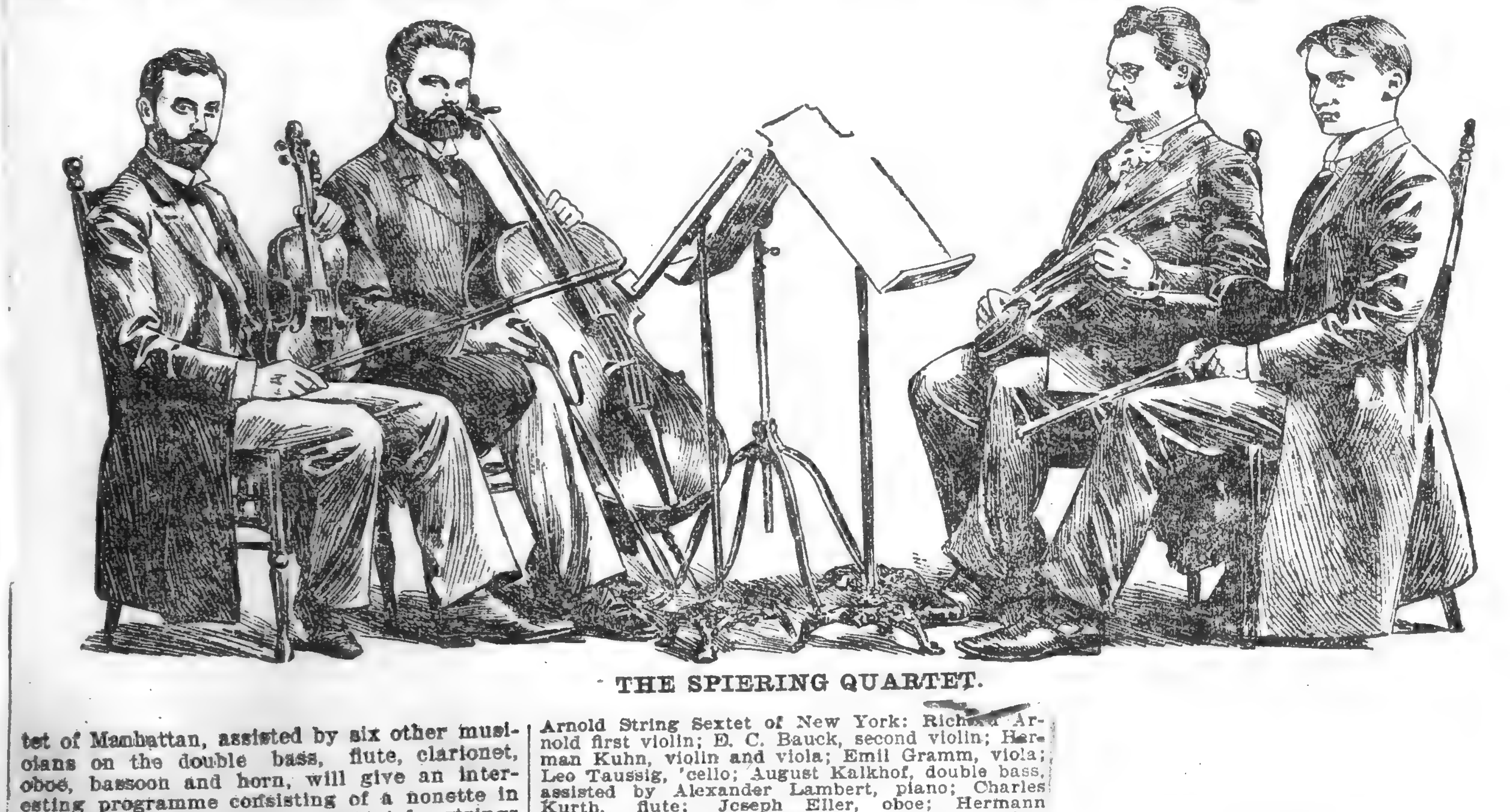


TIMOTHEE ADAMOWSKI,
First Violin of the Adamowski String Quartet.

Wednesday evening, December 7, concert by the Spiering String Quartet of Chicago. Mr. Theodore Spiering, first violin; Mr. Otto Roehrborn, second violin; Mr. Adolph Wedig, viola; Mr. Herman Diestel, 'cello, assisted by Miss Katherine Linn, piano. Programme: Quartet in D major, Op. 64, No. 5, for strings, Haydn; allegro moderato, adagio cantabile, menuetto (allegretto), finale, presto; Novelleten in A minor, Op. 29, trio for piano, violin and 'cello, Gade; allegro scherzando, andante con moto, moderato, larghetto con moto, finale, allegro; quartet in C, Op. 59, No. 3, Beethoven; andante con moto, allegro vivace, andante con moto quasi allegretto, menuetto, grazioso, allegro molto.

Thursday evening, December 29—Concert by the Adamowski String Quartet of Boston. Mr. Timothee Adamowski, first violin; Mr. Arnold Moldauer, second violin; Mr. Max Zach, viola; Mr. Josef Adamowski, 'cello, assisted by Mr. Arthur Foote, piano. Programme: Quartet in F major, Op 18, No. 1, for strings, Beethoven; allegro con brio, adagio molto, menuetto, finale, allegretto; trio for violin, 'cello and piano, Paine; quintet in F minor, Op. 34, Brahms, for piano and strings, two movements; andante; piano forte quartet for piano and strings, in C major, Op. 23, Foote; allegro con modo (poco animato), scherzo (allegro vivace), adagio non troppo, finale, allegro menuetto.

Wednesday evening, January 11, concert by the Arnold String Sextet of New York: Richard Arnold first violin; E. C. Bauck, second violin; Herman Kuhn, violin and viola; Emil Gramm, viola; Leo Taussig, 'cello; August Kalkhof, double bass, assisted by Alexander Lambert, piano; Charles Kurth, flute; Joseph Eller, oboe; Hermann Dutschke, horn. Programme—Grand trio in B flat, Op. 52, Rubinstein, for piano, violin and 'cello, Moderato Assai, Andante, Allegro Moderato, Moderato, Finale; aria in E, for String Sextet, J. S. Bach; minuet in E flat, for String Sextet, Boccherini; Gavotte, "Le Tambourin," in E minor for String Sextet, Rameau; Grand Septet, Op. 74 Hummel, for piano, flute, oboe, horn, viola, 'cello and bass, Allegro con Spirito, Menuetto e Scherzo (Allegro), Andante con Variazioni, Finale (Vivace).



THE SPIERING QUARTET.

GERICKE'S IDEA OF MUSIC.

Eagle —— Oct. 9

An Interview Which Gives a Pretty Good Idea of What the Conductor Will Do With the Boston Orchestra.

William Gericke, who is again to conduct the Boston Symphony Orchestra this winter, was profusely interviewed in Boston as a part of his welcome home. The following from the Boston Journal interview gives some idea of Mr. Gericke's nine years' absence in Europe and of the work he proposes to do here with the great orchestra:

The distinguished Austrian is the same as ever, as the uplanders say. His figure is unchanged, moderately formed and well. Some gray hairs have crept into the sides of his beard, but his bearing is as erect and elastic and vigorous, and his manner as courteous and kind as though the intervention of time had been only momentary.

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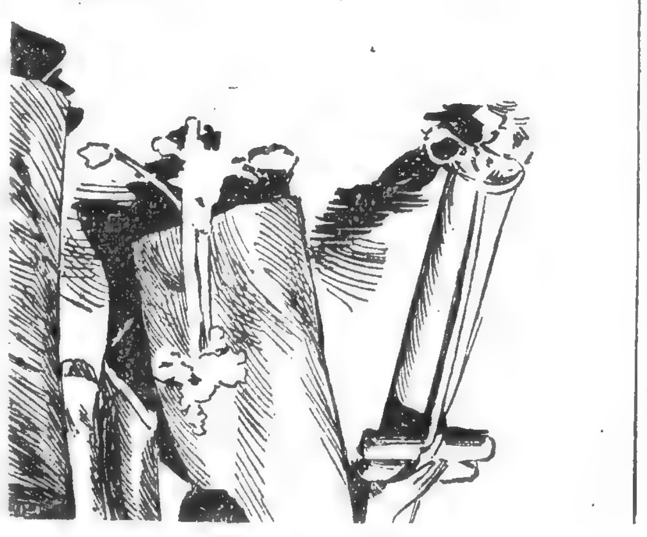
"How long will I remain? At least three years. That is the term that I have engaged myself for, and if my condition be good at the end of it I shall remain still longer. Nothing but my ill condition drew me away from here before."

"What are your plans?" the reporter asked.

"Well, the first few programmes you can see for yourself. You see among them only familiar names. There's the



TO PLAY CHAMBER MUSIC.

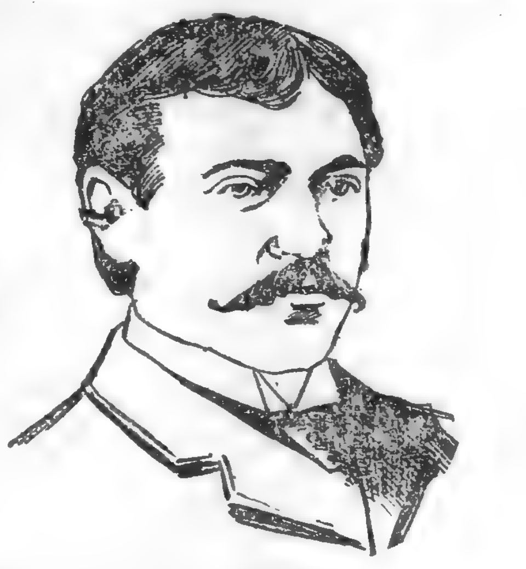
Eagle — Oct. 9

Some Fine Artists Engaged by the Brooklyn Institute.

FIVE CONCERTS ARRANGED.

Quartets, Led by Messrs. Kneisel and Adamowski of Boston, Kaltenborn of New York and Spiering of Chicago, Will Appear—Richard Arnold's String Sextet an Attraction—A List of Competent Assisting Artists.

The chamber music concerts are yearly given by the Department of Music of the Brooklyn Institute in the expectation that the taste for such events will grow until they become self supporting. The experience of the past has been that American music lovers will crowd to hear a noted singer or pianist and will fill an opera house or an academy at some stage event or concert by a big orchestra. If a concert of stringed instruments is announced, they will very likely pass by on the other side.

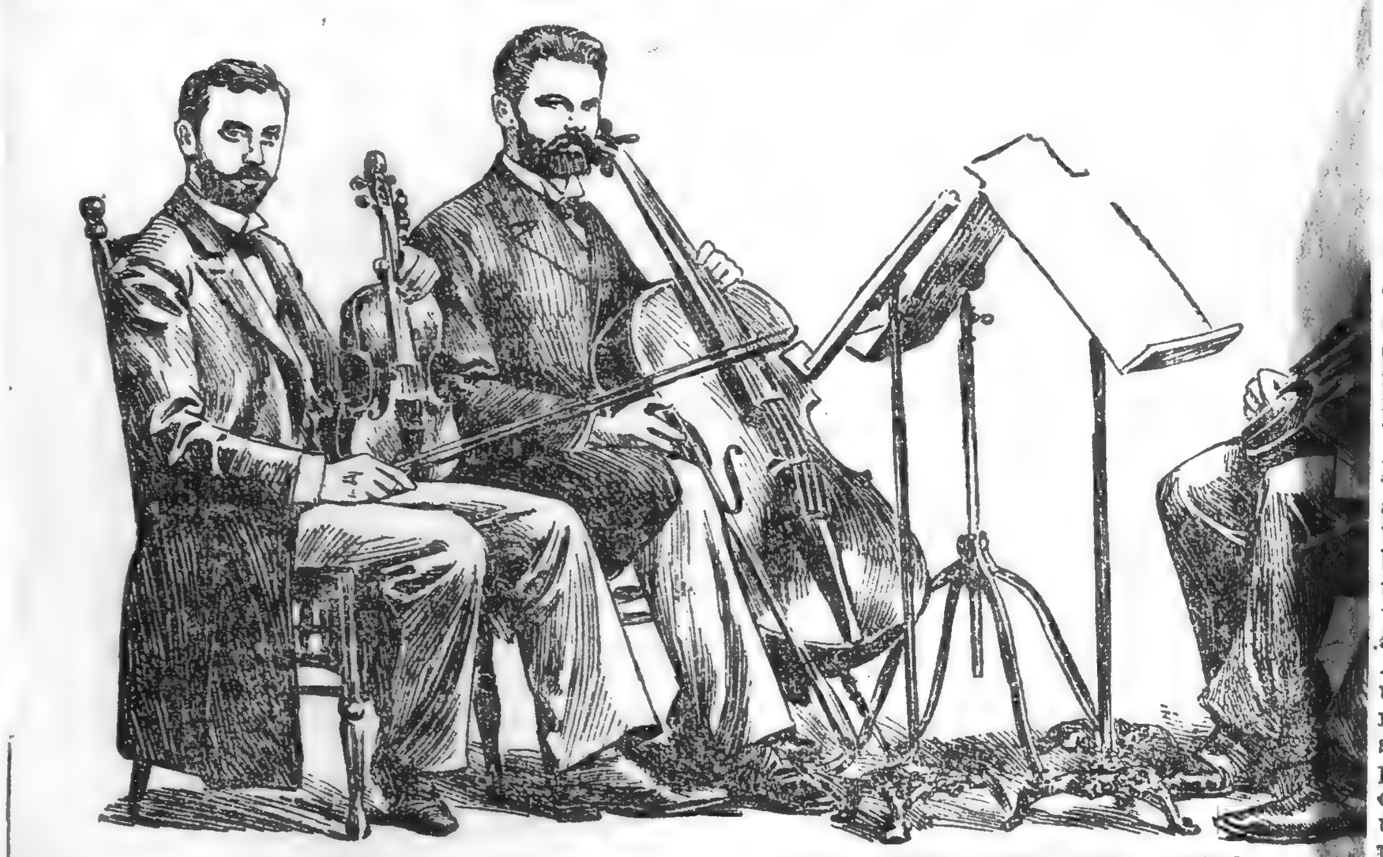


FRANZ KNEISEL,
First Violin of the Kneisel String Quartet.

There seems to be no good reason why this should be so. To be sure, the strings lack the personal quality of the human voice, nor does a small concert afford the feast to the eye of a big scenic event. To those, however, to whom music makes an inner appeal, there are few things more satisfying than the rendering of the great works of Beethoven, Schubert, Schumann and others by a small company of trained musicians. Such hearers, as a rule, disdain external aids, preferring the free play of fancy to all the gorgeous art of the stage painter and all the dramatic suggestions of a living personality. Education along these lines is going on. Organizations like the Kneisel, Spiering and Kaltenborn quartets are now in considerable demand and find good audiences to play to. But there is still much to be done.

In looking over the artists secured by the Institute for the series of concerts beginning Wednesday evening, October 26, it will be observed that each organization has certain interesting features to commend it to the attention of Brooklynites. The first concert will be given by Messrs. Kneisel, Roth, Svecenski and Schroeder of the Kneisel String Quartet, assisted by Arthur Whiting, pianist. Their most remarkable number will be Smetana's famous quartet in E minor, "Out of My Life," in which the Bohemian composer endeavors to present musically certain passages in his life history. In the first movement Smetana's youthful love of music, his predisposition to romanticism, his longing for the inexpressible and vaguely defined, together with the curious premonition he had of his future deafness are each suggested. The second movement is full of the joy and passion of youth and the third recalls the happy period of love for the woman who became his wife. In the fourth and last movement are expressed the composer's later interests and trials, his absorption in the national Bohemian music and the terrible calamity which came upon him in the loss of his hearing. The playing of this work will test the abilities of the Kneisel men, as the style is revolutionary and the second movement, particularly, bristles with difficulties of the so called orchestral order. Their other selections will be an eighteenth century sonata for 'cello, with piano accompaniment, by the Italian Locatelli, and Schumann's quartet in E flat major, op. 44.

At the second concert, Wednesday evening, November 16, the Kaltenborn String Quartet of Manhattan, assisted by six other musicians on the double bass, flute, clarionet, oboe, bassoon and horn, will give an interesting programme consisting of a nonette in F major by Louis Spohr, a quartet for strings in C major by the local composer, August Walther, and Schubert's octet in F. major. Mr. Kaltenborn's organization is the only one of its kind in which the late Anton Seidl was interested. Seidl's friendly co-operation was undoubtedly due to his esteem for the quartet's leader, who played in Seidl's orchestra and was a great favorite of his. Perhaps the most signal mark of the great conductor's interest was when he arranged "A Siegfried Idyll" for piano and strings and brought it out at the Lotos Club, New York, in conjunction with the quartet, himself assuming the piano part. Professor MacDowell is another prominent musician who has made frequent use of Mr. Kaltenborn's musicians in his educational work.



THE SPIERING QUARTET.

Franz Kaltenborn, leader of the quartet, is only 32 years of age. He undoubtedly has a brilliant future before him. Born in Hamburg, April 16, 1865, he has been in America since his 6th year, and most of the intervening period has been given to music. When 6 years old he took up the violin and since the age of 15 he has been in orchestral work continuously. It was singularly appropriate, in view of Mr. Kaltenborn's close relations to Seidl, that he should be called upon to conduct the Seidl memorial concert in the Academy of Music last May.

The Spiering Quartet party, which will play on the evening of December 7, comes from the breezy West. They are artists rather than hack musicians. All the members have been trained in Theodore Thomas' Chicago Orchestra. Their playing discloses intelligent study, is manly, warm and straightforward and errs, if at all, on the side of strength rather than that of sentimentality or affectation. The repertory for their coming is so extensive as to include works by Beethoven, Haydn, Mozart, Schubert, Schumann, Brahms, Cherubini, Dvorak, Herzogenberg, Gradener, Grieg and Tschaikowsky. For the concert of December 7 they will be assisted by Miss Katharine Linn, pianiste, and the programme includes a Haydn quartet in D major, trio by Gade for piano, violin and 'cello, and Beethoven's Quartet in C, op. 59, No. 3.

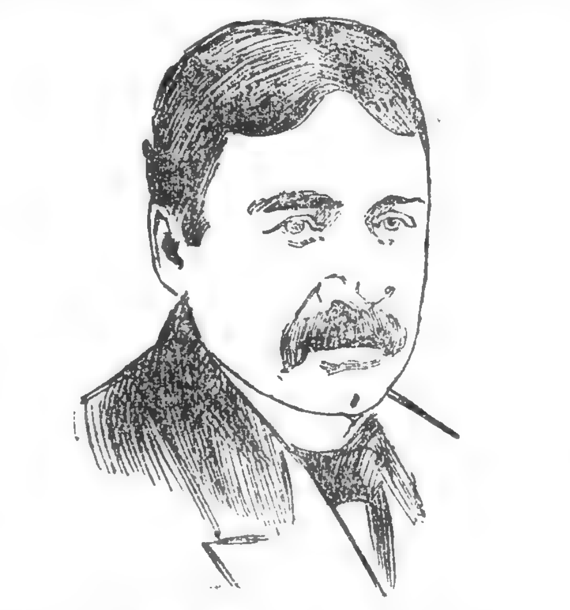
The last two concerts will be given on Thursday evening, December 29, and on Wednesday evening, January 11, by the Adamowski String Quartet of Boston and the Arnold String Quartet of New York. As Seidl's name is identified with the Kaltenborn party so is that of Paderewski with the organization to which the brothers Adamowski belong. It will be remembered that when the Polish pianist was making his triumphal tour of the United States he complimented the quartet on more than one occasion by appearing with it in chamber music programmes. The act was a doubly graceful one, from the fact that the Adamowskis were fellow countrymen and the additional circumstance that Paderewski was the teacher in piano of Mrs. Josef Adamowski (Antoinette Szumowska). The two brothers are described as being good foils to each other; the violinist, Timothee, being a most brilliant and dashing player, while Josef, the 'cellist, as befits the nature of his instrument, is sober and thoughtful, but full of genuine musical feeling. On Monday, September 20, 1897, the members of the Adamowski family were summoned to Spala and played by imperial command before the Czar and Czarina of Russia, achieving a marked success.

At the Adamowski concert of December 29 Mr. Arthur Foote, the well known Boston pianist, will assist, and one of his original compositions—a quartet for piano and strings—will be played. The final concert will call into requisition the services of eight artists, comprising beside the Richard Arnold String Sextet, performers on the flute, oboe and horn, and Mr. Alexander Lambert of the New York College of Music. Although actively engaged in teaching during the last few years Mr. Lambert ranks high as a piano virtuoso. A native of Warsaw, Poland, he was sent by the advice of Rubinstein to be educated at Vienna. Later he studied with Liszt at Weimar and subsequently appeared in concerts with Joachim, Sarasate, Teresina Tua and other eminent artists. He is a man of wide general culture and of a fraternal spirit toward struggling brother musicians. The performers on the strings and minor instruments at this concert are all of good caliber. Mr. Arnold, the leader, is concert master of the New York Philharmonic Society, and several of his comrades have long been identified with the Philharmonic concerts across the river.

The following is a birdseye view of the chamber music series:

Wednesday evening, October 26—Concert by the Kneisel String Quartet of Boston, Franz Kneisel, first violin; Otto Roth, second violin; Louis Svedenski, viola; Alwin Schroeder, 'cello, assisted by Arthur Whiting, piano. Programme, quartet in E minor ("Aus Meinem Leben"), Smetana, for string quartet, allegro vivo appassionato, allegro moderato, a la polka, largo sostenuto, Vivace; sonata for 'cello with piano accompaniment, Pietro Locatelli, accompaniment arranged by Alfredo Piatti, 1693-1764; quintet in E flat major, op. 44, Schumann, for piano and string quartet, allegro brillante, in modo d'una marcia (un poco largamento), scherzo (molto vivace), allegro ma non troppo.

Wednesday evening, November 16—Concert by the Kaltenborn String Quartet of New York, Franz Kaltenborn, first violin; Edwin Walter, second violin; Ernst Bauer, viola; H. Beyer-Hane, 'cello, assisted by August Kalkhof, double bass; Ernest Wagner, flute; Carl Rheinecke, clarinet; Joseph Eller, oboe; Fedor Bernhardi, bassoon; Herman Dutschke, horn. Programme, nonette in F major, op. 31, Louis Spohr, for violin, viola, 'cello, bass flute, clarinet oboe bassoon and horn; allegro scherzo (allegro), adagio, finale (vivace); quartet in C major, for strings, August Walther (second and fourth movements), adagio (molto cantabile), allegro vivace (finale); octette in F major, op. 166, Franz Schubert, for string quartet, bass, clarinet bassoon and horn, adagio (allegro), andante un poco mosso, scherzo (allegro vivace), andante (con variazioni), menuetto (allegretto), andante molto, allegro, andante molto, allegro molto.



TIMOTHEE ADAMOWSKI,
First Violin of the Adamowski String Quartet.

Wednesday evening, December 7, concert by the Spiering String Quartet of Chicago. Mr. Theodore Spiering, first violin; Mr. Otto Roehrborn, second violin; Mr. Adolph Wedig, viola; Mr. Herman Diestel, 'cello, assisted by Miss Katherine Linn, piano. Programme: Quartet in D major, Op. 64, No. 5, for strings, Haydn; allegro moderato, adagio cantabile, menuetto (allegretto), finale, presto; Noveileten in A minor, Op. 29, trio for piano, violin and 'cello, Gade, allegro scherzando, andante con moto, moderato, larghetto con moto, finale, allegro; quartet in C, Op. 59, No. 3, Beethoven; andante con moto, allegro vivace, andante con moto quasi allegretto, menuetto, grazioso, allegro molto.

Thursday evening, December 29—Concert by the Adamowski String Quartet of Boston. Mr. Timothee Adamowski, first violin; Mr. Arnold Moldauer, second violin; Mr. Max Zach, viola; Mr. Josef Adamowski, 'cello, assisted by Mr. Arthur Foote, piano. Programme: Quartet in F major, Op 18, No. 1, for strings, Beethoven; allegro con brio, adagio molto, menuetto, finale, allegretto; trio for violin, 'cello and piano, Paine; quintet in F minor, Op. 34. Brahms, for piano and strings, two movements; andante; piano forte quartet for piano and strings, in C major, Op. 23, Foote; allegro con modo (poco animato), scherzo (allegro vivace), adagio non troppo, finale, allegro menuetto.

Wednesday evening, January 11, concert by the Arnold String Sextet of New York: Richard Arnold first violin; D. C. Bauck, second violin; Herman Kuhn, violin and viola; Emil Gramm, viola; Leo Taussig, 'cello; August Kalkhof, double bass, assisted by Alexander Lambert, piano; Charles Kurth, flute; Joseph Eller, oboe; Hermann Dutschke, horn. Programme—Grand trio in B flat, Op. 52, Rubinstein, for piano, violin and 'cello, Moderato Assai, Andante, Allegro Moderato, Moderato, Finale; aria in E, for String Sextet, J. S. Bach; minuet in E flat, for String Sextet, Boccherini; Gavotte, "Le Tambourin," in E minor for String Sextet, Rameau; Grand Septet, Op. 74, Hummel, for piano, flute, oboe, horn, viola, 'cello and bass, Allegro con Spirito, Menuetto e Scherzo (Allegro), Andante con Variazioni, Finale (Vivace).

GERICKE'S IDEA OF MUSIC.

Eagle — Oct. 9

An Interview Which Gives a Pretty Good Idea of What the Conductor Will Do With the Boston Orchestra.

William Gericke, who is again to conduct the Boston Symphony Orchestra this winter, was profusely interviewed in Boston as a part of his welcome home. The following from the Boston Journal interview gives some idea of Mr. Gericke's nine years' absence in Europe and of the work he proposes to do here with the great orchestra:

The distinguished Austrian is the same as ever, as the uplanders say. His figure is unchanged, moderately formed and well. Some gray hairs have crept into the sides of his beard, but his bearing is as erect and elastic and vigorous, and his manner as courteous and kind as though the intervention of time had been only momentary.

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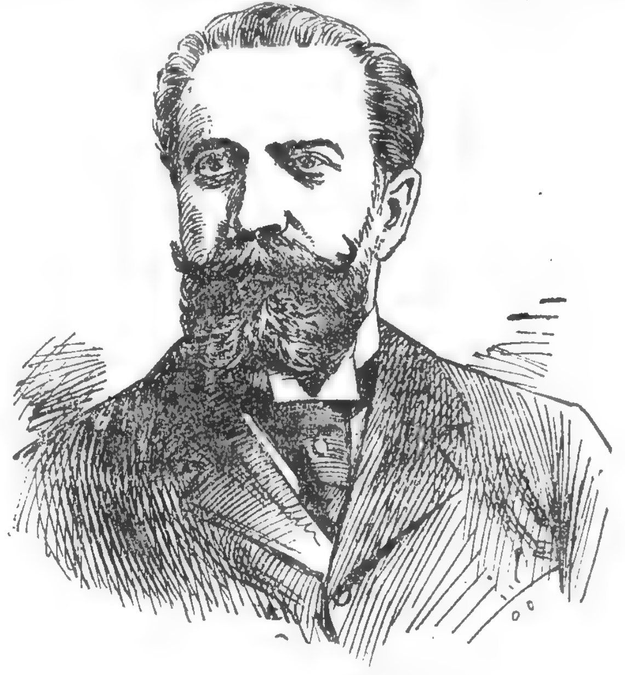
"How long will I remain? At least three years. That is the term that I have engaged myself for, and if my condition be good at the end of it I shall remain still longer. Nothing but my ill condition drew me away from here before."

"What are your plans?" the reporter asked.

"Well, the first few programmes you can see for yourself. You see among them only familiar names. There's the 'Euryanthe' overture, by Weber. I put that on the first programme because it was on the last that I conducted with the orchestra alone when I was here before. There are the old masters, and there are some moderns—Tchaikowsky, Richard Strauss and Chadwick. I selected Mr. Chadwick's 'Melpomene' because I conducted it before. It is dedicated to me, in fact. He is one of your foremost composers. I know also the composition of MacDowell and Paine and Foote, and at least one by Whiting—Arthur Whiting, who is now in New York.



WILLIAM GERICKE,
Conductor Boston Symphony Orchestra.

"Among the novelties that I have chosen are symphonies by Bruckner, Sinding and Gilson. Gilson is a young Frenchman whose compositions have met with great success in France. Tchaikowsky, one of whose symphonies is already on the programme, was one of the great modern writers. Richard Strauss—well his first symphonic poems merited the success that was given them. They were very fine works indeed. But his late work is too—too—what shall I say?—overtoned—complicated. There is too much dissonance to it. You hear too many counter sounds. It is like three orchestras playing together in different keys. I know that some regard his work as a new form of writing. As for me, I say the day may come when we shall accustom our ears to all that mixture.

"But that is not my idea of music; not by any means. To my mind, music should be clear, comprehensive, as varied and as difficult, as formal or as original as you wish, but always clear and full of the meaning that the composer intends to convey. In other words, music should be so written that the listener will be sure of what the composer is saying.

"To me the great, inspired musician was Bach. Think of his work, its abundance and grandeur. Merely to have written what he did required extraordinary ease and facility. Then there was Beethoven, who sets the standard for symphonies; and Mozart and Schumann, and others. Everyone interested in music is more or less acquainted with the master writers of the past. "Nowadays, well, I must say the work is disappointing. All the writers of music are laboring industriously, but, as a rule, what they do is not always satisfactory. It may be that they write too fast, or with too little care, it may be. Rubenstein, for example, was one of the great composers of our time whose work was spoiled by the want of care. He wrote and wrote and never looked at his writing. As fast as he could do his work, off it went, unimproved and unpolished. Now that was not the way in which Beethoven, on the other side, worked. When he had finished a composition he put it by, and when the thought of it was off his mind, so to speak, took it up again and went over it diligently and patiently. Hence his wonderful finish. It is hard to compare the new and the old works, their form, I will call it, is so different, and their purposes.

"Speaking of choral music, my plan is to conduct some symphonies with chorus. 'Manfred,' Liszt's 'Faust' and the Ninth Symphony of Beethoven are the ones I have in mind. I would not give the Ninth Symphony without the last movement. If I cannot get a suitable chorus—although I do not doubt that I will—and good soloists, it will not be given. The Ninth Symphony without that last semi-choral movement would be like—well, a person with one leg. It would be imperfection.

"I think that Boston, and the world at large, owes a great deal to Mr. Higginson, the proprietor of the Symphony Orchestra. His work is unique, and, therefore, all the more praiseworthy."

It will interest those who know Mr. Gericke to read that since leaving Boston he has joined the ranks of the married. His wife was Miss Flamm of Vienna. She loves music, is an excellent amateur pianist, and, naturally enough, is deeply interested in her husband's new work in an old field. Their daughter is about 5½ years old.

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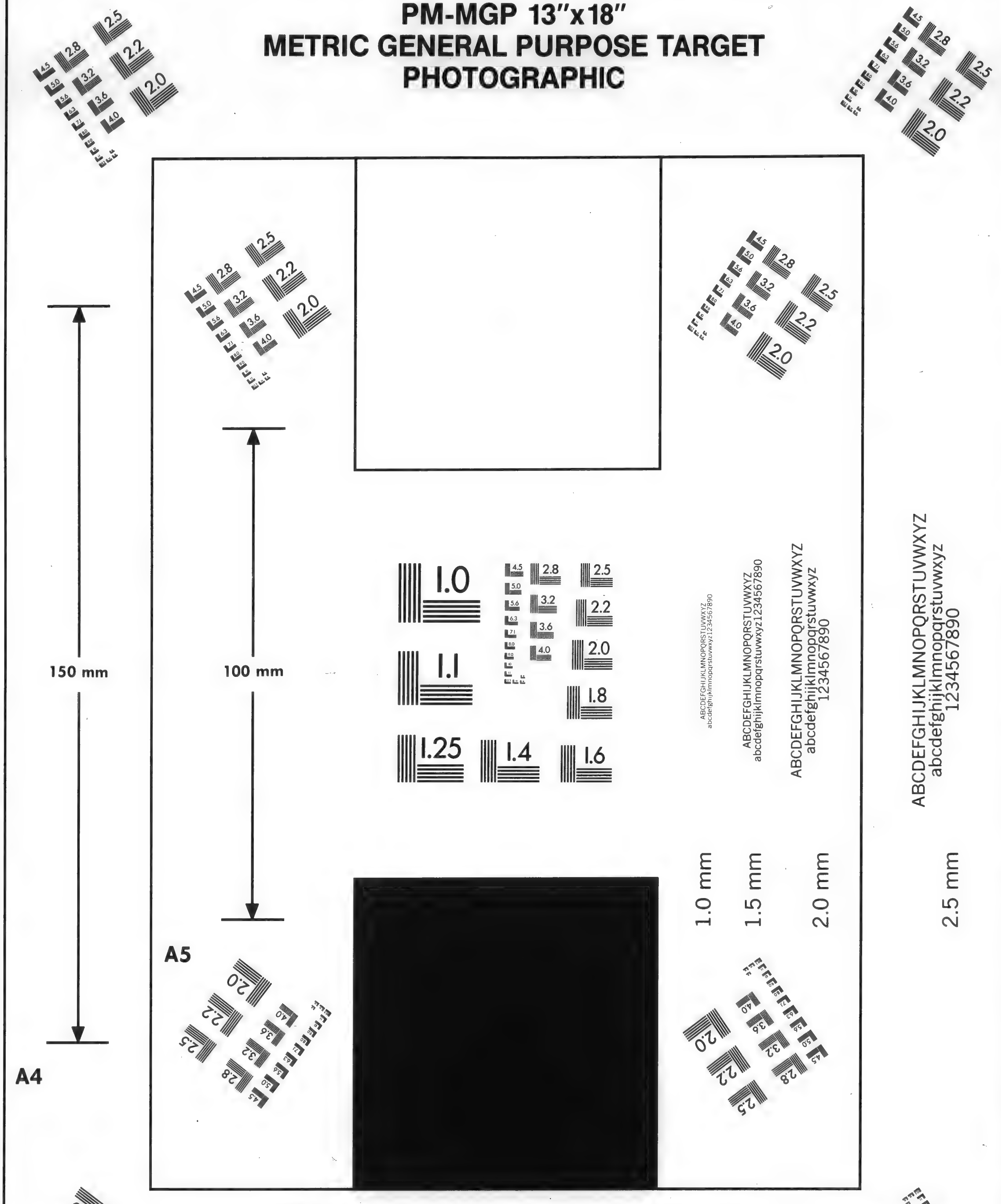

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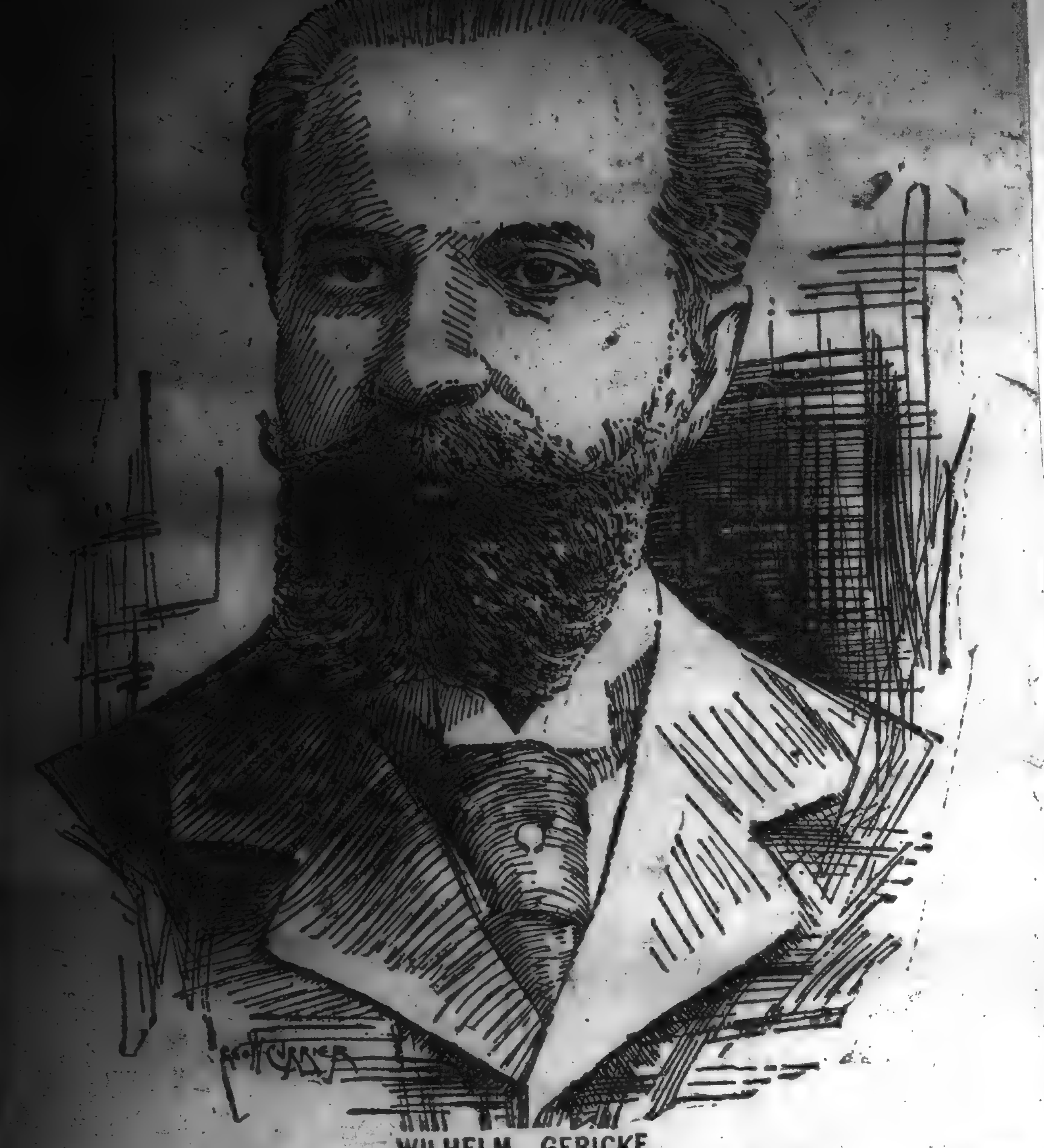
THE SYMPHONY LEADER.



WILHELM GERICKE.

Who Returns to the Scene of His Former Triumphs After an Absence of Nine Years.

Wilhelm Gericke, who next Friday afternoon will again stand before the Boston Symphony Orchestra armed with the baton of conductor, is, of course, no stranger to Boston. From 1884 to 1889 he was the admired leader of the organization, and no one questions that his magnificent ability laid the foundation, at least, upon which the orchestra has builded so nobly. That he will bring out all that is best in the band is as well assured.

The story of Mr. Gericke's first engagement as conductor of the Symphony is interesting, as showing the entire absence of puffery or self-seeking in the transaction. It seems that Mr. Higginson, the founder, was in Vienna in the autumn of 1884, and attended a performance of "Aida" at the magnificent Grand Opera House. The conductor of that performance was Wilhelm Gericke, and so superbly was his work done that a great impression was made on the American patron of music. In two days Gericke was engaged as conductor of the Boston Symphony Orchestra.

Mr. Gericke's qualities as a drillmaster immediately began to have effect on the orchestra. Things were straightened out amazingly, and in a year or more a general organization of the band was made for its own good. The finest of players were brought from Europe by Mr. Gericke, and most of them are still with us. It is a remarkable fact that more than half of the players who now greet Mr. Gericke were under his baton during his first term.

In 1889 somewhat failing health and broken nerves told Mr. Gericke that he ought to rest. The farewell concert in his honor, on the evening of May 23, was a memorable one. Audience, chorus and orchestra united in unprecedented demonstations of esteem, and the conductor returned to Vienna firmly convinced of the warmth of American music-lovers. For a year he took life easily and built up his health. After that he resumed the conductorship of the Gesselschaft concerts, which position he held for five years. He spent a year in Dresden, and then returned to Vienna, where he was living at the time of his re-engagement.

Mr. Gericke does not promise many novelties for the coming season. The chief unfamiliar works will be a symphony by Bruckner and one by Sinding. Other smaller new works may be given, with perhaps an American representation. But the fact that Gericke has returned in the prime of life and full of bodily vigor is of sufficient interest to the vast majority of Symphony-goers.

Boston Daily Globe.

SATURDAY, OCT. 15, 1898.

The following program will be played at the Boston symphony concert in Music hall this evening: Overture to "Euryanthe," Weber; prelude, Adagio and Gavotte en Rondeau (for string orchestra), Bach; variations on a theme by Haydn, Brahms; symphony No. 5, C minor, op 67, Beethoven.

Boston Transcript

FRIDAY, OCTOBER 14, 1898

WILHELM GERICKE

"Great poets can, without the aid
Of kindred mind,
Reveal to us the secrets laid
On them to find;
But music kings need ministries
To sound their hidden harmonies.

For showing us the inmost heart
Of these great kings,
And making clear with wondrous art
Their wanderings,
We thank thee, while we tender here
A 'bon voyage' to home's loved sphere."

[illegible] said we nine short years ago
To him who now
Comes back to us, again to show
The why and how
Of music's holy wanderings
The heart of her own chosen kings.

All hail, rare leader, tuned to know
[illegible] ministry!
Through orchestra of thine must flow
[illegible] harmony!
Welcome again to friendly shores!
We follow where thy vision soars.
[Elizabeth Porter Gould.
Time and the Hour.]

SATURDAY EVENING
Gazette
ESTABLISHED 1813.

BOSTON, SATURDAY, OCTOBER 15, 1898.

The Symphony Concert.

With the first public symphony concert the musical season in Boston began, and the occasion was a social as well as a musical success. Every body was there, looking for everybody else. The weather was not all that could be desired, and there was evidence that music lovers could not always decide whether the season belonged to summer, autumn or winter, but the enthusiasm was unbounded. Conductor Gericke was greeted with fine applausive warmth, the matinee girl assuming her Paderewski enthusiasm, and applauding with fine fervor, while intently engaged in noting what attire her neighbors were wearing.

The programme was:
Overture to "Euryanthe" .... Weber
Prelude, adagio and gavotte (arranged for string orchestra by Sigismund Bachrich) .... Bach
Variations on a theme by Haydn (Chorale Sancti Antoni), op. 56A .... Brahms
Symphony No. 5, in C minor, op. 67.... Beethoven

The orchestra was in its happiest mood. and the Weber overture was played with a brilliancy and dash as delightful as it was unexpected. In the Bach arrangement the strings had their opportunity, and they took full advantage of it, playing with rare grace, spirit and delicacy. The orchestra and Mr. Gericke, however, reached their full height in the Beethoven symphony, and recalled the present conductor's success in the good days of old. It was a virile, dignified and most impressive interpretation, classic without the rigidity that is supposed to belong to the word, brilliant without a descent into feverish and romantic wildness—in a word, a most adequate interpretation of a masterpiece.

Only words of highest praise can be given to the new members of the orchestra, and this highest praise is that they seem to adequately replace the artists who were so unexpectedly and so cruelly removed by death. Mr. Gericke is to be congratulated on the brilliancy, artistic worth and finish of his first concert, and that his work was fully appreciated is shown by the hearty and repeated applause with which his labors were greeted. His old triumphs were equalled, and even excelled.

The programme for the second concert is: Chadwick, overture, "Melpomene"; Goldmark, concerto for violin in A minor, op. 28; Smetana, symphonic poem, "Vysehrad"; Schumann, symphony No. 2, in C major, op. 61; soloist, Mr. Franz Kneisel.

Boston Courier.

SUNDAY MORNING, OCT. 16, 1898.

THE FIRST SYMPHONY—MR. GERICKE'S RE-ENTRANCE—THE KNEISEL SEASON

It was all well known music which was offered for the first programme of the new Symphony season—music which could only occupy most of its hearers with considerations of performance, although each and all of its four numbers must naturally have been strange to some portion of the public, coming newly into acquaintance with great orchestral composition.

The selections were: Weber's "Euryanthe" overture, with its familiar contrasts of impetuosity and calm; Bachrich's arrangement for strings of three movements from several works written for a solo violin by Bach—the prelude, adagio and gavotte which are generally presented together; Brahms's set of variations on a chorale by Haydn—variations which soon work their way elaborately and laboriously so far from the theme that one needs a telescope to see them and a balloon to reach them, and which represent more the composer's proud satisfaction in his complicated achievement than any real joy on the part of the listener; and Beethoven's fifth symphony.

This was a selection which the Harvard Musical Association could have presented; and with the exception of Brahms, the old Boston Academy might have claimed the composers for its own. Yet it was not ill chosen as a vehicle for bringing Mr. Gericke back to the public and the band whose assembly in face of each other from year to year is so largely the result of his previous labor and influence; and its performance gave immediate content and confidence. Breadth, decision in accent, justice and purity of phrase, dignity and certainty, prevailed throughout; and while there were fine delicacy and restraint in the lighter, softer and more thoughtful passages, there were a greater abandon, freedom and expansiveness (particularly shown in the freedom accorded to the brass choir) than were wont to be found under Mr. Gericke's former regime, which almost always held something back just when players and listeners were alike eager for every iota of full pure tone which could be. The readings were standard and consistent, and the conductor's enthusiastic reception was matched with the earnest applause which followed the close of the concert and of several individual movements. The programme gave no opportunity for prominence to the ability of the new wood-wind players, unless it might be in a few passages for the oboe; but the new man at the tinpani showed a fine taste in tone and a due sense of proportion.

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HOWARD MALCOM TICKNOR.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, OCTORBER 16, 1898.
(Copyright, 1898, Post Publishing Company.)

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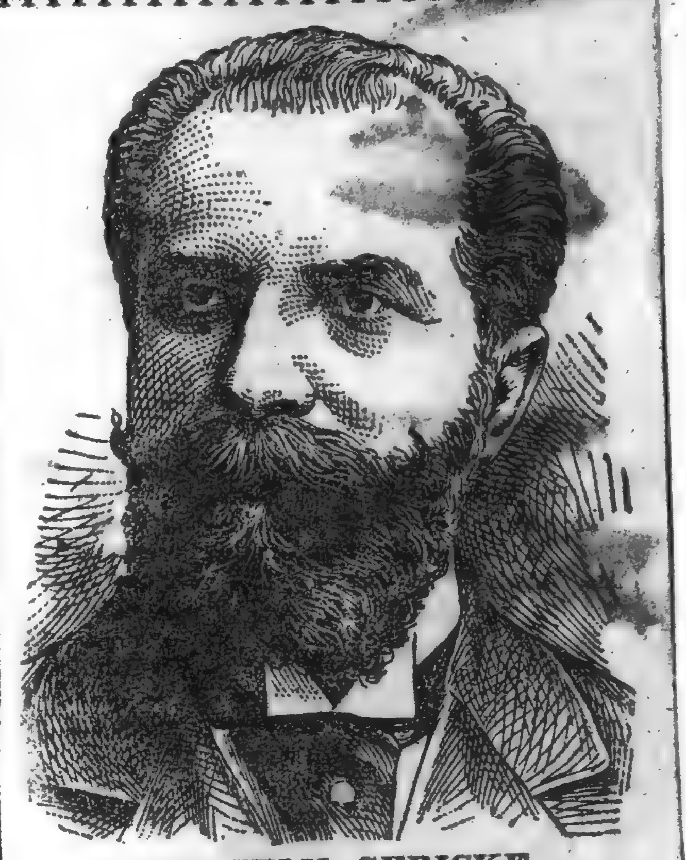

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ELEGANT LADIES' WEAR.

Boston has a school of fashion. It is located on Tremont street, and the prin-

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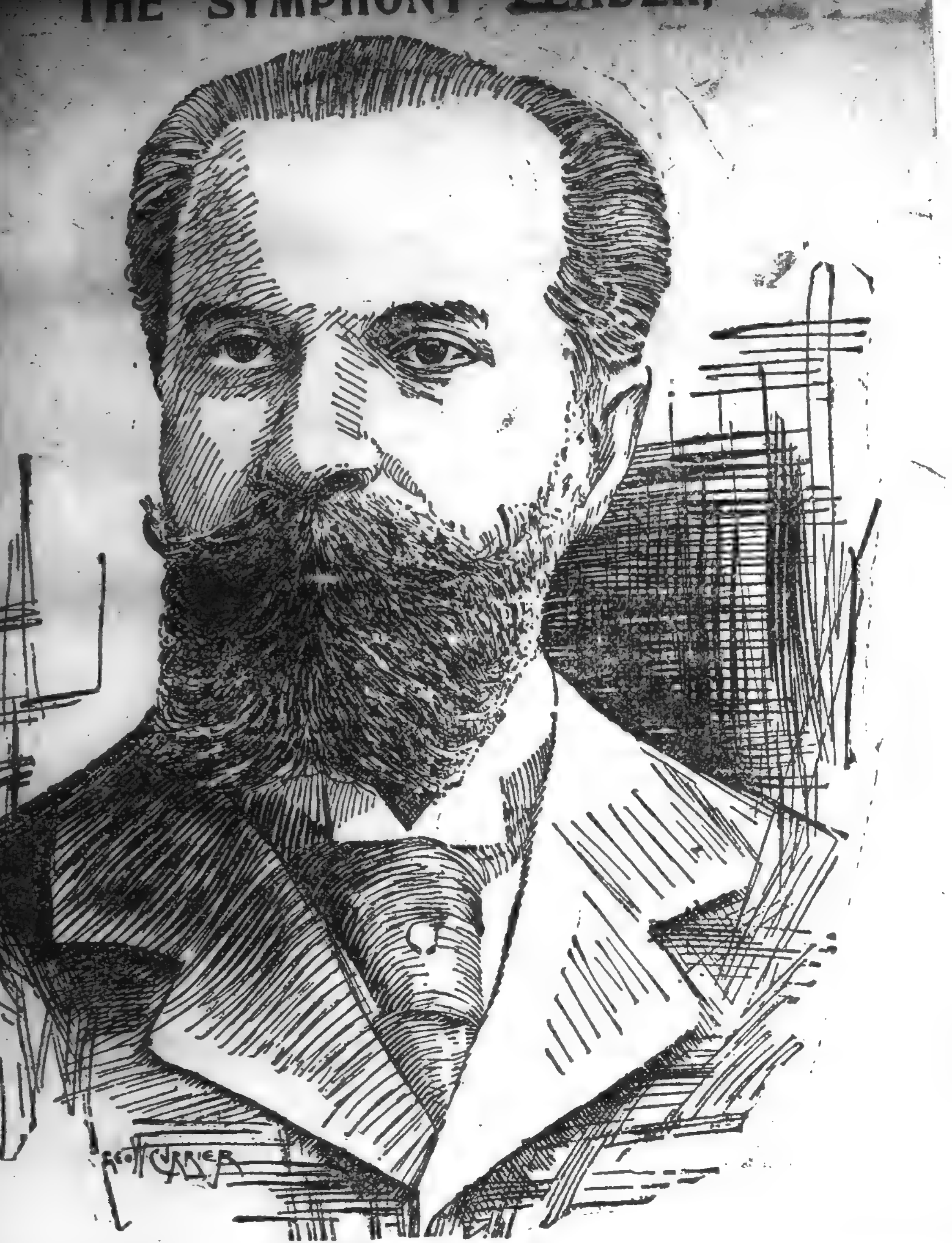
FRIDAY, OCTOBER 7, 1898.

THE SYMPHONY LEADER,



WILHELM GERICKE,

Who Returns to the Scene of His Former Triumphs After an Absence of Nine Years.

Wilhelm Gericke, who next Friday afternoon will again stand before the Boston Symphony Orchestra armed with the baton of conductor, is, of course, no stranger to Boston. From 1884 to 1889 he was the admired leader of the organization, and no one questions that his magnificent ability laid the foundation, at least, upon which the orchestra has builded so nobly. That he will bring out all that is best in the band is as well assured.

The story of Mr. Gericke's first engagement as conductor of the Symphony is interesting, as showing the entire absence of puffery or self-seeking in the transaction. It seems that Mr. Higginson, the founder, was in Vienna in the autumn of 1884, and attended a performance of "Aida" at the magnificent Grand Opera House. The conductor of that performance was Wilhelm Gericke, and so superbly was his work done that a great impression was made on the American patron of music. In two days Gericke was engaged as conductor of the Boston Symphony Orchestra.

Mr. Gericke's qualities as a drillmaster immediately began to have effect on the orchestra. Things were straightened out amazingly, and in a year or more a general organization of the band was made for its own good. The finest of players were brought from Europe by Mr. Gericke, and most of them are still with us. It is a remarkable fact that more than half of the players who now greet Mr. Gericke were under his baton during his first term.

In 1889 somewhat failing health and broken nerves told Mr. Gericke that he ought to rest. The farewell concert in his honor, on the evening of May 23, was a memorable one. Audience, chorus and orchestra united in unprecedented demonstations of esteem, and the conductor returned to Vienna firmly convinced of the warmth of American music-lovers. For a year he took life easily and built up his health. After that he resumed the conductorship of the Gesselschaft concerts, which position he held for five years. He spent a year in Dresden, and then returned to Vienna, where he was living at the time of his re-engagement.

Mr. Gericke does not promise many novelties for the coming season. The chief unfamiliar works will be a symphony by Bruckner and one by Sinding. Other smaller new works may be given, with perhaps an American representation. But the fact that Gericke has returned in the prime of life and full of bodily vigor is of sufficient interest to the vast majority of Symphony-goers.

Boston Daily Globe.

SATURDAY, OCT. 15, 1898.

The following program will be played at the Boston symphony concert in Music hall this evening: Overture to "Euryanthe," Weber; prelude, Adagio and Gavotte en Rondeau (for string orchestra), Bach; variations on a theme by Haydn, Brahms; symphony No. 5, C minor, op 67, Beethoven.

Boston Transcript

FRIDAY, OCTOBER 14, 1898

WILHELM GERICKE

"Great poets can, without the aid
Of kindred mind,
Reveal to us the secrets laid
On them to find;
But music kings need ministries
To sound their hidden harmonies.

For showing us the inmost heart
Of these great kings,
And making clear with wondrous art
Their wanderings,
We thank thee, while we tender here
A 'bon voyage' to home's loved sphere."

So said we nine short years ago
To him who now
Comes back to us, again to show
The why and how
Of Music's holy wanderings
In heart of her own chosen kings.

All hail, rare leader, tuned to know
Such ministry!
Through orchestra of thine must flow
Pure harmony!
Welcome again to friendly shores!
We follow where thy vision soars.

[Elizabeth Porter Gould.
Time and the Hour.

SATURDAY EVENING
Gazette
ESTABLISHED 1813.

BOSTON, SATURDAY, OCTOBER 15, 1898.

The Symphony Concert.

With the first public symphony concert the musical season in Boston began, and the occasion was a social as well as a musical success. Every body was there, looking for everybody else. The weather was not all that could be desired, and there was evidence that music lovers could not always decide whether the season belonged to summer, autumn or winter, but the enthusiasm was unbounded. Conductor Gericke was greeted with fine applausive warmth, the matinee girl assuming her Paderewski enthusiasm, and applauding with fine fervor, while intently engaged in noting what attire her neighbors were wearing.

The programme was:
Overture to "Euryanthe"..................Weber
Prelude, adagio and gavotte (arranged for string orchestra by Sigismund Bachrich) ....Bach
Variations on a theme by Haydn (Chorale Sancti Antoni), op. 56A..............Brahms
Symphony No. 5, in C minor, op. 67....Beethoven

The orchestra was in its happiest mood, and the Weber overture was played with a brilliancy and dash as delightful as it was unexpected. In the Bach arrangement the strings had their opportunity, and they took full advantage of it, playing with rare grace, spirit and delicacy. The orchestra and Mr. Gericke, however, reached their full height in the Beethoven symphony, and recalled the present conductor's success in the good days of old. It was a virile, dignified and most impressive interpretation, classic without the rigidity that is supposed to belong to the word, brilliant without a descent into feverish and romantic wildness—in a word, a most adequate interpretation of a masterpiece.

Only words of highest praise can be given to the new members of the orchestra, and this highest praise is that they seem to adequately replace the artists who were so unexpectedly and so cruelly removed by death. Mr. Gericke is to be congratulated on the brilliancy, artistic worth and finish of his first concert, and that his work was fully appreciated is shown by the hearty and repeated applause with which his labors were greeted. His old triumphs were equalled, and even excelled.

The programme for the second concert is: Chadwick, overture, "Melpomene"; Goldmark, concerto for violin in A minor, op. 28; Smetana, symphonic poem, "Vysehrad"; Schumann, symphony No. 2, in C major, op. 61; soloist, Mr. Franz Kneisel.

Boston Courier.

SUNDAY MORNING, OCT. 16, 1898.

THE FIRST SYMPHONY—MR. GERICKE'S RE-ENTRANCE—THE KNEISEL SEASON

It was all well known music which was offered for the first programme of the new Symphony season—music which could only occupy most of its hearers with considerations of performance, although each and all of its four numbers must naturally have been strange to some portion of the public, coming newly into acquaintance with great orchestral composition.

The selections were: Weber's "Euryanthe" overture, with its familiar contrasts of impetuosity and calm; Bachrich's arrangement for strings of three movements from several works written for a solo violin by Bach—the prelude, adagio and gavotte which are generally presented together; Brahms's set of variations on a chorale by Haydn—variations which soon work their way elaborately and laboriously so far from the theme that one needs a telescope to see them and a balloon to reach them, and which represent more the composer's proud satisfaction in his complicated achievement than any real joy on the part of the listener; and Beethoven's fifth symphony.

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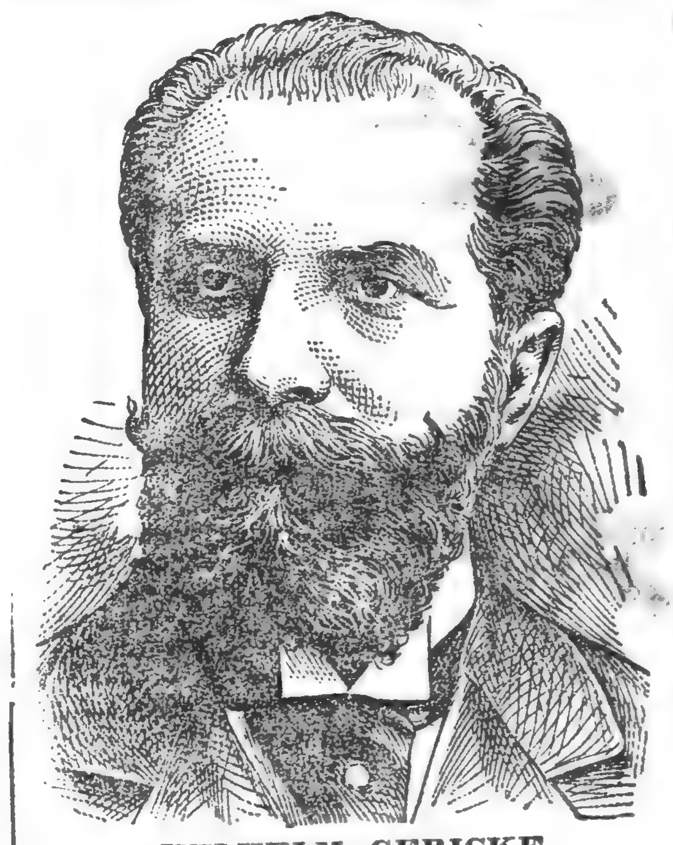

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BOSTON SYMPHONY ORCHESTRA.

Retrospect of Col. Higginson's Great Artistic Benefaction —An Appreciation of Gericke and Other Conductors —The Orchestra's Past and Its Prospects.

Year by year the prospectus of the Boston Symphony Orchestra's season is published. The press expatiates upon the announcements, remarks upon the soloists, the conductor, and individual members of the orchestra, but seldom is a word said regarding the source whence all these blessings flow.

As far as public comment is concerned, the identity of Henry L. Higginson is an almost unknown quantity—and yet, had it not been for his benevolent conception and generous impulse, these exceptional opportunities would not exist. If there is a genuinely modest man in existence it is Henry L. Higginson, and he is the last person in the world who would court public attention.

From the beginning to the end of the season he does not interfere in the least with the working of this large organization, leaving its weekly routine entirely in the hands of the conductor and the business manager, his only admonition to the members being that upon all occasions, in private or public, none shall ever refer to the organization otherwise than as the Boston Symphony Orchestra. Thomas' Orchestra, Seidl's Orchestra, Damrosch's Orchestra, if you please, but no Nikisch's, Paur's, Gericke's or Higginson's orchestra, under penalty of exciting his displeasure. This organization was instituted as the Boston Symphony Orchestra, it is endowed as such and will be perpetuated as such.

Let it be known that, were it not for the munificence of Mr. Higginson in the dual consideration of art and the welfare of his fellow-townsmen, we in Boston would still be restricted to infrequent opportunities for hearing orchestral music, instead of enjoying, as we now do, the rich and frequent occasions offered us in the performances of a superb organization.

Now to consider for a moment what Mr. Higginson has done: He has organized and supported an orchestra of eighty of the most proficient performers that can be obtained, and has sustained the benefaction through all these years—this season now beginning being the eighteenth—by going down deep into his pocket and paying the losses incidental to its liberal support. It must be remembered that Mr. Higginson has done this single-handed. Neither was it an experiment upon his part. It has been a steady purpose. There has been no combination of wealthy men, no syndicate of speculators, as in the case of other well-known musical enterprises, to foot the bills for a season or two, and then drop the scheme. Neither has the financial distress that has prevailed in business circles, and disturbed the plans of even the wealthiest, ever caused the founder of this organization to falter in his noble purpose.

Only once has Colonel Higginson considered the question of disbanding the orchestra, and that was when the Musicians' Union of New York attempted to prevent Nikisch from entering the country. If they had succeeded in their undertaking, the orchestra would have been disbanded.

The Boston Symphony Orchestra is unique in that it was conceived and has been sustained by one generous and resolute man. The same generosity and public spirit stops not with this magnificent gift, but is extended in many directions.

During the four years of the Civil War Colonel Higginson's business interests were set aside while he devoted himself to the demands of his country, sufferings the hardships and taking the chances of life or death that fall to the lot of the soldier in active service. With military honors he returned to his peaceful avocations and devoted his life to hard work and good deeds.

I am free to say that the first emotion that stirs me as I sit waiting for the beginning of each Boston Symphony concert is a sense of deep gratitude towards the noble benefactor who made these occasions possible. It is well that the communities benefited by the exceptional advantages offered in the superb performances of the Orchestra should be reminded that to one person alone are they indebted for these blessings—a modest citizen, a brave soldier, a noble benefactor. Such is Henry L. Higginson. How many such are there in our musical world to-day?

At the time Mr. Higginson instituted the Boston Symphony Orchestra (1881) orchestral bodies were in a queer way in Boston. The old Harvard Orchestra had about expired of dry rot; the Philharmonic Orchestra, a mutual society of players, had been giving infrequent concerts at a loss, the men getting nothing for their services, and Theodore Thomas' splendid organization had failed to make its visits profitable. Things orchestral had come to a standstill. Henschel was an attraction in Boston at that time, as a singer, and at a concert of the old orchestra conducted the performance of one of his own works with such success that he was regarded as a suitable man to direct the new organization, and he was appointed to the position of conductor. Henschel, however, was a comparative novice as a conductor, and learned his trade with the material Mr. Higginson furnished. At the end of his second year Mr. Higginson hoped to have supplanted him with a more competent conductor, but, the effort to engage such a one failing, Henschel remained another year. To Henschel's credit it must be said that his catholic taste enabled him to present the most varied and interesting programmes given as yet by the Boston Symphony Orchestra.

In 1884 came Gericke, who had been suggested to Mr. Higginson by Hans Richter. Gericke was at that time attached to the Vienna Royal Opera as fourth conductor. In a few weeks only the playing of the Orchestra under his able direction became as different from that under Henschel's leading as light from darkness. He put an iron yoke upon the necks of the players at rehearsals, and at concerts as well, and, as one of his players remarked, after these occasions were over "he took it off and was as good as pie."

◆ ◆ ◆

Gericke spared no one in the rigidity of his discipline, not even himself. He put his iron grip on the men, and each player became only one-eightieth of the band. One principal player who had been addicted to talking at rehearsals a great deal was nipped at once by Gericke and told that "he was hired to play and not to talk." When asked afterwards how he liked Gericke as a conductor, he replied: "I tell you we don't have some picnics mit him, you bet."

Gericke treated the players all alike, however. One day, when he was explaining to the band how he wished something to be played, upon looking about to see that every man was listening, he discovered his concertmaster busy marking the bowing in some violin parts. Gericke lit on him and raked him down after the most approved manner for setting such an example to the other players.

Gericke's alertness was evident in his grabbing up Sautet, the oboist, and Molé, the flutist, when, through the burning of the Opéra Comique in Paris, these excellent players found themselves "out of a job." Sautet still remains, but Molé left last season. Molé had some dispute about salary with the management and, the latter not yielding, he finally succumbed, though too late, for another player had been engaged—Ah! woe was me when Molé departed, for he was a great artist, and the only one I ever heard who ennobled the "doodling pipe," as someone has termed the dulcet flute.

To the everlasting credit of Gericke in his fining and perfecting process let it be said he squelched the roof-lifting brass-players of the band. Strange to relate, most critics used to howl in those days for "more freedom of the brass." Normal tone production didn't seem to sufficiently ravish their musical souls. These same gentlemen would rip a pianist up the back who pounded even a little, and yet they would call for the brass to be "let out" like a savage bulldog on his helpless victim. They would praise the delicacy of the strings, and the wood wind, but from the brass it was *gore* they wanted, regardless of musical proportions and proprieties.

Gericke failed only as a programme-maker, for he did not exhibit a catholic taste. He relied too much upon the classics at first, but improved a little in this respect as he went on in his engagement. However, all that the Boston Symphony Orchestra is today is due wholly to the efforts of Gericke's discipline during his term of five years as its conductor.

Mr. Higginson begged Gericke to renew his contract for another term of five years, but as his health was not of the best, and fearing he could not do the work demanded of him without breaking down completely, he declined Mr. Higginson's flattering offer.

Speaking for myself, I think that, with the advent of Nikisch, the high standard of the Orchestra fell. Nikisch left before the end of his fourth year, and Kneisel took the baton and finished the season with eminent success upon the western tour of the Orchestra, the former thereby forfeiting five thousand dollars, as per contract. Upon the exit of Nikisch, Mr. Higginson tried to induce Hans Richter to take the position of conductor; failing in that, he tried to get Gericke to come back for a second term, and, not being successful in that, invited Theodore Thomas to come to Boston. Thomas accepted, providing he could get his release from the Chicago organization. The latter readily granted his release, refusing, however, to keep the players whose engagement with Thomas was for one more season. With that praiseworthy integrity that has always marked Thomas' treatment of his men, he consequently declined Mr. Higginson's liberal offer and remained in Chicago with his players.

There is no man in the world who would respect Thomas' decision more than Henry L. Higginson.

Emil Paur got the position—a conscientious musician, if one ever existed. I could not discover that Paur had any grip upon the Orchestra, for, regardless of his efforts, the Orchestra played well or slovenly as it chose. He allowed the brass to overblow, and let the drummer pound the drums with infernal vehemence.

Paur used to make sad havoc of Schumann's music, and he played Haydn and Mozart in a coarse and boisterous manner. I was glad when he went and do not begrudge him his job with the New York Philharmonic Band.

Well, all of this is passed, and on October 12 the new order of things began under Gericke's second administration. We shall soon see what results will be gained, and if he still possesses that inflexible grip which so eminently marked his command over the players during his first term.

Not to speak of Mr. Charles A. Ellis in conjunction with the career of this now famous Orchestra would be to omit to mention a most potent factor in its existence. Mr. Ellis has been to Mr. Higginson an invaluable aid, all details of business and of the movements of the Orchestra having devolved upon him and his able assistant, Mr. Fred C. Cornee. The foresight and integrity of the former and the devotion of the latter in all matters other than the musical direction of the organization have resulted in a most successful carrying out of Mr. Higginson's design.

WARREN A. DAVENPORT.

Besides the five concerts to be given in New York by the Boston Symphony Orchestra at Carnegie Hall, there will be five public rehearsals on the afternoons of the previous days. The dates of the concerts are the following—November 10, December 15, January 19, February 23 and March 23.

The influence of Mr. Wilhelm Gericke will add an extra interest to these occasions. Gericke's methods are so entirely different from those of his immediate predecessor that undoubtedly an interesting comparison will be evoked.

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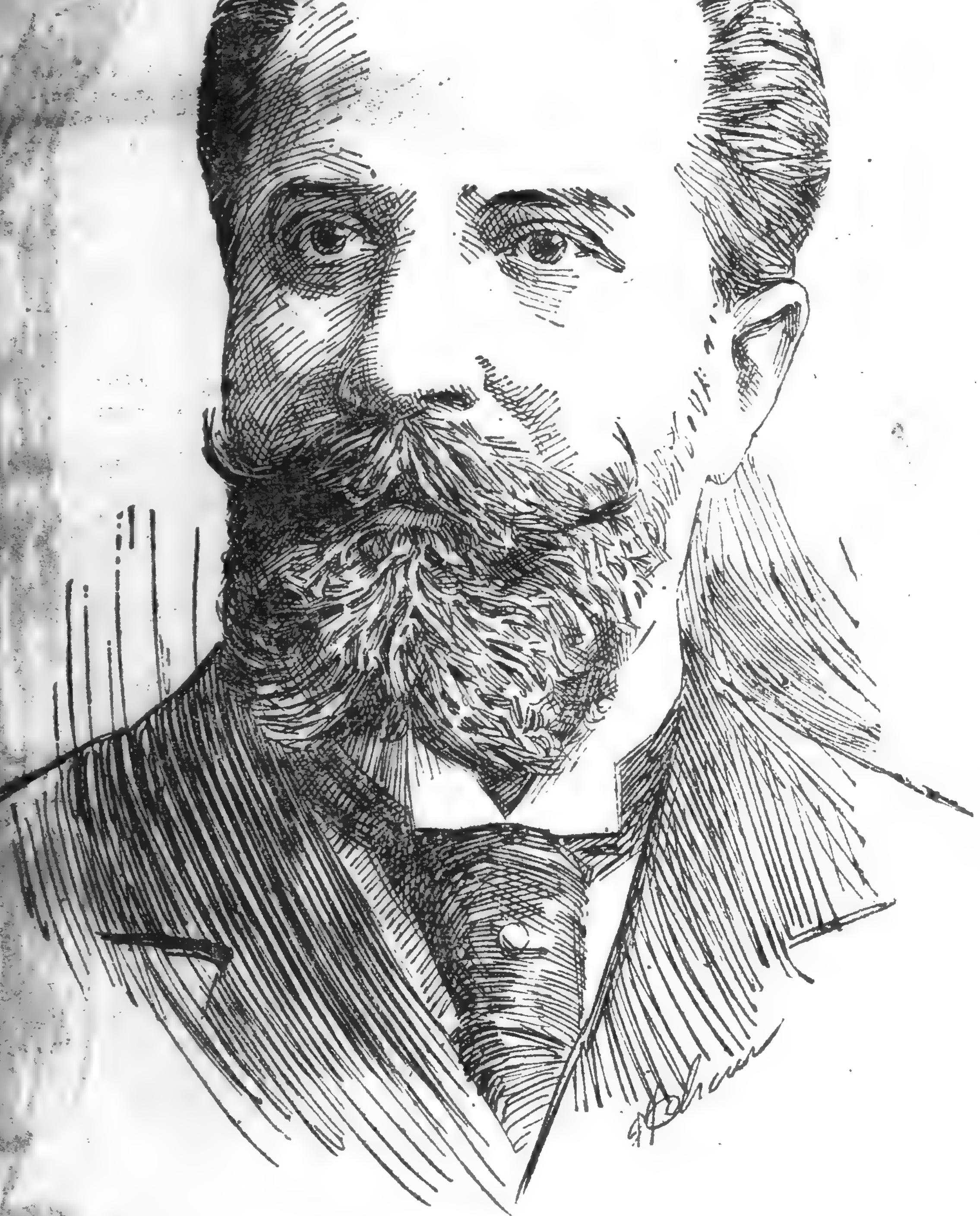
The Boston Symphony will be heard in five concerts in Philadelphia this season. Among the soloists to appear are: Mme. Norman-Neruda, or Lady Hallé, as she is known; Moritz Rosenthal, Theresa Carreño and Willy Burmester.

W. C. CAWLEY.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CIV., NO. 108.
SUNDAY, OCTOBER 16, 1898.



MR. WILHELM GERICKE,
Conductor of Boston Symphony Orchestra.

SYMPHONY SEASON OPENS.

First Concert of the Eighteenth Season in Music Hall.

Return of Mr. Wilhelm Gericke to the Post of Conductor—He Was Given a Most Hearty Welcome—Concert an Artistic Success for Conductor and His Players.

The first concert of the 18th season of the Boston Symphony orchestra was given in Music Hall last evening. The programme was:

Overture, "Euryanthe"..................Weber
Prelude, adagio and gavotte........J. S. Bach
Arranged for strings, S. Bachrich.
Variations on a theme by Haydn.......Brahms
Symphony No. 5, C-minor..........Beethoven

A solid and well considered programme with which to open the Symphony season worthily and interestingly, and sufficiently varied in character to prove gratifying in that respect. There was a very large audience, the hall being completely filled, and all the available standing room being occupied.

The beginning of a new season of the Symphony orchestra is always a pleasureable event, but this year it had a specially marked interest in the return of Mr. Wilhelm Gericke to the post of conductor, which he vacated nine years ago, after having brought the orchestra to that state of brilliant efficiency which raised it to the rank of one of the finest organizations of its kind in existence. He has always been remembered gratefully, and with the warmest esteem for his high worth, personally and professionally. The audience last evening was prolific in those to whose pleasure and edification he had ministered so well and so successfully nearly a decade ago, and the hearty fervor, the excited spontaneity and the prolonged ardor of the welcome back that they accorded him must have convinced him beyond all peradventure that his long absence had not dulled the fine edge of their friendship and admiration for him.

It was a tremendous reception, in which a right royal fanfare from the brass in the orchestra mingled with the stormy plaudits of the audience. Time has dealt kindly by Mr. Gericke. It has thinned his locks somewhat and flecked his beard and mustache slightly with a frosty touch, but otherwise his appearance is unchanged.

The orchestra remains substantially the same, some mutations that it has undergone having painful associations that the occasion brought sadly to mind again. The strangers all made a wholly favorable impression, and, judged by what was heard of them last evening, are really valuable acquisitions to the orchestra. The new first oboe has a superb tone, full, resonant, pure and of an exquisitely sympathetic quality, and he plays with the skill and taste of a thorough artist.

The new first flute is to be similarly commended for the volume, richness and sonority of his tone. The first clarinet had little to do that afforded an opportunity to judge how well he would fill the position of the lamented M. Pourtau, but the smoothness and the purity of his tone made themselves felt, and were full of comforting promise. The first trumpet appears to be decidedly the best that the orchestra has ever had, while the new tympanist is fairly a revelation of the possibilities of the drums as musical instruments, instead of mere noise-makers. Those of the newcomers are of larger make than the orchestra has previously had, and have a noble sonority, and as he treats them lovingly and tunes them perfectly and the brutal sound of a hard drumstick is never heard banging vindictively on the drumhead without even the suggestion of a musical tone, the artist, for a tympani player may be an artist, he is an innováion to be welcomed as a treasure and cherished accordingly.

Mr. Gericke's conducting is the same as it was in the past. It is undemonstrative, never coming between the hearer and the music with disturbing effect, but it is none the less effective and with a relentless down beat from which there is no escape, and which holds the orchestra firmly under control. His readings of the various selections were conservative, but always just and interesting. There was in them nothing of the prevalent seeking after insignificant somethings that had not been sought before; nothing that suggested glorification of the conductor at the expense of the composer. Their spirit was healthy, their results were sane.

Notably topical and satisfying were his tempi, especially in the symphony. Fate did not knock at the door in the opening movement, as if its sole object were to make a violent burglarious entrance. The andante was taken at the proper graceful pace instead of dragged out to tiresomeness, and the entrance of the triumphal strain of the finale was made with imposing and thrilling majesty The Bach suite was read with delightful and delighting animation, and the Brahms variations have never been heard here when they were accorded so genial and so piquant an interpretation nor more rich and beautiful coloring.

The orchestra played throughout con amore, and in its very best manner. The unequalled strings were never heard to better advantage. It is not yet time to make comparisons; nor, indeed, does it seem necessary to do so to any marked extent. It may perhaps be noticed that there was something more of precision and of unity than has been the rule in the attack of the wood wind, and the same may be said of the brass; and it seemed that there was more of a willing and an enthusiastic spirit than has been observable of late in the playing generally; but the orchestra is a perfect instrument, and it is to be doubted if Mr. Gericke found that it had deteriorated perceptibly since it left his hands. It is not impossible that in some essentials he discovered an advance.

The concert was a complete artistic success for the conductor and his players. By and by, when he shall have impressed his individuality on it, there will be more to say of it. In any case, the season opened brilliantly and satisfyingly, and there is every promise that it will be one of exceptional interest.

The programme for the next concert is: Overture, "Melpomene," G. W. Chadwick; concerto for violin in A minor, Goldmark; symphonic poem, "Vysehrad," Smetana; symphony No. 2, in C major, Schumann. Mr. Franz Kneisel is to be the soloist.

Mr. Gericke must have felt as if time and space had been annihilated when he stood upon the conductor's stand on the Music Hall platform Friday afternoon with the same baton in his hand, with very many of the same people before him giving him a tremendous welcome, and the old hall looking exactly as it did when he left it, and with the same musicians around him, with few exceptions. And in the eminent conductor himslf, who has come back to us so happily, one could note, after careful scrutiny, but very little change. His step is as light, his form as erect and his face as young as of old, and he wields his baton with the same easy grace as before. The only difference seemed to be that in one of the seats near the platform sat for the first time a Mrs. Gericke, her eyes carefully following every movement of her husband, a most interesting and attractive listener. Although the floor and first balcony were almost filled, and all the standing space occupied, with the usual crush in the second balcony, there were a number of vacant seats, for many of the subscribers are still out of town. It was a splendid audience, however, and the bright colors in the costumes of the young people lightened up the old hall delightfully.

A few noted in their accustomed places were Col. and Mrs. Henry L. Higginson, Mr. and Mrs. Charles P. Curtis, Mrs. James Jackson, Mr. Frank Jackson, Mrs. S. Parkman Blake, Mr. and Mrs. Lothrop Thorndike, Miss Katherine Fay, in a dark cloth costume, with an exceedingly becoming picture hat loaded with purple plumes, shading from light to dark; Mr. John Lyman, Mrs. John L. Gardner, her mourning brightened by a huge bunch of fragrant violets; Mrs. Frederick Warren, Mr. and Mrs. Elliot Pratt, Mrs. Seth Sprague, Mr. E. D. Jordan and his young son, Dr. Sturgis Bigelow, who, with Miss Mary Bigelow, Mr. and Mrs. Templeman Coolidge, Jr., Miss Charlotte Dana and Mr. Edmund Dwight, have the same seats in the balcony which they have had for several seasons, Mr. and Mrs. Henry Grew, Mrs. William Hooper, Miss Adele Thayer, Mrs. Robert Gould Shaw, Miss Susan Shaw, Mrs. Hunnewell, Mr. and Mrs. Edward Grew, Mr. and Mrs. Boylston Beal, Mrs. George F. Putnam, Mrs. E. E. Hale, Miss Helen Burnham, Mrs. Hall Curtis, Mr. and Mrs. Charles Van Brunt, Miss Fitz, Miss Channing, Mrs. Charles Marsh, Mrs. E. M. Binney, Mrs. Francis H. Peabody, Mrs. R. M. Field, Mrs. J. W. Kenney, Miss May Kenney, Mrs. J. Foster White, Mr. and Mrs. A. C. Wheelwright, Mrs. George Morgan, Mr. Franklin P. Abbott, Mr. George Barnard, Mrs. George P. Sanger, Mrs. Phineas Adams, Prof. W. W. Nolan, Mr. and Mrs. William B. Merrill, Mrs. Francis R. Allen and Miss Allen, Mrs. W. W. Blackmar and her sister Miss Brewer, Mrs. Caleb Bradlee, Mr. and Mrs. Walter Smith, Mr. and Mrs. Alfred Woodworth, Mr. and Mrs. B. F. Redfern, Mrs. Edward Farnsworth, Mrs. Edward Hodges, Mr. Charles Vaille, Mrs. Walter Cowing and Miss Cowing, Mrs. Louis Whiting, Dr. Lawrence, the Rev. Father Bodfish, Mrs. William Lindsey, Linzee Tilden and Mr. and Mrs. H. M. Ticknor, Mrs. John Osborn, Miss Alice Ward, Mr. John D. Williams, Mr. Greenleaf, Mr. James R. Poor and Miss Maude Adams, the actress, looking extremely smart in gray cloth, the fashionable color this year, and a close black toque.

Two thousand applications for admission to the first Symphony rehearsal were made in vain. Every place was taken days before. Such an assemblage as greeted the first appearance of the conductor must have flattered him, and it certainly rejoiced the promoter of these concerts, for a more fashionable or a more musical audience never jammed into old Music Hall. Last night duplicated it, but that very feminine and youthful element marking Friday's crowd had somewhat changed. If these two splendidly typical audiences are an index of the coming season, Boston will outdo itself in music patronage.

I want to congratulate the Music Hall management on the extra freshness of the petticoats on the electric lights, and that new wooden fence round the ticket takers! The latter arrangement is rather tempting to an impatient, long-limbed person, because it looks easy to "take," but it is hoped nobody will jump over, except in a case of fire. Yet, if people do so forget themselves, Mr. Comee can have the top covered with broken glass or a barbed wire, such as city householders nail on their back-yard fences to prevent the depredations of boys and cats.

Mr. Gericke has changed in appearance, and for the better. Rehearsalina, who vaguely recalls the time when she was taken to Music Hall by her mamma to hear the Symphony orchestra, "that her taste might be cultivated," says she would not know him. Yet her elder sister, Rehearsaletta, declares he is just the same. But, then, Rehearsaletta is 10 years older, and has been going to the Kneisel concerts for three seasons! Of course, her judgment is of more weight than a young snip's, who was a debutante last winter, and who has no classical music experience to back up her opinions. Be this as it may, the Gericke head is a trifle more bald; a few white lines also add a distinguishing touch to the Gericke beard, which was always arranged to a hair, but there is more of gracious warmth in the conductor's glance. In short, Mr. Gericke is greatly improved in manner, while his dress is as faultlessly correct as when Rehearsaletta saw him last, nine years ago. All this speaks well for Mrs. Gericke, now a factor in the social attributes of Boston's most musical congregation. But the Viennese wife of our new-old conductor must be considered later on, when people know her better. She is, however, a pretty woman, speaking English perfectly, and that should be reason enough for her welcome by her husband's old friends.

BOSTON DAILY ADVERTISER.
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The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, OCT. 17, 1898.

The Opening Symphony Concert of the Season.

Gericke Again Conducting—City Orchestral Concert.

It is said that republics are ungrateful. On Saturday Boston proved that municipalities are not, for the return of Mr. Wilhelm Gericke to the director's stand after nine years of absence was signalized by the attendance of a great audience and a heartiness of reception that was a fitting pendant to the wonderful farewell concert that was given him in 1889.

It is just that Mr. Gericke should be thus heartily welcomed back to the field of his labors; the Boston Symphony Orchestra is in a peculiar sense his own; he planted the seeds that have given us our musical harvest; as one gazes over the ranks and sees Kneisel, Svecenski, Roth, Sautet, Muller, etc., etc., one is forcibly reminded that the personnel of the orchestra dates chiefly from the time when this firm ruler took the reins of government. He rooted up the weeds in the garden so thoroughly that subsequent directors found the orchestra an instrument ready made to their hand, and few subsequent changes were necessary.

There was also a tinge of sorrow in looking at the orchestra on Saturday, for some unavoidable changes had been made, and new faces brought to mind how much the disaster of the steamship La Bourgogne had cost us.

The 18th season had a very conservative beginning; a Weber overture, a Bach arrangement, a set of Brahms variations and a Beethoven symphony were very simple fare to set before a public that had been featsing on Russian viands and modern dissonances; yet the conservatism was a healthy one and in no wise allied to timidity; the Brahms variations have been played by other conductors sufficiently to make the number almost a gauntlet thrown down to comparative criticism, and Beethoven's Fifth Symphony has plenty of difficulties with which to display the technique of an orchestra that has been off on a protracted vacation.

Weber's "Euryanthe" (at least in its overture) contradicts the French wits who nicknamed it "Ennuyante," for it seems to have perpetual charm. Weber's overtures are sui generis, not only in their very dramatic effects (the smell of the footlights is in all of them) but in their form. While Mozart established the classical overture in sonata-allegro form and Rossini accustomed the world to a string of tunes taken from the opera itself, to serve as a "medley overture," it remained for Weber to combine the two ideas; while taking his overture themes from his operas, he develops them in the classical manner, not an easy thing to do, for few opera melodies are fit for sonata treatment. One may suspect that in writing some of his song-melodies he was thinking of material for his overtures.

At all events the form is especially effective in connection with the opera, and does not weaken the overture for concert performance; no wonder that Wagner followed it in his great "Tannhaeuser" overture.

The opening overture began without the heavy introductory rappings to which Boston has become accustomed, and the reading was decidedly less emphatic than some recent interpretations of the work. It is evident that the new dispensation is to be a reign of refinement rather than of explosive force.

The audience became gratefully enthusiastic over the performance of this number, and to the very end of the concert showed that they were in closest sympathy with the conductor. There never was a Weber orchestral work in which the horns did not have a lion's share of the work, and these instruments deserve praise for their performance in the number. The orchestra showed by its precision that it has been in safe hands for the past five years, and Mr. Gericke has acknowledged the good condition in which he found his forces.

The three Bach selections which followed were for string orchestra and showed the strength of this noble department of our orchestra. It may not be quite just to seek flaws in a first performance, but one may intimate that the first violins were somewhat exuberant in their display of power. We commend to them the words of Isabella in "Measure for Measure"—"O! it is excellent to have a giant's strength, but it is tyrannous to use it like a giant;" in the Gavotte they almost obliterated their humbler companions.

The Brahms Variations on a Chorale by Haydn were superbly played, even the most intricate contrapuntal devices being given with crystal clearness. It is rather early to pass judgment upon the new members of the orchestra, but the first oboe showed his artistic mettle in this work and subsequently confirmed the good impression by the pure style in which he gave the little cadenza in the chief theme of the recapitulation in the first movement of the symphony. The crisp attacks of the woodwind, the calm reserve and authority of the director's beat, the steadiness of the ensemble, were points which one might dilate upon with praise.

Then came the smyphony to end. Mr. Gericke's idea (which he constantly adhered to in the concerts from 1884 to 1889) being to allow the effect of a masterwork to remain undisturbed by any lesser composition, to permit the audience to depart with the impression made by the symphony as the climax of the concert.

It certainly was the climax on this occasion, for Beethoven's Fifth symphony had a very effective performance. The great first figure and its development was given with adequate breadth. It is odd to think that Beethoven's first conception of this symphony had nothing of the majesty which is now the chief characteristic of the first movement.

[illegible] the door," said the composer when he first heard the work performed; and straightway the anecdote-mongers give the impression of Beethoven swayed by the mightiest thoughts when he began the work; as a matter of fact, it was a very chattering and inconsequential Destiny that began it, for the chief theme, as it first appears in Beethoven's memorandum-book is of the liveliest rondo character.

It is but another proof of Genius being only the capacity for taking pains; the pretty prattling theme went no further than Beethoven's note-book, the mighty result came through a series of improvements upon the unpromising original.

The horn passage that begins the subordinate theme, might have been louder; we would have liked it better in a more explosive style, for Beethoven must have meant something by his "FF" and "Sfz" marks at this point. The beautiful antiphony in the development (of this same figure), consisting of responses between woodwind and strings, was very finely given. The excellent oboe cadenza at the return of chief theme has already been alluded to.

Excellent, too, was the charming bit in the coda, where, after a series of crashes of the whole orchestra, the horn inverts the little four-noted figure, and gives to the imperative and powerful motive a timid and questioning character. The new kettle-drummer at once proved himself less muscular and more musical than his predecessor, and produced tones instead of earthquakes upon his instrument.

In the Andante, the pizzicato of the contrabasses was rather faint, (we always imagine that our orchestra would be better for two more contrabasses), but the violoncellos and violas gave the theme charmingly, and the bassoon played its coda passage with subtle beauty.

The Scherzo is chiefly a contrabass number, at least these growling instruments have the chief work to do in it. Possibly Beethoven elevated these deep instruments into prominence as a defiance to Weber, who had keenly satirized the difficult contrabass passages in the last measures of the Fourth Symphony. The trying passages of the Trio of this Scherzo were played clearly, and the contrabasses, (united to the violoncellos), made the Scherzo memorable.

The finale was broad and virile enough to show that Mr. Gericke is not going to roar as gently as any sucking dove, nor will he fear a fortissimo.

Altogether, the concert was a keen enjoyment from first to last, and our old conductor, (who has scarcely grown old at all), has resumed his sway over musical Boston in a most auspicious manner.

Louis C. Elson.

ston Journal.
DAY, OCTOBER 16, 1898.

MR. GERICKE

Enthusiastically Welcomed in Music Hall.

Familiar Pieces and Several New Players.

A View of the Audience That Was Present.

The program of the first concert of the 18th season of the Boston Symphony Orchestra, Mr. Gericke, conductor, was as follows:

Overture to "Euryanthe" .... Weber
Prelude, Adagio and Gavotte en Rondeau ...... Bach
(Arranged for string orchestra by Sigismund Bachrich.)
Variations on a theme by Haydn...... Brahms
(Chorale Sancti Antoni.)
Symphony No. 5.......................... Beethoven

Mr. Gericke may well be proud of the welcome given him last night in Music Hall by a very large, distinguished, and also curious audience. This welcome was spontaneous, hearty, long-continued, honest. The music lovers of Boston were glad to see his face again, to see him walk across the shabby stage to the conductor's stand. They remembered—many of them—the pioneer work of Henschel; they remembered brilliant performances led by Nikisch and Paur; and they were grateful toward these men, not caring to dwell upon their occasional musical short-comings. But they also remembered that it was under Mr. Gericke that the Boston Symphony Orchestra first gained the reputation that is now a civic glory; they remembered that he by indefatigable labor, native and acquired talent, just firmness, and cool sanity moulded the orchestra according to his will, and gave to it a technic that put it in the very first rank. They also remembered Mr. Gericke as a conductor whose ideals were high, whose sense of the responsibility and the dignity of his position was so keen, that no friend could induce him to admit to a concert, singer, player or composition that in his judgment was unworthy. They remembered all these things. Furthermore they remembered gratefully and affectionately the man himself. They welcomed the musician, the conductor, the gentleman.

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When I come to consider the concert itself I am handicapped by certain things. First of all, I was not in Boston during the years of the reign of Mr. Gericke. I heard one concert, by accident, when he led. It is therefore impossible for me to draw a comparison between the Mr. Gericke of those years and the Mr. Gericke of last night.

Secondly: When Mr. Gericke left this city on account of his health, the orchestra was stamped by his convictions, experience, individuality. The orchestra was his obedient child. Players had touched elbows for many rehearsals and concerts. Last night certain players—men of reputation in this country and in France—played together with the others for the first time. The first oboe, the first flute, the first clarinet, the first trumpet, the second trombone, the kettle-drum man were new to the orchestra, the hall, the audience. However distinguished their talent may be, every musician knows the difficulties in the attack, and the sense of proportion under such conditions. Mr. Gericke held rehearsals only last week.

Does this sound like an apology for Mr. Gericke? There is none needed. On the contrary there should be the warmest praise for the performance that followed these rehearsals. There was a precision of attack in wood-wind and brass that has not been observed by me since I attended the first concert given by Mr. Nikisch. Under his reign, carelessness in this matter crept in, and under Mr. Paur the playing of the wood-wind, brilliant as several of the players individually were, was too often slovenly. Last night the results of the few rehearsals were surprising.

Nor were these results due to Mr. Gericke alone. It is a great pleasure to welcome the men who take the places of the lamented dead. The oboist proved himself to be a virtuoso of the very first rank, and I use the word virtuoso in its better sense. The flute player has a full, beautiful tone, and the clarinetist played with skill and distinction. Nor should the admirable playing of the first trumpet and the kettle-drum man be passed over in silence. The strings are practically unchanged.

These are impressions, only impressions. They will no doubt be confirmed and strengthened by repeated hearings, when the new comers are thoroughly at home in their respective positions.

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To say that the concert last night was without flaw, that it was ideal, would be to say the thing which is not.

Naturally there was nervousness in the orchestra, and this was shown occasionally in the overture, as well as in the symphony. The attack of the ensemble was not always rigidly precise, and once or twice—as in the variations by Brahms—there was a slight difference of opinion concerning ritards. Too often the first violins were carried away by frenzy of tone, but Mr. Gericke, I hope, will repress the enthusiasm, the exulting in strength that bears sound dangerously near noise. On the other hand, there were so many delightful and impressive moments that the few flaws may well be passed over.

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Mr. Gericke led with a firm, unmistakable beat; with marked appreciation of nuances; with sane musical knowledge and feeling; and with kindly but strict authority. There were no unnecessary gestures; there was, of course, no display of affectation, no desire to impress the audience, except by interpretation of the composer's music. Nor did Mr. Gericke lead like a mere drill-master. He conducted like a musician who has the gift of conveying quietly his wish and purpose to the players; nor was he ever guilty of improvising an interpretation.

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The pieces played are so familiar that it would be impertinent to discuss them at length. The Variations, as conducted by him, were for the most part as well defined in structure as though the diagrams of their anatomy were in full sight; and only one or two of the vari [illegible]

work i' th' ground so fast?" The relation of some of these variations to the theme recalls the dictum of von Bülow: "The theme in a set of variations has not much more significance than the title page of a book has to do with the text."

I preferred Mr. Gericke's reading of these variations to his reading as a whole of the symphony. Thus I fail to see the effect of his slight crescendo during the opening of the scherzo. Nor was the reading of the andante con moto wholly free from the reproach of over-precision. But it was a concert that gave much immediate pleasure as well as a sure promise of a season of unusual distinction.

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The program-book, speaking of the "Euryanthe" overture, says:

"Now we come upon one of the most originally poetic episodes in all Weber. The passage is borrowed from the scene in the forest in the second act of the opera. In slow Largo eight violins soli e con sordini play the most mysterious sustained harmonies in scarcely audible pianissimo, the violas soon entering beneath them with a subdued tremolo, like the soft rustling of leaves."

The passage, on the contrary, is found in the first act and not in any forest. It forms the accompaniment to Euryanthe's recitative "Die ihr der Liebe," where she tells to Eglantine the speech of Emma's ghost. The forest scene, by the way, is in the third act.

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The program of the concert next Saturday evening will be as follows:

Overture, "Melpomene"............... Chadwick
Concerto for violin in A minor, Op. 28 ...... Goldmark
Mr. Kneisel.
Symphonic Poem, "Vysehrad" ...... Smetana
Symphony No. 2....................... Schumann

Philip Hale.

THE BALTIMORE NEWS.
MONDAY EVENING, OCTOBER 17, 1898.

SYMPHONY SEASON SALE.

It Opens Today With a Good Attendance—Mr. Comee in Town.

The sale of season tickets for the concerts of the Boston Symphony Orchestra opened this morning with a good demand on the part of the public. Albert's ticket office was kept busy all the forenoon and frequently there was a line formed. Among the first to secure tickets were Mr. Geo. T. Gibson, president of the Oratorio Society; Professor Helmendahl of the Harmonie Singing Society, Mr. Jeffrey R. Brackett and the Rev. Dr. Babcock. Director Harold Randolph of the Peabody Conservatory arrived in good time to reserve a block of seats for a party from the Peabody. He got a good position and the prospects are that many of the students of the conservatory will attend. A special rate has been made for them.

Assistant Manager Frederick R. Comee of the Orchestra and Manager Strakosch of Music Hall were both on hand to see the sale well under way. Mr. Comee arrived yesterday and will leave tonight. The Orchestra is also selling seats in Washington for the Baltimore concerts, having given up its series there. It was said a large number of Washingtonians will come to Baltimore to attend the concerts.

Boston Sunday Globe.
SUNDAY, OCT 16, 1898.

GREETINGS TO GERICKE.

Symphony Orchestra Leader Back After Eight Years.

Boston's Musical Woman, with a Capital W, Accords Him Rapt Attention.

Interesting Scenes at Friday's and Saturday's Concerts with Gericke Leading

Boston has welcomed Wilhelm Gericke back to the leadership of the Symphony orchestra with the dignified enthusiasm of two typical symphony audiences.

His return, after an absence of eight years, was signalized at the orchestra's first rehearsal and concert, Friday afternoon, and again at the first regular concert last evening, by most enthusiastic greetings, of the intense, direct, Boston kind, quite devoid of frivolity and nonsense.

The scenes in Music hall on these two occasions were such as might be witnessed in no other American city. They partook of the character of a festival of reason of the ancients, when some new philosopher appeared on the rostrum. Musically they were, in a measure, what the Wagnerian gatherings are to Germany. They showed Boston in its most seriously cultured vein, and quite on its musical mettle.

The Symphony Woman was there—the typical one who should have the honor of a capital W. She is the brain of the Symphony concert audience. She goes every year. She knows music, and takes the same delight in seeing how certain passages of Beethoven are bowed and fingered by the violinists as an earnest student would take in watching a master painter limn the human form on canvas.

She is a breathing temple of reason, and she makes or unmakes the leader of the orchestra in the end. Her tribute is all that is needed to make the difference between success and failure, at least it would appear so from the box office standpoint, were the pinnacle of the Symphony's fame less exalted.

No leader has ever been credited with getting better results rom the symphony orchestra than Gericke. His reputation here as a master has long been secure. His return showed that he has not been forgotten. The outburst of applause that greeted him on his entrance to the stage of Music hall Friday was evidence that musically, as in other ways, "absence makes the heart grow fonder."

Not a seat of the large hall was vacant. People stood three deep along the sides of the building before the hour of beginning of the concert. At the doors the crowd was dense for three-quarters of an hour before 2.30, the program hour for the starting of the music within. Out in Tremont st the symphony worshipers mingled with throngs of shoppers and promenaders, and gave the thoroughfare a festive appearance from the very numbers of people, though the skies were dull, an east wind made the air chilly and there was seriousness noted in the faces of all who set themselves to the business of getting into Music hall.

While the throng of ticket holders came in and were seated, amid a rising hum of conversation as old friends and former symphony acquaintances greeted one another or discussed the program, there was a swelling volume of harmonies and discords filling the hall from the stage as the players tuned their instruments, all at the same time.

The plaintive whine of the violins, the gruff complaining of the viols and the mellow coo of the reed instruments all grew and swelled into one volume of sound that filled the hall with minor tones, and mingled with the hum of talk in a great, unclassified, improvised symphony not on the bills.

The players had been long in their seats, the last instrument was tuned, and everything was ready for the start when Gericke stepped out of the small door at stage right, and after his long absence again crossed the stage to swing the baton over the orchestra he had once handled so ably.

Hardly had he appeared when a volley of hand clapping began to crackle in the front rows of seats on the right side of the hall, and extended with a sweep over the house, from the sides of the stage, where the women without seats fringed the platform by sitting on the stairs, up to the back of the top gallery, to the farthest seat, under the extended arm of Apollo.

Gericke began to bow as he crossed the stage, first with a little half bow to his orchestra, then with a more formal one to the audience. He stepped up to the leader's platform, bowing to the house again as he did so. The applause was kept up, and he was obliged to bow again and again, which he did with surpassing gravity, first to right, then to left and then straight ahead, finally mounting the stand, where he bowed again.

Then, the applause dying out somewhat, he took a pair of gold-bowed spectacles from his music rack and adjusted them on his nose, tucking the bows back of his ears.

The music rack was decorated with a bunch of chrysanthemums at base and top, one tied with pink and the other with white ribbons. On the rack lay the music for von Weber's overture to "Euryanthe," and a light-colored baton.

Gericke turned his broad back to the audience, preparatory to picking up the baton. It was noted that years had added a little to the solidity of his frame, which, clad in a long frock coat, looked very sturdy and Teutonic. His dark hair showed a tonsure worn by the tooth of time. It had been noticed that his beard looked no grayer than when he was here formerly. His head showed where to look for the flight of years.

As Gericke picked up his baton and raised his arms as if invoking the "heavenly muse," there was a hush in the house. Every player was alert, his instrument ready to play, the whole orchestra being attuned, men and instruments alike, to the pitch of the moment.

Down in the seats, on the stairs beside the platform, along the walls where women stood three deep, there was a riveting of attention on the leader of the orchestra. The lines of the serious faces of the women became set. Their eyes took on a fixed expression of intense interest. The supreme moment of the year's musical calendar was to them at hand.

A second Gericke held his baton aloft, then with a swift movement of the forearm he gave the signal to his musicians, and the great orchestra dashed into the brilliant opening of Weber's masterful overture.

Probably half the audience had seen Gericke before and had heard the orchestra he is credited with building up play under his leadership. The others had heard of his fame, and were there ready to fall quickly under the spell of his presence.

Gericke cannot be called a magnetic leader. He gets effects from his men more by incisive methods of leadership than by personal magnetism, it would appear. With the audience, too, he appeals more by his masterful bearing than any of the personal charms that made Nikisch, for example, the idol of the women who attended the Symphony concerts led by him. Less graceful than Nikisch, and more so than Paur, his predecessor, Gericke might be classed as a medium of the two.

Gericke's method of conducting is peculiar to himself. He works the forearm much, and carries along his men by conspicuous use of both hands, the left hand extended in a paternal way, while the baton in the right makes sharp little jabs whenever a decided movement is desired.

As to the merits of Gericke's method, it were heresy to say aught but point to the effect. The orchestra works as one man. The audience applauds. What can a leader, back from over the seas to the scenes of earlier triumphs, desire more?

PROVIDENCE JOURNAL.
PUBLISHED BY THE
PROVIDENCE JOURNAL COMPANY
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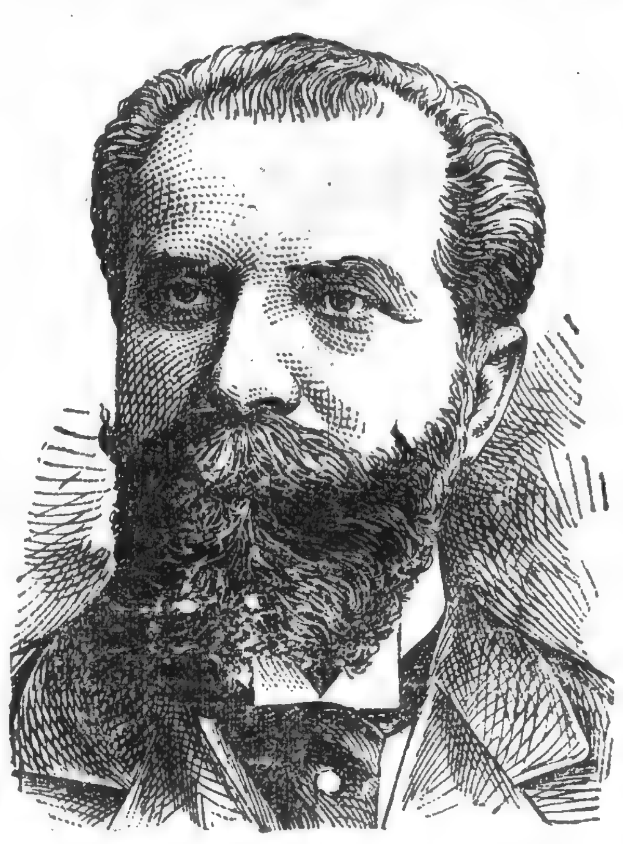
SUNDAY, OCTOBER 16, 1898.

Symphony Orchestra.

THE management of the Boston Symphony Orchestra announces a series of eight concerts for the coming season, at Infantry Hall, on Wednesday evenings, Nov. 2 and 30, Dec. 28, Jan. 11, Feb. 1, March 8 and 29 and April 19. Special attention is again called to the fact that the performances will begin at 8 o'clock sharp. This will be the 18th season of the orchestra and its 17th in Providence. The first concert in the series, on Wednesday evening, Nov. 2, will be the 1604th performance of the orchestra and its 66th in this city. It seems hardly necessary to assure the public of Providence that the high standard of performance of the past will be maintained. The management also refers with pride to the scale of prices for tickets, which actually affords the public of Providence an opportunity to hear this orchestra at prices lower than those received at home.



WILHELM GERICKE,
Conductor of Symphony Orchestra.

The first concert given by the Boston Symphony Orchestra in Providence was on Thursday evening, Nov. 16, 1882. Three concerts were given that season, with Mr. Georg Henschel as conductor. During the five years, from 1884 to 1889, that Mr. Gericke was the conductor of the orchestra, several concerts were given in Providence, and now, after an absence of nine years, Mr. Gericke returns to resume his former position. While comparisons are often odious and unfair, it is but simple justice to Mr. Gericke to say that to him belongs the credit of first placing this orchestra in the foremost rank of similar organizations, and his great ability as a conductor, his fine musicianship and sincerity of purpose, lend to concerts under his direction a dignity and an attractiveness which have never been surpassed.

One most potent factor in the continued success of the Boston Symphony Orchestra has been the integrity of its personnel, and over one-half of the members of the orchestra in 1889, when Mr. Gericke left, will welcome his return to the conductor's desk the coming season. To fill the vacancies that have occurred during the summer in the membership of the orchestra, there have been engaged Messrs. Maquarre, flute, of the Lamoureux Orchestra; Longy, oboe, of the Colonne Orchestra, and Selmer, clarinet, of the Lamoureux Orchestra. The only changes in the string department will be a new first violin, Mr. Theodorowicz of the Berlin Philharmonic Orchestra, and a 'cellist whom Mr. Gericke brings with him. There have also been engaged, Kloepfel, trumpet; Mausebach, trombone; Thomae, tuba, and Rettberg, tympani, of the New York Symphony Orchestra, making a total of only nine changes in a membership of 87.

Of late years there has been a growing tendency on the part of the clientele of the Boston Symphony Orchestra to regard the orchestra itself as the attraction, rather than the soloist. Yet, in deference to those patrons who are interested in the appearance of soloists, the following excellent list has been already secured, with others equally attractive to be announced later: Mme. Gadski will be very pleasantly remembered from her appearance here last season. Miss Aus der Ohe is always welcome, and the same is equally true of Mme. Teresa Carreno. The announcement that Mr. Ben Davies will appear during the latter part of the season will be warmly welcomed by his many admirers in this city. Another great artist, the announcement of whose name—although a new-comer to this country—will arouse the greatest interest, is Lady Halle, the violinist, perhaps better known as Norman Neruda, who will make her first appearance in Providence.

The sale of season tickets for the eight concerts will open at Infantry Hall on Monday morning, Oct. 24, at 9 o'clock.

Transcript

MONDAY, OCTOBER 17, 1898

Music Hall: Symphony Orchestra

The Boston Symphony Orchestra opened its eighteenth season in the Music Hall, last Saturday evening, with the following programme:

Weber: Overture to "Euryanthe."
Bach: Prelude, Adagio and Gavotte, arranged for strings by S. Bachrich.
Brahms: Variations in B-flat major on a Theme by Haydn, opus 56a.
Beethoven: Symphony No. 5, in C minor, opus 67.

There was a rousing welcome to Mr. Gericke as he stepped forward on the platform; one of those hearty, prolonged fits of hand-clapping that bespeak genuine enthusiasm. One could see that the memory of the man and of what he had done in years past, was still fresh in the minds and hearts of a large part of the audience, and that they were unfeignedly glad to have him back. Nor were the younger ones, who knew him only by hearsay, less fervid in their greeting; it meant plainly: "Ah; now, at last, we are to see and hear him about whom we have heard so much!"

Fate delights in playing tricks. For years these younger ones had heard that our Symphony Orchestra was Wilhelm Gericke's work, that he had practically formed it, taught it, made it what it was; that he could almost say: "Cet orchestre, c'est moi!" But that wretched La Bourgogne tragedy had intervened, so that, for the first time in years, Mr. Gericke, on this first reappearance at the conductor's desk, could no longer properly [illegible] The orchestra was no longer his—not, in fact, anyone else's; so many important new elements had been introduced that it was hardly an organic orchestra at all. No doubt it can be said that, of the admirable artists who went down in La Bourgogne, not one was here in Mr. Gericke's day; indeed, he himself has said that, when he determined upon accepting his old post here again, one of his pleasantest expectations was to have to do with certain players of whom he had heard so much in high praise; but, whether under Mr. Nikisch or Mr. Paur, these artists had become, as it were, welded into an orchestra which was still essentially Mr. Gericke's, and had insensibly sucked in many of his traditions. But now, with their places filled by wholly new men, no matter how capable, the orchestra is no longer an organic body. Mr. Gericke cannot take up his work just where he left it, nine years ago, but must, to a considerable extent, begin over again. Well, he is the man for that!

It is common to speak of "the orchestra being brought together for the first time after its long vacation," in noticing the first symphony concert of a season—almost as invariable as to begin an after-dinner speech with "Mr. Chairman and gentlemen." The first concert is generally accepted as the occasion for making allowances. This one was doubly a fit occasion for this. But it is seldom that one can make allowances with so good a grace as now. Last Saturday evening the shortcomings one had to condone, in common justice, had, for the most part, their accompanying good side—often fit to make exculpation turn to praise. One could note well-meant attempts in directions which one had grown to think well-nigh obsolete, attempts at things that had long seemed past praying for. Attempts, too, so nearly successful that the half-inch of failure seemed the most trustworthy earnest of future triumph.

That holding-out of the "holds" in the first movement of the C minor symphony, holding them out fortissimo, "long and terrible," as Wagner once put it, throughout their whole duration, was one fine point. Unquestionably there was some wavering in the tone, one could feel the "change of bow" in the strings, there was something of a gasp at the end—as if the orchestra had held its breath almost beyond endurance. But the noble idea was palpably there; the orchestra showed that they had caught it; what was lacking in technical perfection of carrying out must come with time, it is as sure as Fate! Yet how much better this little technical roughness, how much more musically a success this partial failure, than the half-hearted diminuendo that has heretofore, almost without exception, let all the life leak out of these grand "holds!"

Take again that occasionally more tenuous and delicate tone of the violins in cantabile phrases; that, too, was a mighty advance! True, one got too little of it, it would swell too soon and lose its graceful slenderness; but at times, at least, it was recognizably there; we shall have more of it by-and-by. One of the most serious faults of our orchestra, during the last nine years, has really been but the "vice" of its most conspicuous virtue; the monotonously strong and brilliant tone of the first violins in cantilena. That glorious, warm brilliance of tone, to which our orchestra owed its high fame perhaps more than to anything else, seemed to have gone to the players' heads; they seemed to have fallen too dotingly in love with it, and, as the mad French chef could not find it in his heart to refrain from deluging every dish he served with his favorite sauce, so could our otherwise admirable first violins never refrain from applying that famous tone of theirs to every possible scrap of cantabile melody that came their way. All distinction between sentiment and passion was thus wiped out, and every second theme was played "passionately." It is no easy matter to make men, so enamoured of a soul-compelling vibrato, quit their true-love, even for a moment. But Mr. Gericke has already found the crack for his entering wedge; he has made his first violins give us at least some cantabile phrases, or beginnings of phrases, in a true, delicate mezza voce; the old reign of perpetual passion may be considered as virtually over!

Another point we noticed with the sincerest pleasure, all the more that we had expected that it would take far longer even to begin to overcome an old difficulty. This was the sureness and simultaneity of attack in the wind department, and the generally superior clearness of playing on the part of all concerned. The programme presented little that could arouse enthusiasm [illegible] orchestral players; apart from

that the average modern player would not rather have been excused from than play. Yet the orchestra played with a carefulness such as it has not often exhibited, except on occasions when it had to do with some new work by Tchaikovsky, Rimski-Korsakoff, or Richard Strauss. There was not a suspicion of "off night" laisser aller; the music was played with devotion. And what entrancing beauty of tone resulted from this clearness, this unanimity of playing! Our orchestra has got the fog well out of its throat. Well, an orchestra which cannot follow Mr. Gericke's beat can follow no beat under the sun!

We do not care to go through each performance in detail; enough that a certain rare sanity and nobility of conception made itself felt throughout, a tendency to turn glittering theatricality out of doors, to let musical phrasing take the place of vulgar strenuousness of accent, to oust mere noise, so that a grand vigor of tone should reign in its stead. With all this, not a shade of preciosity, of musical dandyism and milksoppishness; the lightning struck home—but as lightning, not as mere ear-quelling thunder.

Of the new men, one and all made a fine impression. If we were more especially impressed by the beauty of tone, phrasing and general artistship of the new first oboe, first trumpet and kettledrums, this was probable mostly owing to the opportunities afforded them by the music; we await the chance which future programmes cannot fail to give their fellows. But that our wind department is, upon the whole, in better trim than ever before seems highly probable—and no shame to the memory of the superb players who have been taken from us; if their places have been filled with apparent adequacy, it should be remembered that several former weak spots in the orchestra have been conspicuously strengthened. If some of the changes could not, in the nature of things, have been for the better, others have been much for the better. Upon the whole, a grand beginning of a season!

The next programme is: Chadwick, dramatic overture, "Melpomene;" Goldmark, violin concerto in A minor, opus 28; Smetana, symphonic poem, "Vysehrad;" Schumann, symphony No. 2, in C major, opus 61. Mr. Franz Kneisel will be the voilinist.

The Boston Traveler

Oct 17

Sev[illegible] Year—Vol. [illegible]IV. No. 168.

THE SYMPHONY.

Warm Welcome Home to Mr. Gericke—A Fine Concert Finely Played.

Eighteenth season Boston Symphony Orchestra, Mr. Wilhelm Gericke, conductor First concert. The programme:

Overture to "Euryanthe"................Weber
Prelude, Adagio, and Gavotte.............Bach
(Arranged for string orchestra by Sigismund Bachrich.)
Variations on a Theme by Haydn.......Brahms
Symphony No. 5, in C-minor.........Beethoven

The return of Wilhelm Gericke to the conductor's desk of the Symphony Orchestra was made memorable by the presence of a magnificent audience that testified its esteem and admiration for the man in the warmest possible manner. The Gericke of 1898 must have looked back to the Gericke of 1889 with emotion. It is no slight thing to have joined the two so securely by a bridge of the people's affection; to have gone away laurel-crowned and to return as much a conqueror as if the nine years had never been. Indeed, they have left very little physical impress. There is a slight thinning and silvering of hair, but the same face, the same firm poise of the body and the same quiet beat, with perhaps a trifle more of freedom and grace.

Reviving impressions that had become rather faint—since I saw him conduct only a few times in the old days—it seems to me that Mr. Gericke holds the orchestra more securely in his hand than did either Mr. Nikisch or Mr. Paur. Whether he has it within him to call out better things than they did is another matter, and not one to be settled off-hand at a first concert. Nor should we forget that the orchestra is a finer instrument than when he left it.

Putting aside comparisons, speculations and theories, the performance was a very excellent one, giving honest pleasure at almost every point. Mr. Gericke's readings were wholly free from affectation or striving for novel effects, as was to have been expected. Yet there was plenty of dash and fervor, as the brilliant playing of the "Euryanthe" overture at once gave evidence. Even Brahms' scholastic torturings of Haydn's simple and lovely theme—what grievance had Johannes against Josef that he should treat him so?—were mostly enjoyable, while the Bach pieces for strings were nobly and exquisitely played.

The Fifth Symphony has now come to be regarded as a conductor's show-piece, the test of his wares, and I think it very likely that Mr. Gericke chose it for his re-appearance with a purpose. If I remember aright, Mr. Nikisch made it his first Beethoven symphony in Boston, and what he did with it is a matter of musical history. He made it very exciting, very thrilling, but took grave liberties in so doing. It was magnificent, but it wasn't Beethoven. Mr. Gericke's reading is conservative, of course; but it is sympathetic and interesting. The andante receives just the right suggestion of briskness while the triumphal outburst of the finale is read with massive and moving dignity.

Judging from what we heard of the new oboe, clarinet and flute players, they are artists of fine ability. The total effect of the wood-wind is superb. And there is now a kettle-drum player who knows that noise is not music, and who, even in fortissimo passages, produces a mellow tone with an appreciable pitch. This is a blessing for which we had long prayed in vain.

WILDER D. QUINT.

Boston Symphony Orchestra.

In announcing the eighteenth season of the Boston Symphony Orchestra, and its fourteenth with a total of forty-eight concerts in this city, there is every indication that the coming season will be the most successful ever given. The usual five concerts will be given—not on the same evening as heretofore, but on Tuesday evenings, November 8, December 13, January 17, February 21 and March 21. Ever since the first concert by this organization in Baltimore, on April 12, 1886, the same high standard of performance has been maintained, a flattering proof of which is shown in the fact that the great majority of the patrons of fourteen years ago are the patrons today. To fill the vacancies that have occurred during the summer, there have been engaged Messrs. Maquarre, flute, of the Lamoureux Orchestra; Longy, oboe, of the Colonne Orchestra; and Selmer, clarinet, of the Lamoureux Orchestra. The only changes in the string department will be a new first violin, Mr. Theodorowicz, of the Berlin Philharmonic Orchestra, and a 'cellist, whom Mr. Gericke brings with him. There have also been engaged Kloepfel, trumpet; Mausebach, trombone; Thomae, tuba, and Rettberg, tympani, of the New York Symphony Orchestra.

The lists of soloists for the Baltimore concerts includes at present Mme. Gadski, Mr. Willy Burmester, Mr. Emil Sauer, Lady Halle (perhaps, better known as Norman Neruda), and Mme. Teresa Carreno. Of these, three will make their first appearance in Baltimore—Lady Halle, Emil Sauer and Willy Burmester.

Lady Halle, violinist, has never visited this country. Wilma Maria Franciska Neruda was her maiden name, and she was born at Brunn, March 29, 1839. At the age of seven she appeared in public with her sister, Amalie, a pianist, in Vienna. In 1888 she married Sir Charles Halle, who died in 1895.

Emil Sauer, pianist, also visits the United States for the first time. He was born at Hamburg, October 8, 1862. He has played throughout Europe with remarkable success, and he is ranked among the very first of pianists.

Willy Burmester, violinist, was also born at Hamburg, in 1869. With his sister, Johanna, pianist, he made his first appearance in Berlin, November 10, 1891. It is his custom to play music by Paganini whenever he appears for the first time in any city—because it brings him luck.

MUSIC HALL.

EMIL SAUER, of Germany, the new Paderewski, is the present piano idol, and is pronounced by European critics, the greatest genius of the day. He will appear at the New Music Hall in this city early in the coming year.

Unless all signs fail, the 14th season of the Boston Symphony Orchestra in Baltimore will be a most successful one in every particular. As has already been noted in the Herald, the five concerts will be given in the Music Hall, not on Wednesday evenings as heretofore, but on Tuesday evenings, November 8, December 13, January 17, February 21 and March 21.

On April 12, 1886, the Boston Symphony Orchestra made its debut in Baltimore, and the conductor at that concert, Mr. Wilhelm Gericke, now returns, after an absence of nine years, to resume his old position. When Mr. Gericke left this country in 1889 he rested for a year and then resumed his position as conductor of the Gesselschaft Choral Concerts in Vienna, which position he held for five years. During this time Mr. Gericke declined a very flattering offer from the Philharmonic Society of Berlin, and just prior to accepting his present position with the Boston Symphony Orchestra he also received other very complimentary offers. Mr. Gericke is welcomed back with much enthusiasm, because to him belongs the credit of first placing the orchestra in a position to command attention and respect in every city where it appeared.

To fill the vacancies that have occurred during the summer in the membership of the orchestra there have been engaged Messrs. Maquarre, flute, of the Lamoureux Orchestra; Longy, oboe, of the Colonne Orchestra, and Selmer, clarinet, of the Lamoureux Orchestra. The only changes in the string department will be a new first violin, Mr. Theodorowicz, of the Berlin Philharmonic Orchestra, and a 'cellist whom Mr. Gericke brings with him. There have also been engaged: Kloepfel, trumpet; Mausebach, trombone; Thomae, tuba, and Rettberg, tympani, of the New York Symphony Orchestra, making a total of only nine changes in a membership of 87.

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Emil Sauer, pianist, also visits the United States for the first time. He was born in Hamburg October 8, 1862. His mother was his first teacher, and the boy appeared in public in Hamburg December 13, 1873. Rubinstein heard him two or three years later and recommended him to his brother Nikolaus. Sauer studied in Moscow until 1881. Then he played in cities of Northern Germany and the Rhineland, and in 1882 he played in London. The next year he went to Italy and Spain. In 1884 he was a few months with Liszt, and the next year he appeared in Berlin. Since then he has played throughout Europe with remarkable success, and is ranked among the very first of pianists.

Willy Burmester, violinist, was also born at Hamburg, in 1869. He was first taught by his father; then for four years he studied with Joachim. For three years afterward he worked by himself at Helsingfors, in Finland. With his sister Johanna, pianist, he made his first appearance in Berlin, November 10, 1891. He reappeared there in 1894. His first appearance in London was March 14, 1895.

* * *

Boston Symphony Orchestra.

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Tickets on sale at Albert's.

Boston Transcript

MONDAY, OCTOBER 17, 1898

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Weber: Overture to "Euryanthe."
Bach: Prelude, Adagio and Gavotte, arranged for strings by S. Bachrich.
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There was a rousing welcome to Mr. Gericke as he stepped forward on the platform; one of those hearty, prolonged fits of hand-clapping that bespeak genuine enthusiasm. One could see that the memory of the man and of what he had done in years past, was still fresh in the minds and hearts of a large part of the audience, and that they were unfeignedly glad to have him back. Nor were the younger ones, who knew him only by hearsay, less fervid in their greeting; it meant plainly: "Ah; now, at last, we are to see and hear him about whom we have heard so much!"

Fate delights in playing tricks. For years these younger ones had heard that our Symphony Orchestra was Wilhelm Gericke's work, that he had practically formed it, taught it, made it what it was; that he could almost say: "Cet orchestre, c'est moi!" But that wretched La Bourgogne tragedy had intervened, so that, for the first time in years, Mr. Gericke, on this first reappearance at the conductor's desk, could no longer properly say so. The orchestra was no longer his—not, in fact, anyone else's; so many important new elements had been introduced that it was hardly an organic orchestra at all. No doubt it can be said that, of the admirable artists who went down in La Bourgogne, not one was here in Mr. Gericke's day; indeed, he himself has said that, when he determined upon accepting his old post here again, one of his pleasantest expectations was to have to do with certain players of whom he had heard so much in high praise; but, whether under Mr. Nikisch or Mr. Paur, these artists had become, as it were, welded into an orchestra which was still essentially Mr. Gericke's, and had insensibly sucked in many of his traditions. But now, with their places filled by wholly new men, no matter how capable, the orchestra is no longer an organic body. Mr. Gericke cannot take up his work just where he left it, nine years ago, but must, to a considerable extent, begin over again. Well, he is the man for that!

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That holding-out of the "holds" in the first movement of the C minor symphony, holding them out fortissimo, "long and terrible," as Wagner once put it, throughout their whole duration, was one fine point. Unquestionably there was some wavering in the tone, one could feel the "change of bow" in the strings, there was something of a gasp at the end—as if the orchestra had held its breath almost beyond endurance. But the noble idea was palpably there; the orchestra showed that they had caught it; what was lacking in technical perfection of carrying out must come with time, it is as sure as Fate! Yet how much better this little technical roughness, how much more musically a success this partial failure, than the half-hearted diminuendo that has heretofore, almost without exception, let all the life leak out of these grand "holds!"

Take again that occasionally more tenuous and delicate tone of the violins in cantabile phrases; that, too, was a mighty advance! True, one got too little of it, it would swell too soon and lose its graceful slenderness; but at times, at least, it was recognizably there; we shall have more of it by-and-by. One of the most serious faults of our orchestra, during the last nine years, has really been but the "vice" of its most conspicuous virtue; the monotonously strong and brilliant tone of the first violins in cantilena. That glorious, warm brilliance of tone, to which our orchestra owed its high fame perhaps more than to anything else, seemed to have gone to the players' heads; they seemed to have fallen too dotingly in love with it, and, as the mad French chef could not find it in his heart to refrain from deluging every dish he served with his favorite sauce, so could our otherwise admirable first violins never refrain from applying that famous tone of theirs to every possible scrap of cantabile melody that came their way. All distinction between sentiment and passion was thus wiped out, and every second theme was played "passionately." It is no easy matter to make men, so enamoured of a soul-compelling vibrato, quit their true-love, even for a moment. But Mr. Gericke has already found the crack for his entering wedge; he has made his first violins give us at least some cantabile phrases, or beginnings of phrases, in a true, delicate mezza voce; the old reign of perpetual passion may be considered as virtually over!

Another point we noticed with the sincerest pleasure, all the more that we had expected that it would take far longer even to begin to overcome an old difficulty. This was the sureness and simultaneity of attack in the wind department, and the generally superior clearness of playing on the part of all concerned. The programme presented little that could arouse enthusiasm in modern orchestral players; apart from the Brahms variations, there was nothing that the average modern player would not rather have been excused from than play. Yet the orchestra played with a carefulness such as it has not often exhibited, except on occasions when it had to do with some new work by Tchaikovsky, Rimski-Korsakoff, or Richard Strauss. There was not a suspicion of "off night" laisser aller; the music was played with devotion. And what entrancing beauty of tone resulted from this clearness, this unanimity of playing! Our orchestra has got the fog well out of its throat. Well, an orchestra which cannot follow Mr. Gericke's beat can follow no beat under the sun!

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The Boston Traveler

Oct 17

Seventy-sixth Year—Vol. LIV. No. 168.

THE SYMPHONY.

Warm Welcome Home to Mr. Gericke—A Fine Concert Finely Played.

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Prelude, Adagio, and Gavotte (Arranged for string orchestra by Sigismund Bachrich.)	Bach
Variations on a Theme by Haydn	Brahms
Symphony No. 5, in C-minor	Beethoven

The return of Wilhelm Gericke to the conductor's desk of the Symphony Orchestra was made memorable by the presence of a magnificent audience that testified its esteem and admiration for the man in the warmest possible manner. The Gericke of 1898 must have looked back to the Gericke of 1889 with emotion. It is no slight thing to have joined the two so securely by a bridge of the people's affection; to have gone away laurel-crowned and to return as much a conqueror as if the nine years had never been. Indeed, they have left very little physical impress. There is a slight thinning and silvering of hair, but the same face, the same firm poise of the body and the same quiet beat, with perhaps a trifle more of freedom and grace.

Reviving impressions that had become rather faint—since I saw him conduct only a few times in the old days—it seems to me that Mr. Gericke holds the orchestra more securely in his hand than did either Mr. Nikisch or Mr. Paur. Whether he has it within him to call out better things than they did is another matter, and not one to be settled off-hand at a first concert. Nor should we forget that the orchestra is a finer instrument than when he left it.

Putting aside comparisons, speculations and theories, the performance was a very excellent one, giving honest pleasure at almost every point. Mr. Gericke's readings were wholly free from affectation or striving for novel effects, as was to have been expected. Yet there was plenty of dash and fervor, as the brilliant playing of the "Euryanthe" overture at once gave evidence. Even Brahms' scholastic torturings of Haydn's simple and lovely theme—what grievance had Johannes against Josef that he should treat him so?—were mostly enjoyable, while the Bach pieces for strings were nobly and exquisitely played.

The Fifth Symphony has now come to be regarded as a conductor's show-piece, the test of his wares, and I think it very likely that Mr. Gericke chose it for his re-appearance with a purpose. If I remember aright, Mr. Nikisch made it his first Beethoven symphony in Boston, and what he did with it is a matter of musical history. He made it very exciting, very thrilling, but took grave liberties in so doing. It was magnificent, but it wasn't Beethoven. Mr. Gericke's reading is conservative, of course; but it is sympathetic and interesting. The andante receives just the right suggestion of briskness while the triumphal outburst of the finale is read with massive and moving dignity.

Judging from what we heard of the new oboe, clarinet and flute players, they are artists of fine ability. The total effect of the wood-wind is superb. And there is now a kettle-drum player who knows that noise is not music, and who, even in fortissimo passages, produces a mellow tone with an appreciable pitch. This is a blessing for which we had long prayed in vain.

WILDER D. QUINT.

Boston Symphony Orchestra.

In announcing the eighteenth season of the Boston Symphony Orchestra, and its fourteenth with a total of forty-eight concerts in this city, there is every indication that the coming season will be the most successful ever given. The usual five concerts will be given—not on the same evening as heretofore, but on Tuesday evenings, November 8, December 13, January 17, February 21 and March 21. Ever since the first concert by this organization in Baltimore, on April 12, 1886, the same high standard of performance has been maintained, a flattering proof of which is shown in the fact that the great majority of the patrons of fourteen years ago are the patrons today. To fill the vacancies that have occurred during the summer, there have been engaged Messrs. Maquarre, flute, of the Lamoureux Orchestra; Longy, oboe, of the Colonne Orchestra; and Selmer, clarinet, of the Lamoureux Orchestra. The only changes in the string department will be a new first violin, Mr. Theodorowicz, of the Berlin Philharmonic Orchestra, and a 'cellist, whom Mr. Gericke brings with him. There have also been engaged Kloepfel, trumpet; Mausebach, trombone; Thomae, tuba, and Rettberg, tympani, of the New York Symphony Orchestra.

The lists of soloists for the Baltimore concerts includes at present Mme. Gadski, Mr. Willy Burmester, Mr. Emil Sauer, Lady Halle (perhaps, better known as Norman Neruda), and Mme. Teresa Carreno. Of these, three will make their first appearance in Baltimore—Lady Halle, Emil Sauer and Willy Burmester.

Lady Halle, violinist, has never visited this country. Wilma Maria Franciska Neruda was her maiden name, and she was born at Brunn, March 29, 1839. At the age of seven she appeared in public with her sister, Amalie, a pianist, in Vienna. In 1888 she married Sir Charles Halle, who died in 1895.

Emil Sauer, pianist, also visits the United States for the first time. He was born at Hamburg, October 8, 1862. He has played throughout Europe with remarkable success, and he is ranked among the very first of pianists.

Willy Burmester, violinist, was also born at Hamburg, in 1869. With his sister, Johanna, pianist, he made his first appearance in Berlin, November 10, 1891. It is his custom to play music by Paganini whenever he appears for the first time in any city—because it brings him luck.

MUSIC HALL.

EMIL SAUER, of Germany, the new Paderewski, is the present piano idol, and is pronounced by European critics, the greatest genius of the day. He will appear at the New Music Hall in this city early in the coming year.

Unless all signs fail, the 14th season of the Boston Symphony Orchestra in Baltimore will be a most successful one in every particular. As has already been noted in the Herald, the five concerts will be given in the Music Hall, not on Wednesday evenings as heretofore, but on Tuesday evenings, November 8, December 13, January 17, February 21 and March 21.

On April 12, 1886, the Boston Symphony Orchestra made its debut in Baltimore, and the conductor at that concert, Mr. Wilhelm Gericke, now returns, after an absence of nine years, to resume his old position. When Mr. Gericke left this country in 1889 he rested for a year and then resumed his position as conductor of the Gesselschaft Choral Concerts in Vienna, which position he held for five years. During this time Mr. Gericke declined a very flattering offer from the Philharmonic Society of Berlin, and just prior to accepting his present position with the Boston Symphony Orchestra he also received other very complimentary offers. Mr. Gericke is welcomed back with much enthusiasm, because to him belongs the credit of first placing the orchestra in a position to command attention and respect in every city where it appeared.

To fill the vacancies that have occurred during the summer in the membership of the orchestra there have been engaged Messrs. Maquarre, flute, of the Lamoureux Orchestra; Longy, oboe, of the Colonne Orchestra, and Selmer, clarinet, of the Lamoureux Orchestra. The only changes in the string department will be a new first violin, Mr. Theodorowicz, of the Berlin Philharmonic Orchestra, and a 'cellist whom Mr. Gericke brings with him. There have also been engaged: Kloepfel, trumpet; Mausebach, trombone; Thomae, tuba, and Rettberg, tympani, of the New York Symphony Orchestra, making a total of only nine changes in a membership of 87.

The list of soloists announced for Baltimore includes Mme. Gadski, Mr. Willy Burmester, Mr. Emil Sauer, Lady Halle (perhaps better known as Norman Neruda), and Mme. Teresa Carreno. Of these, three will make their first appearance in Baltimore—Lady Halle, Emil Sauer and Willy Burmester.

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Emil Sauer, pianist, also visits the United States for the first time. He was born in Hamburg October 8, 1862. His mother was his first teacher, and the boy appeared in public in Hamburg December 13, 1873. Rubinstein heard him two or three years later and recommended him to his brother Nikolaus. Sauer studied in Moscow until 1881. Then he played in cities of Northern Germany and the Rhineland, and in 1882 he played in London. The next year he went to Italy and Spain. In 1884 he was a few months with Liszt, and the next year he appeared in Berlin. Since then he has played throughout Europe with remarkable success, and is ranked among the very first of pianists.

Willy Burmester, violinist, was also born at Hamburg, in 1869. He was first taught by his father; then for four years he studied with Joachim. For three years afterward he worked by himself at Helsingfors, in Finland. With his sister Johanna, pianist, he made his first appearance in Berlin, November 10, 1891. He reappeared there in 1894. His first appearance in London was March 14, 1895.

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Boston Symphony Orchestra.

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Tickets on sale at Albert's.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, OCTOBER 19, 1898.

Music in Boston

BOSTON, Mass., October 16, 1898.

THE long and interesting agony is over. The Boston Symphony public has seen Wilhelm Gericke again at the conductor's stand, from which he retired voluntarily nine years ago, with the profound esteem of the whole musical community and a radiantly effulgent halo of success. A halo is a fragile thing, apt to dissipate speedily unless it be worn by a duly authorized saint; but Mr. Gericke has doubtless taken great care of the one accorded him in Boston, and will, in due season, bring it forth again, undimmed in lustre, to wear it with characteristic modesty and tipped to the proper and most becoming angle. Boston is generous in respect to halos. It gave Mr. Nikisch a halo, not as fine perhaps as that which it bestowed on Mr. Gericke, and, perhaps, also not of such good quality; but, still, a halo. Many of the donors grieved over their impulsive generosity, after his departure; but they recovered as soon as they heard that he had been given a more showy one abroad. Mr. Paur likewise carried away a halo of excellent material and durability, but it is more than likely that he has put it away in his trunk in anticipation of receiving a more expensive and more elaborate specimen in New York. In which event Boston will wonder what it means.

In no direction was delight at the return of Mr. Gericke more fervently expressed than it was by the orchestra, especially those members of it who served under him before. You will find it hard to credit me when I tell you that the why and the wherefore of this pleasure is a firmly rooted belief that rehearsals will be more exacting, discipline more relentless and work harder generally than it has been at any time since he went back to Vienna nine years ago. Think of this, ye New York musicians, who fret under long rehearsals because you have lessons to give or have matinee performances in theatre orchestras, and who put stumbling blocks in the paths of conductors instead of removing them, and who, if report does not malign you, pack up your instruments and depart incontinently from rehearsals when you think they have lasted long enough for your comfort or your convenience.

There was an enormous audience in Music Hall last evening when the musical season opened with the first concert in this year's series of performances by the Boston Symphony Orchestra. This, however, was not unusual, for the opening concert is always given to a crowded house, but on this occasion the company assembled was in an uncommon flutter of excitement in anticipation of Mr. Gericke's appearance on the stage. When at last he did come forward he was welcomed with a tremendously fervent and prolonged handclapping and an accompaniment of approving smiles, which, could they have been arranged end to end in a continuous line, would, according to a trustworthy enthusiast, both ardent and skilled in such curious and valuable statistics, have extended along a plane surface equal to the whole length of the subway, with a liberal superfluity for repairs to meet an emergency. I have been informed that at least one society leader who attended the concerts during Mr. Gericke's earlier régime was seen for a brief moment with her handkerchief at her eyes; but as I did not witness this myself I do not vouch for it.

Between Mr. Gericke's departure and his return the orchestra played under the respective batons of Arthur Nikisch and Emil Paur. When the former took charge of the organization it was at the highest point of efficiency to which it had attained since it came into existence. In fact, as is familiar to all who have followed the career of the orchestra, it was Mr. Gericke who molded it into shape, who set it squarely on its feet and prepared fitly to win for itself the foremost place it holds among the great orchestras of the world. Under his successors many changes were made in the methods he had followed and impressed on the orchestra. It was inevitable that this should be so, for temperaments differ, and, besides, we live in an age in which it has not been quite determined whether it is the conductor or the master-composer who is the real prophet; whether the conductor is the statue and the composer the pedestal, or vice versa. However, under Mr. Gericke's successors something of finish was lost here; something of precision disappeared there. In one regard artistic discretion and conscience yielded to the bane of what may be called "up to date" conducting—the unappeasable craving, born of an unhealthy appetite, to force the music of the old school into taking on a modern aspect. In brief, the orchestra suffered temporarily from conductoritis; but the foundations laid with such care and solidity by Mr. Gericke were never weakened.

When he took charge of it again last week he found it in no very demoralized condition, and he must have recognized that in some essentials it had advanced during his absence. Such a splended body of musicians, artistically intelligent, able, self-reliant, enthusiastic for their art and devoted to what is best and noblest in it, does not stand still and does not degenerate. The instrument is perfect. Everything depends upon how the conductor plays on it. Sometimes an orchestra plays on a conductor.

The program last night was Weber's "Euryanthe" overture, the Prelude, Adagio and Gavot pasticcio from Bach, arranged for string orchestra by Sigismund Bachrich; the Brahms variations on a theme by Haydn, and Beethoven's C minor symphony. A brilliant spirit pervaded the work of the orchestra throughout. It played as if its heart were wholly in its task and as if it were resolutely bent on showing how thoroughly it felt the inspiration with which the conductor filled it and how they reveled in it. Mr. Gericke's readings were conservative in the best sense of the word. His quiet and unobtrusive use of the baton was in striking contrast with the more demonstrative methods of his predecessors. One was never disturbed by the figure at the conductor's stand, but was left at perfect ease to listen to the music. A decisive and irresistible down beat was always to be found where it belonged, and the orchestra played with none the less precision on that account. It cannot be said that its performances were any better than it has accustomed us to expect from it. The only innovation that was to be noted was something more of unity in attack on the part of the wind instruments.

There have been some few changes in the members of the orchestra, some of them rendered sadly imperative owing to the lamentable Bourgogne disaster, in which the splendid clarinetist, M. Pourtau, and the admirable flutist, M. Jacquet, were lost. The qualities of the new clarinet player had but slight opportunity for their display, but what was heard of them brought to light a smooth and refined tone of excellent volume. Of the new first oboe too much cannot be said in the way of praise. His tone is large, pure and firm, and of beautiful sympathetic quality, and his playing is that of an artist of the first order. The new first flute is, perhaps, on the whole, the best that the orchestra has ever had. His tone is broad, rich and sonorous through its whole compass. The new first trumpet is a genuine prize; but the new tympani player is a revelation. He treats his drums as if they were musical instruments, instead of mere conveniences for making a noise, and we may rejoice that the reckless banging in which the hard whack of the drumstick was heard before and above the note sound, has disappeared from the orchestra, and, relief of reliefs, we may also rejoice in drums tuned to the proper pitch. Mr. Gericke begins his new reign with the best material that the orchestra has ever had. In this estimate I am sure you will agree when you hear it in New York.

BOSTON SYMPHONY ORCHESTRA.

In announcing the eighteenth season of the Boston Symphony Orchestra, and its fourteenth, with a total of forty-eight concerts in this city, there is every indication that the coming season will be the most successful ever given. The usual five concerts will be given—not on the same evening as heretofore, but on Tuesday evenings, November 8, December 13, January 17, February 21 and March 21. Ever since the first concert by this organization in Baltimore, on April 12, 1886, the same high standard of performance has been maintained, a flattering proof of which is shown in the fact that the great majority of the patrons of fourteen years ago are the same patrons today. To fill the vacancies that have occurred during the summer, there have been engaged Messrs. Maquarre, flute, of the Lamoureux Orchestra; Longy, oboe, of the Colonne Orchestra; and Selmer, clarinet, of the Lamoureux Orchestra. The only changes in the string department will be a new first violin, Mr. Theodorowicz, of the Berlin Philharmonic Orchestra, and a 'cellist, whom Mr. Gericke brings with him. There have also been engaged Kloepfel, trumpet; Mausebach, trombone; Thomae tuba, and Rettberg, tympani, of the New York Symphony Orchestra.

MME. GADSKI.

The lists of soloists for the Baltimore concerts, includes at present Mme. Gadski, Mr. Willy Burmester, Mr. Emil Sauer, Lady Halle (perhaps better known as Norman Neruda), and Mme. Teresa Carreno. Of these, three will make their first appearance in Baltimore—Lady Halle, Emil Sauer and Willy Burmester.

A musical treat will be offered Baltimoreans when the Boston Symphony Orchestra gives its concerts here during the fall and coming winter. The first appearance will be on Tuesday evening, November 8, with others following on December 13, January 17, February 21, and March 21, at 8 o'clock.

Music Hall. ❋ **Mount Royal Ave.**

Boston Symphony Orchestra.

MR. WILHELM GERICKE, Conductor.

FIVE CONCERTS.—Tuesday Evenings, Nov. 8, Dec. 13, Jan. 17, Feb. 21, March 21, at 8 o'clock.

Solo Artists.—Mme. GADSKI, Mr. WILLIE BURMESTER, Mr. EMIL SAUER, LADY HALLE (Norman Neruda), Mme. TERESA CARRENO.

Season tickets, with reserved seats for the series of five concerts, $7.00 and $5.00, according to location. The sale of tickets will open Monday morning, October 17, at Albert's, 13 North Charles street. Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

C. A. ELLIS, Manager.

F. R. COMEE, Assistant Manager.

Interest to the Local Lyric World.

[illegible] AT WORK IN EARNEST

Members of the Maryland Musical Association Determined to Make Their Venture a Success—Boston Symphony Orchestra.

Members of the Maryland Musical Association are now hard at work in an endeavor to demonstrate the resources and possibilities of this city as a great musical centre. They seem determined that the stigma plegma and ultra-conservatism shall be lifted if it lies in their power to do so.

The objects and ambitions of this organization were first told exclusively in The Morning Herald, as was also the results of the first rehearsal held in the Music Hall one evening last week. Upon this occasion Prof. David Melamet, who has been chosen director of the association, was apprised of the fact that he was surrounded by a corps of conscientious and intelligent workers. The singers took hold of the difficult Mascagni chorus with a vim and with such a display of musicianship as to assure the conductor that they were thoroughly conversant with the work before them, and well equipped with these requirements necessary to make the venture in its entirety an absolute success.

In this rather Herculean task they require all the aid the business men and lovers of good music in this city can give them. This can be done by subscriptions to the capital stock of the association, by the purchase of season tickets for the 10 concerts, and by liberally patronizing the concert soon to be given in honor of the Maryland soldiers and sailors, who so far have had but scant honors since their return from the perils of the field, camp and hospital..

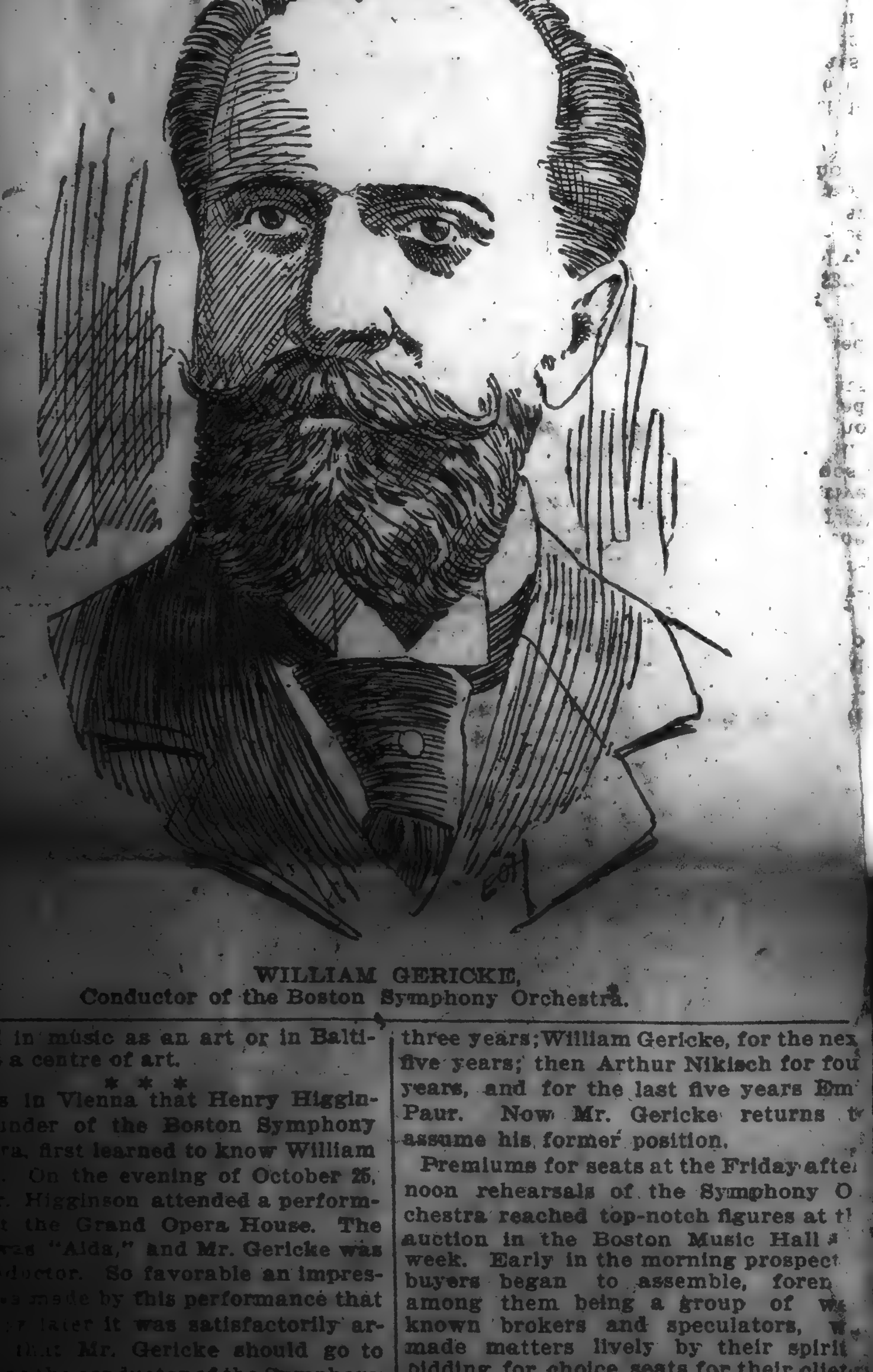
While Baltimore has more than doubled in size in the last 25 years, it has not advanced as it should have done in musical art and culture. Baltimore was the first American city to extend support to the pioneer Germania Orchestra, which came over from Europe. It was the first city to form a purely orchestral organization, as it did in the Haydn Society. It had the Peabody concerts annually for 29 years, and was the only city which honored Arthur Sullivan when he visited America. Baltimore gave a handsome sum to the Lee Monument in Richmond, Va., from a festival here, gotten up by its musical people. It has sent out many musical artists, teachers and composers.

But it has at present no permanent orchestral organization, although it has many first-class musicians willing to give their best efforts for only fair compensation. We have good soloists of all kinds, piano and organ factories; in fact, all the elements of a great musical centre. Nothing is needed now but united effort and enterprise on the part of public-spirited citizens.

The Maryland Musical Association has begun its rehearsals, and is already uniting all the elements. It will have a large orchestra, a grand double chorus of over 500, and one specially important and novel feature, a chorus of the best boy voices in the city. These will be heard on several occasions, first in the Alleluias of the "Cavalleria Rusticana," to be given in the third concert.

The programme of the first concert, given in honor of Maryland's soldiers and sailors, and to celebrate the return of peace, will be worthy of the occasion. The first number will be Beethoven's immortal Heroic Symphony, to be followed by his chorus, "The Heavens Praise the Lord," Taubert's musical setting of Schiller's poem, "The Bells," will be given, illustrated by tableaux, representing the departure and the return of the soldier. The chorus will sing the "Star-Spangled Banner," and Hubert's grand orchestral fantasy on American national airs will close the concert, giving not only a patriotic, but at the same time a thoroughly artistic programme that can be appreciated by all good citizens who like music.

The association invites all who are interested in music as an art or in Baltimore as a centre of art.



WILLIAM GERICKE,
Conductor of the Boston Symphony Orchestra.

* * *

It was in Vienna that Henry Higginson, founder of the Boston Symphony Orchestra, first learned to know William Gericke. On the evening of October 25, [illegible] Higginson attended a performance at the Grand Opera House. The [illegible] was "Aida," and Mr. Gericke was conductor. So favorable an impression was made by this performance that [illegible] later it was satisfactorily arranged that Mr. Gericke should go to [illegible] the conductor of the Symphony [illegible].

[illegible] or more after his arrival in Boston Gericke reorganized the orchestra, [illegible] several new and younger [illegible] from Vienna, and it is striking [illegible] of the unchanged personnel [illegible] that the great majority [illegible] members will welcome his [illegible] conductor's desk the coming [illegible].

[illegible] stay in Boston Mr. [illegible] eclectic select[illegible] it could be [illegible] recognition of [illegible] regardless of nationality. It is also worthy of note that, whether Beethoven or Brahms, Mozart or Schumann, he always gave to each work the interpretation its composer meant it to have, never intruding sensational effects of his own in the mistaken effort to improve upon a master.

There were two memorable performances in Boston under Mr. Gericke's direction outside of the regular series of concerts. One was the performance on Tuesday evening and Wednesday afternoon, April 10 and 11, 1888, of Mozart's "Requiem," when a very handsome sum was realized in aid of the fund to erect a monument to Mozart at Vienna. The second was Mr. Gericke's farewell concert on Thursday evening, May 23, 1889, when the introduction and "Good Friday Spell" from Wagner's "Parsifal" and the Fifth Symphony of Beethoven were given.

On the programmes of the Boston Symphony Orchestra Mr. Gericke's name appeared four times as the composer of a "Serenade for Strings," a "Concert Overture," a "Chorus of Homage" and two songs for soprano.

In the 17 years' existence of the Boston Symphony Orchestra, founded in 1881 (in which 1,600 performances have been given), there have been but four conductors—George Henschel, for the first three years; William Gericke, for the nex five years; then Arthur Nikisch for fou years, and for the last five years Em Paur. Now Mr. Gericke returns t assume his former position.

Premiums for seats at the Friday afte noon rehearsals of the Symphony O chestra reached top-notch figures at t auction in the Boston Music Hall week. Early in the morning prospect buyers began to assemble, foren among them being a group of w known brokers and speculators, w made matters lively by their spirit bidding for choice seats for their clie later in the day.

The high-water mark was reach by a bid of $325, made by Agent Wa worth, who, it is said, was buying Eben Jordan. Another seat brought the offer being made by C. J. Conne who was buying on an order. Thre seats went for $152.50 each, the large net price paid on one bid during the The lowest bid was for $5. Among t present was Mrs. Jack Gardner, who cured her seats through an agent.

The sale of seats, which began a A. M., was continued until nearly the evening. Even the balcony se which went last, brought fancy price averaging at least $50 each for fr

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NEWS, SATURDA

BOSTON SYMPHONY ORCHESTRA.

Five Concerts to Be Given at Music Hall on Tuesday Evenings.

The 14th annual announcement by the management of the Boston Symphony Orchestra includes the usual series of five concerts at Music Hall, not on Wednesday evenings, as heretofore, but on Tuesday evenings, November 8, December 13, January 17, February 21 and March 21. In all these 14 years the scale of prices has remained the same, and the organization actually makes the journey from Boston to Baltimore and gives the same high standard of performances as at home at a price, which, because of the high premiums paid in Boston by the patrons of the concerts desirous of retaining their regular seats, is less than in Boston.

At the first concert given by the orchestra in this city, on April 12, 1886, Mr. Wilhelm Gericke was the conductor. Succeeding Mr. George Henschel, the first conductor of the orchestra, Mr. Gericke held the position for five years, from 1884 to 1889, and now returns after an absence of nine years to resume his former position.

To fill the vacancies that have occurred during the summer in the membership of the orchestra, there have been engaged Messrs. Maquarre, flute, of the Lamoureux Orchestra; Longy, oboe, of the Colonne Orchestra, and Selmer, clarinet, of the Lamoureux Orchestra. The only changes in the string department will be a new first violin, Mr. Theodorowicz, of the Berlin Philharmonic Orchestra, and a 'cellist whom Mr. Gericke brings with him. There have also been engaged Kloepfel, trumpet; Mausebach, trombone; Thomae, tuba, and Rettberg, tympani, of the New York Symphony Orchestra.

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Boston Symphony Orchestra Concert.

Gericke! The name has a magnetism about it that attracts attention from every musical ear in the city. Mr. Gericke, after several years absence, comes again to Baltimore as the leader of the far famed Boston Symphony Orchestra, which gives its first concert of the season Tuesday evening, November 8. This is the eighteenth season of the orchestra and the fourteenth of its seasons in Baltimore. With Mr. Gericke again directing this superb organization a reborn enthusiasm will be ushered in. The concerts this year are set for Tuesday evenings, November 8, December 13, January 18, February 21 and March 21. To fill the vacancies that have occurred during the summer, there have been engaged Messrs. Maquarre, flute, of the Lamoureux Orchestra: Longy, oboe, of the Colonne Orchestra; and Selmer, clarinet, of the Lamoureux Orchestra. The only changes in the string department will be a new first violin, Mr. Theodorowicz, of the Berlin Philharmonic Orchestra, and a 'cellist, whom Mr. Gericke brings with him. There have also been engaged Kloepfel, trumpet; Mausebach, trombone; Thomae, tuba, and Rettberg, tympani, of the New York Symphony Orchestra. The list of soloists for the Baltimore concerts includes at present Mme. Gadski, Mr. Willy Burmester, Mr. Emil Sauer, Lady Halle (perhaps, better known as Norman Neruda), and Mme. Teresa Carreno. Of these, three will make their first appearance in Baltimore—Lady Halle, Emil Sauer and Willy Burmester.

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The Boston Orchestra Again Under Gericke's Leadership.

THE INSTITUTE SERIES.

Soloists Who Will Appear in Connection With the Orchestra—Some Incidents Concerning the Career of Lady Halle, Who Will Make Her Debut in This Country.

The Department of Music of the Brooklyn Institute makes attractive announcement this week of the Boston Symphony orchestral concerts, under the leadership of Mr. Wilhelm Gericke, in the Academy of Music. The ten concerts will be given on Nov. 1 and 12, Dec. 16 and 17, Jan. 21 and 22, Feb. 24 and 25 and March 24 and 25. Moriz Rosenthal and Mme. Teresa Carreno, pianists; Lady Halle, Willy Burmester and Franz Kneisel, violin, and Alwin Schroeder, violoncello, are the soloists already engaged. Others will be announced later.

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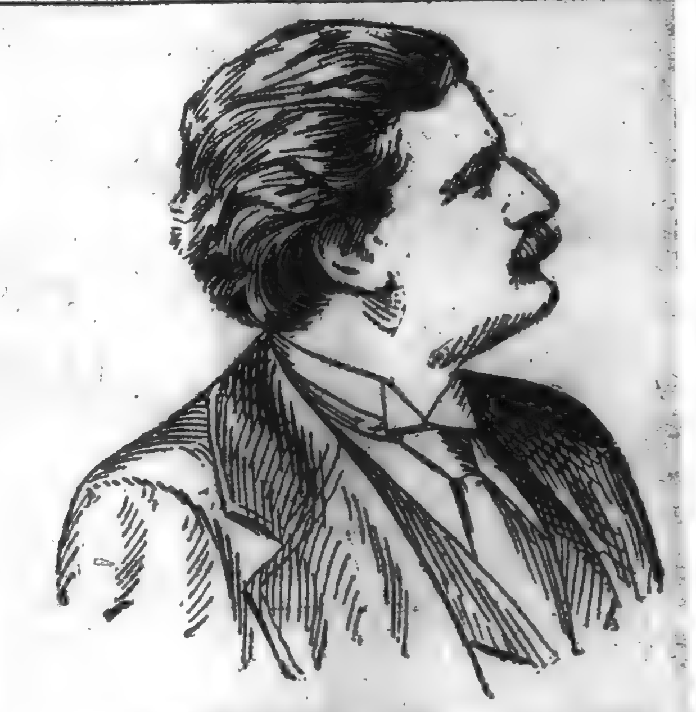

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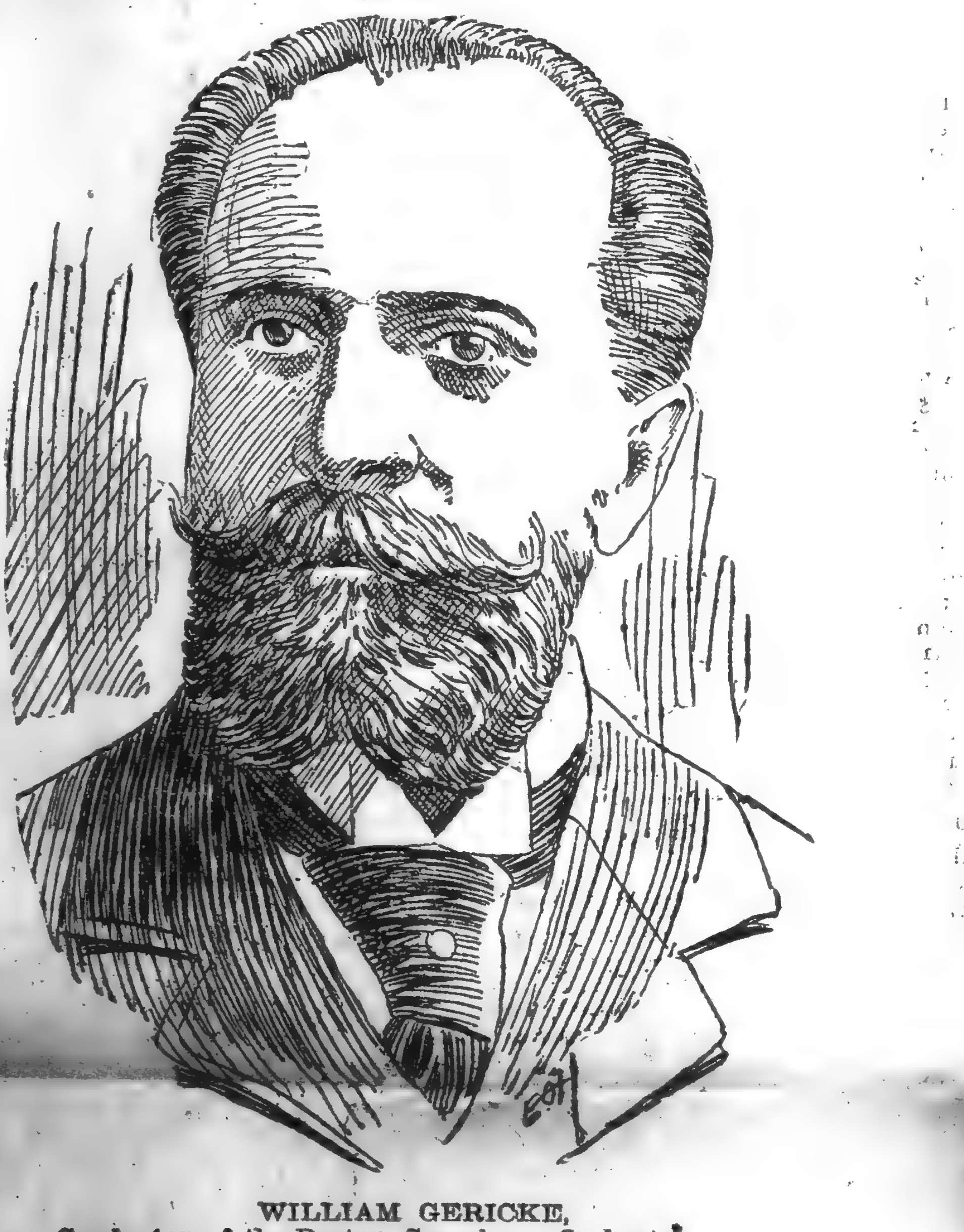

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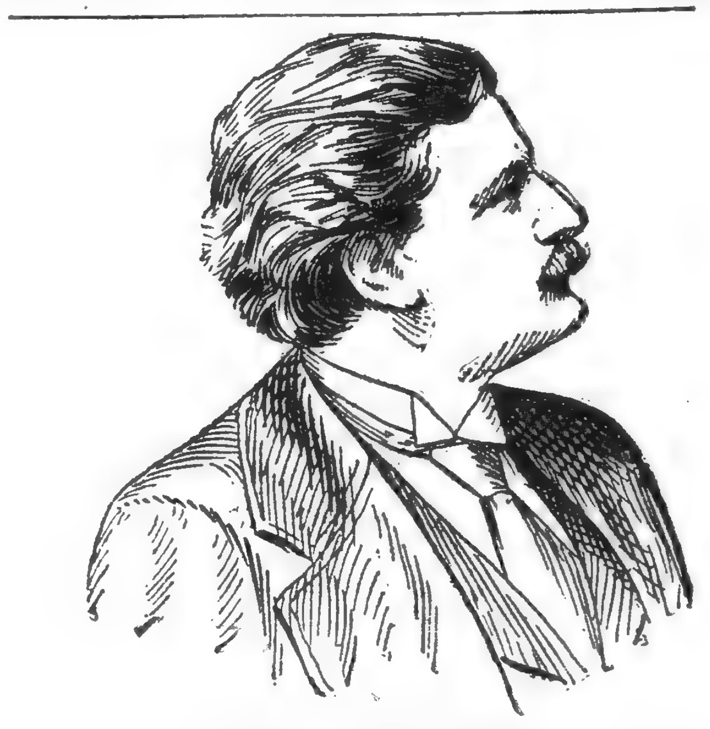

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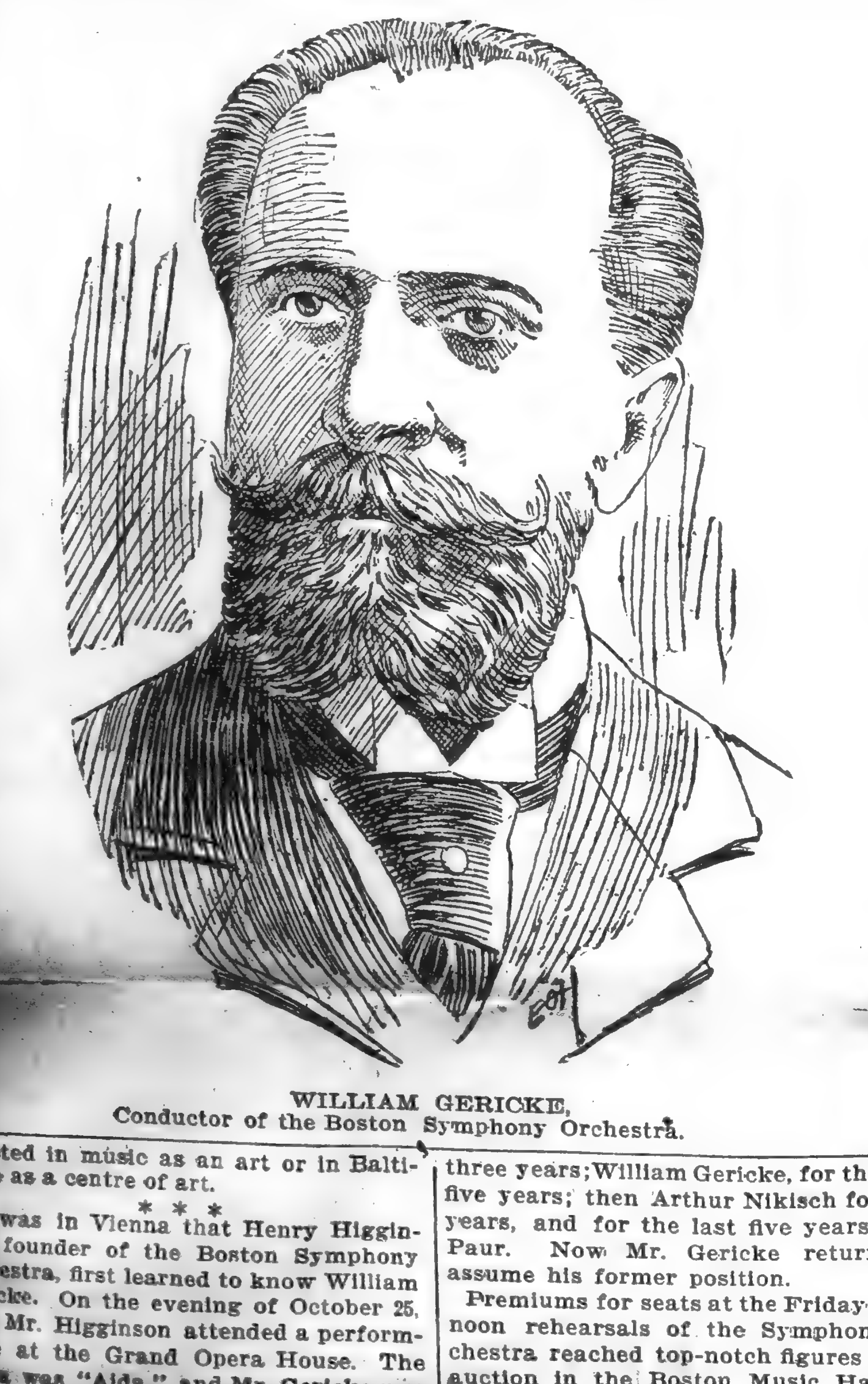

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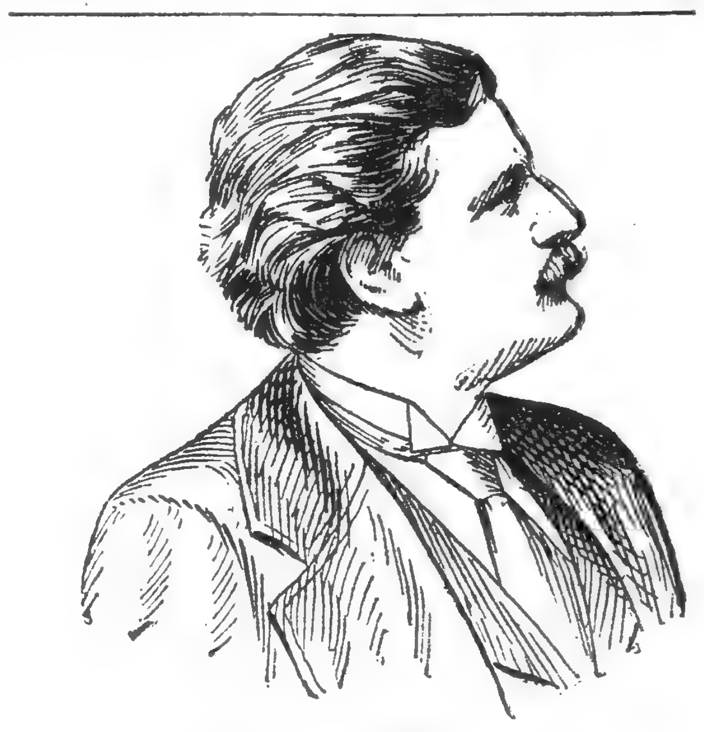
THE INSTITUTE SERIES.

Soloists Who Will Appear in Connection With the Orchestra—Some Incidents Concerning the Career of Lady Halle, Who Will Make Her Debut in This Country.

The Department of Music of the Brooklyn Institute makes attractive announcement this week of the Boston Symphony orchestral concerts, under the leadership of Mr. Wilhelm Gericke, in the Academy of Music. The ten concerts will be given on Nov. 1 and 12, Dec. 16 and 17, Jan. 21 and 22, Feb. 24 and 25 and March 24 and 25. Moriz Rosenthal and Mme. Teresa Carreno, pianists; Lady Halle, Willy Burmester and Franz Kneisel, violin, and Alwin Schroeder, violoncello, are the soloists already engaged. Others will be announced later.

After an absence of nine years Mr. Wilhelm Gericke, the second conductor of the orchestra from 1884 to 1889, returns to resume his former position. While comparisons are often unfair, it is but simple justice to Mr. Gericke to say that to him belongs the credit of first placing this orchestra in the foremost rank of similar organizations, and his great ability as a conductor, his fine musicianship and sincerity of purpose lend to concerts under his direction a dignity and attractiveness which have never been surpassed.

One most potent factor in the continued success of the Boston Symphony Orchestra has been the integrity of its personnel, and over one-half of the members of the orchestra in 1889, when Mr. Gericke left, will welcome his return to the conductor's desk the coming season. To fill the vacancies that have occurred during the summer, there have been engaged Messrs. Maquarre, flute, of the Lamoureux Orchestra; Longy, of the Colonne Orchestra, and Selmer, clarinet, of the Lamoureux Orchestra. The only changes in the string department will be a new first violin, Mr. Theodorowicz from the Berlin Philharmonic Orchestra, and a 'cellist whom Mr. Gericke brings with him. There have also been engaged Kloepfel, trumpet; Mausebach, trombone; Thomae, tuba, and Rettberg, tympani, of the New York Symphony Orchestra, making a total of only nine changes in a membership of of eighty-seven.



MORITZ ROSENTHAL.

Lady Halle, the violinist, has never visited this country. Wilma Maria Franciska Neruda was her maiden name, and she was born at Brunn, March 29, 1839. Her father was a church organist. She first studied under Jansa. At the age of seven she appeared in public with her sister, Amalie, a pianist, in Vienna. With their father and their brother, Franz, a 'cellist, they gave concerts in Germany, and appeared in 1849 at a philharmonic concert in London. She played in Paris in 1864, and married there Ludwig Normann (1831-1885), a Swedish conductor. Separated from him in 1869, she made London her home, appearing in many chamber and orchestral concerts. In 1888 she married Sir Charles Halle, who died in 1895.

Willy Burmester, who will also be heard as a violinist, was born at Hamburg, in 1869. He was first taught by his father; then for four years he studied with Joachim. For three years afterward he worked by himself at Nelsingfors, in Finland. With his sister, Johanna, pianist, he made his first appearance in Berlin, Nov. 10, 1891. He reappeared there in 1894. His first appearance in London was March 14, 1895, when he played a concerto and some variations by Paganini.

The opening sale of seats will be held at No. 174 Montague street next Tuesday evening, at 8 o'clock. To accredited students of local institutions a limited number of tickets to the five matinee concerts will be sold at the reduced price of $2. Application should be made at the office of the Institute from Oct. 22 to Oct. 29, inclusive.

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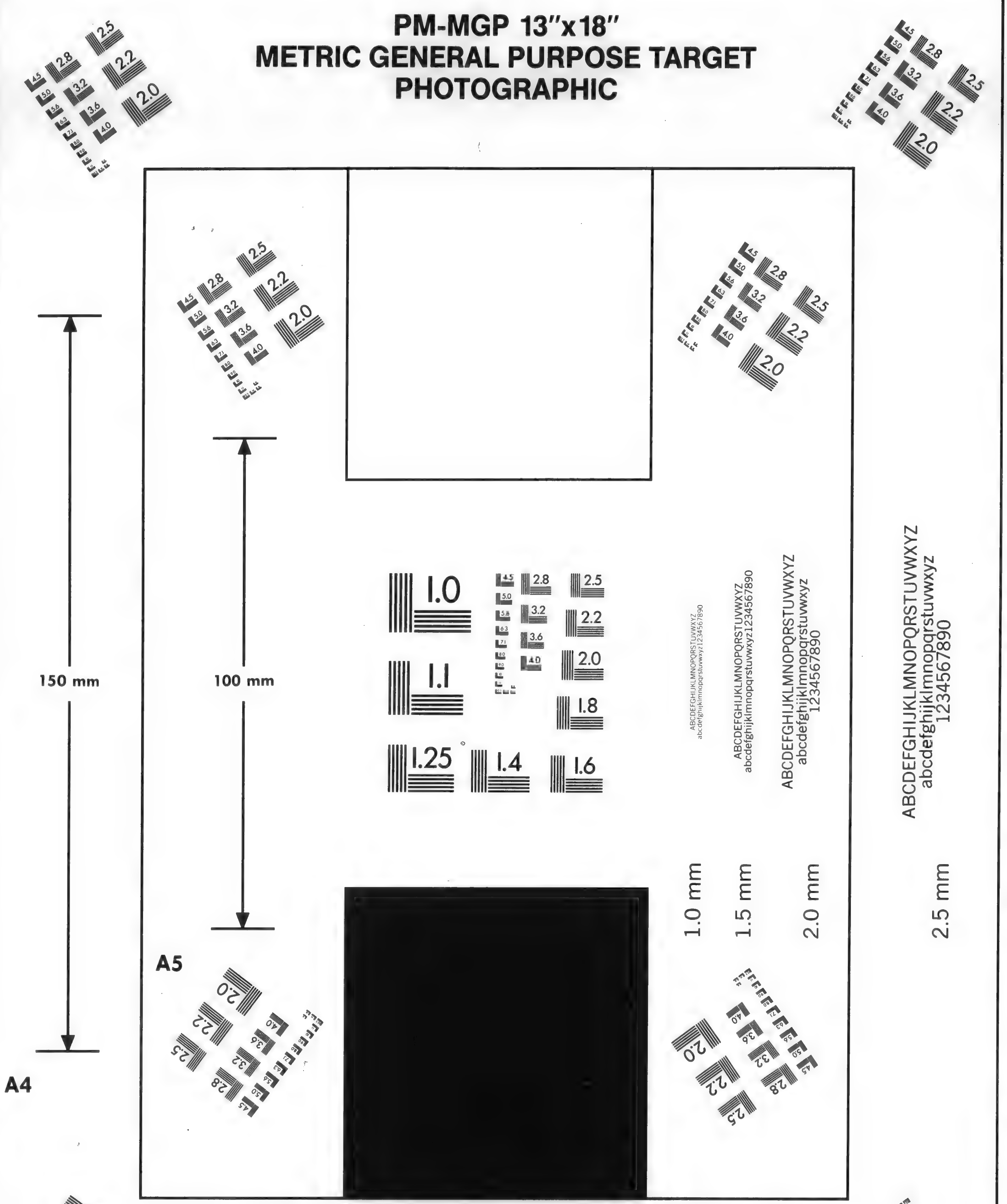
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PRECISION℠ RESOLUTION TARGETS

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OBSCURED TEXT

CONCERTS.

Oct. 15

Orchestra Will Give Ten Performances in Brooklyn.

FIRST ONE TO BE HELD NOV. 11.

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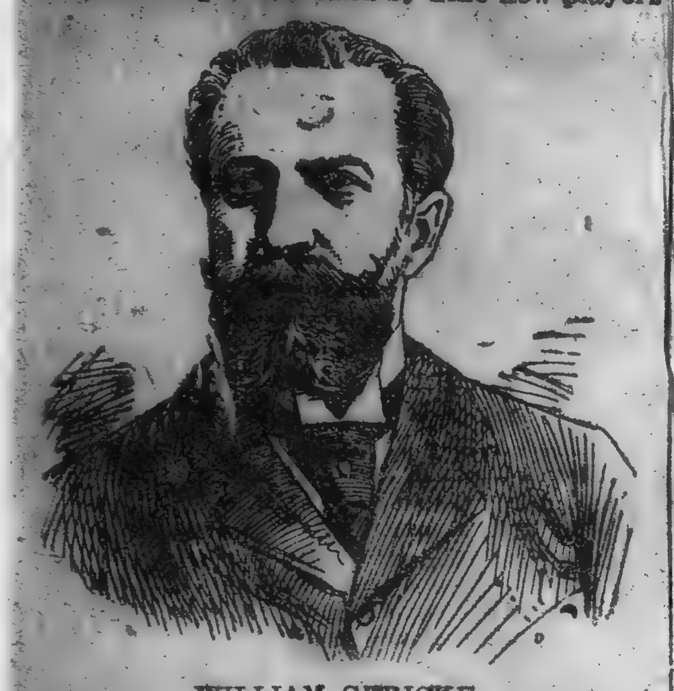
The Boston Symphony Orchestra will open the season in the Academy of Music on November 11 and 12, with two concerts, conducted by Mr. Gericke and employing Moriz Rosenthal as the soloist. Every indication points to the conclusion that the season inaugurated will be memorable in the annals of the orchestra. Mr. Gericke's return, the strengthening of the band by nine new players to fill a similar number of vacancies, and the engagement of soloists like Rosenthal, Mme. Carreno, Lady Halle and Willy Burmester, may all be accepted as favorable auguries.



WILLIAM GERICKE,
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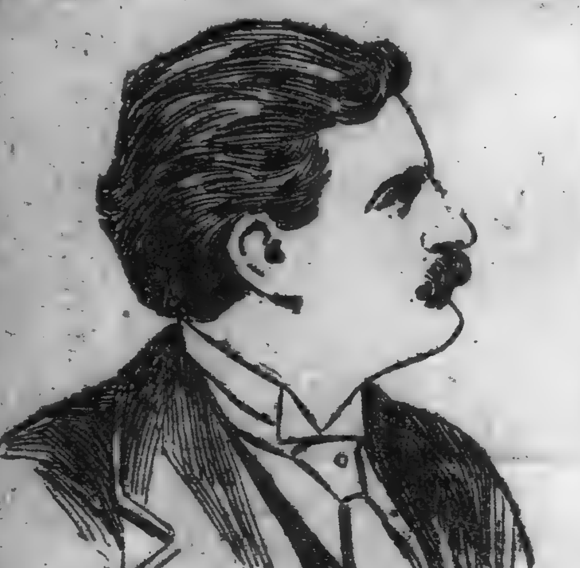

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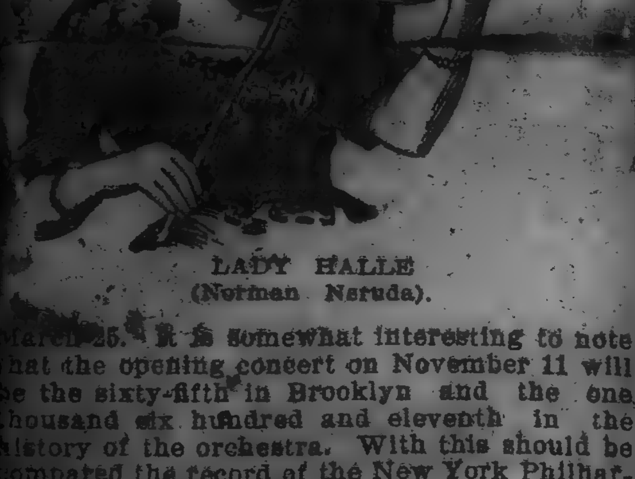


LADY HALLE
(Norman Neruda).

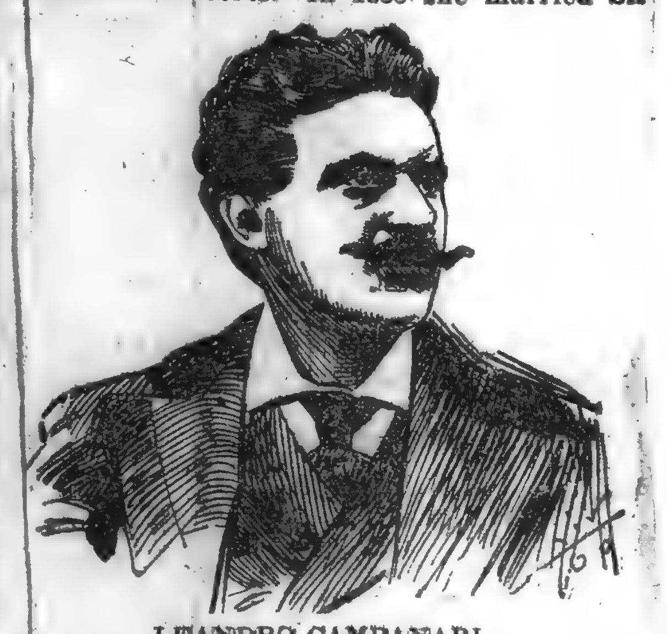
MME. TERESA CARRENO.

[illegible] opportunity to hear a sterling [illegible]

[illegible] concerning the artist [illegible] or virtuosi of world-wide preeminence, like Rosenthal. In a recent sketch of the latter artist, Rosenthal is spoken of as "the great Roumanian pianist," and is cited as an instance of the endurance of the child prodigy. Beginning his musical education at the age of 4, the turning point of the boy's career came when, in his 10th year, he walked all the way from Lemberg to Vienna to call upon Joseffy and gravely consult with him about his own future. Joseffy good naturedly took the boy in hand and taught him piano-forte, while at the same time young Rosenthal was pursuing a philosophical and literary course in the Gymnasium and University of Vienna. His winning of the mastership of arts and his keen interest in the lectures of Zimmerman, Brentano and Hanslick revealed a mind ambitious of general cultivation as well as of pianistic excellence. A secret of Rosenthal's continued progress along the lines of his art has been has capacity for unflagging toil. "He spends a great deal of time in Vienna and at Ischl," says an observer, "but it is at his charming little home at Abazzio, near Trieste, that one sees him at his best. There he lives in seclusion, with his beloved piano, and spends from eight to ten hours daily in practice. He is an early riser, and after taking his matutinal plunge he immediately proceeds to the instrument. Seated in a comfortable chair, he receives visitors, chats and transacts his business without even allowing his finger to wander away from the keyboard. It is a difficult matter sometimes to convince him that there is such a thing as food and that he must stop long enough to eat."

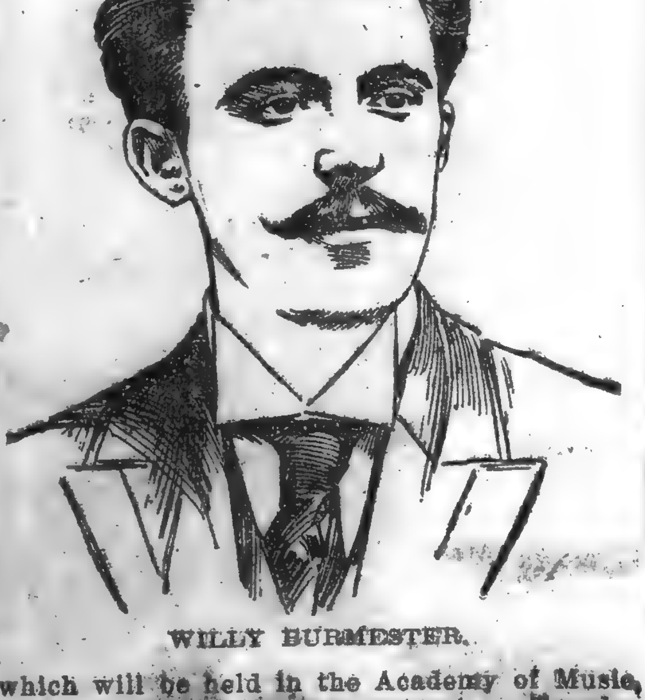
Now that Rosenthal has learned to speak English quite fluently—the result of numerous professional visits to London—he will enjoy his present trip to America much more than his previous ones. He was expected to sail on the Kaiser Friedrich on Wednesday and is therefore due in this city early in the week. After a few days' rest he will make his debut in Manhattan and will thence proceed to Boston for a number of concerts, returning to complete a large eastern and western circuit, California and Mexico being included in his widely extended tour.

Of the new artists Lady Halle, the violinist, has long been a favorite in the musical circles of the English capital. Wilma Maria Franciska Neruda was her maiden name and she was born at Brunn March 29, 1839, her father being a church organist. She first studied under Jansa and at the age of 7 appeared in public with her sister Amalie, a pianiste, in Vienna. With their father and their brother, a 'cellist, the child musicians gave a concert in German and appeared in 1849 in London. Wilma Neruda played in Paris in 1864 and married there Ludwig Normann (1831-1885), a Swedish conductor. Separated from him in 1869, she made London her home, appearing there in many chamber and orchestral concerts. In 1888 she married Sir Charles Halle, who died in 1895. Willy Burmester is another artist who is very popular in London. He was born in Brahms, City of Hamburg, in 1869, and was first taught by his father, studying later under Joachim at Berlin. One of the first to discover his talent was the great Hans von Bulow, who devoted many hours to duet playing with the young violinist. Bent on perfecting himself in his art, Burmester spent three years in seclusion at Helsingfors, Finland, where he practiced on the average from eight to ten hours daily. His first appearance in Berlin was with his his sister, Johanna, a pianist, November 10, 1891. A second appearance was made in 1894. He accomplished his London debut on March 14, 1895, when he played a concerto and variations by Paganini. The enormous difficulties of the piece were surmounted with such skill and ease as to place him, in the estimation of the critics, among the best technicians of the day. Mme. Teresa Carreno has played with the orchestra and at recitals before the Institute to the delight of Brooklynites, and it will be pleasant news that she is again expected in January, 1899. Her piano playing, as well as the solo work promised by Franz Kneisel, the concert master and first violin, and Alwin Schroeder, the sterling 'cellist, will add much to the eclat of the concerts.



LEANDRO CAMPANARI.

The sale of seats for the ten events, all of which will be held in the Academy of Music, will open at 174 Montague street on Tuesday evening next, and will be continued at Chandler's music store and the office of the Institute, 502 Fulton street. A limited number of students' tickets will be sold at the reduced rate of $2 for the five matinee concerts. Application should be made from October 24 to October 29, inclusive.



WILLY BURMESTER.

Eagle

Prominent People Who Purchased Course Tickets for the Orchestral Concerts.

The sale of course tickets for the afternoon and evening concerts of the Boston Symphony Orchestra, in the Academy of Music, took place in the Art Building at 6 o'clock yesterday afternoon. A small army of messenger boys headed the line, representing those patrons of the concerts who were desirous of getting the pick of the house. Some of the little fellows had dangled their legs over the settees in the hallway since 7 o'clock in the morning, and other recruits had dropped in through the day. After the messengers had been provided for came the great mass of ordinary folk, members of the Institute and admirers of the orchestra, whose desire to hear the concerts had been whetted by the announcement that Wilhelm Gericke was to lead. There was an unusual demand for boxes, and it was evident that society would take a keen interest in the concerts. Henry K. Sheldon of Columbia heights rented Box B for all of the ten concerts; Miss Mary Benson, also of Columbia heights, rented Box D, afternoon and evening. Mrs. Andrew Jacobs of Amity street took Box E for the matinees and Box G for the evening events. George H. Prentice of First place took Box F, and Miss Chauncey of Joralemon street took Box H. The total receipts aggregated $2,502.50, an amount nearly equal to the banner sale of four years ago, when Melba and other celebrated vocalists were announced to appear. The list of subscribers includes many well known names, and is as folllows:

John S. James, E. H. Kidder, Benjamin T. Frothingham, J. S. Frothingham, J. Luck, Mrs. Slack, H. F. Noyes, Mrs. Edwin Beers, Mrs. S. B. Chandler, Sarah S. Dickinson, J. H. Bates, C. Zabriskie, Mrs. M. G. Jeffreys, Frank Reynolds, J. S. Connell, S. R. Probasco, N. J. Bishoprick, L. E. Berger, Lowell M. Palmer, Thomas Potts, Mrs. Journeay, T. Perkins, Mrs. Beekman, Mrs. Chauncey, Carll H. De Silver, Colonel Robert B. Woodward, John F. Anderson, Franklin W. Hooper, N. R. Hunt, H. F. Crosby, F. B. Campbell, E. D. Newman, S. A. Osborne, H. A. Jones, James C. Cropsey, C. P. Williamson, A. M. Mansfield, William C. Stimpson, Bryan H. Smith, T. E. Smith, Mrs. John Thallon, Mrs. Samuel L. Nash, Charles A. Sackett, N. H. Hentz, M. J. Morrill, Martin Joost, A. Augustus Healy, A. M. Shaw, N. B. Hoxie, jr.; Mrs. C. F. Iddings, Miss E. S. Hoxie, E. D. Fowler, Adrian Paradis, Arthur G. Stone, Mrs. George H. Stone, Mrs. William L. Smith, Richard P. Bruff, Lucien F. Sullivan, Augusta E. Muehlau, General C. T. Christensen, Mrs. L. H. Buckingham, Miss I. M. Grier, H. C. Bick, William A. Lee, jr.; Washington Hull, Miss M. T. Dickinson, Miss A. Dinsmore, Mrs. J. H. Keep, Miss M. Vidaud, H. N. Congdon, Dr. F. W. Wunderlich, Dr. T. R. French, James N. Brown, Mrs. C. Hawkins, Mrs. D. B. Lester, Mrs. George A. Price, Mrs. S. G. Day, D. H. Prentice, Mrs. D. Sanborn, C. R. Bangs, Frederick Rose, Dr. E. H. Squibb, A. I. Ormsbee, Mrs. W. A. [illegible] M. Rushmore, Mrs. K. M. Wiley, I. A. Lewis, Miss E. B. Estes, Dr. A. T. Bristow, E. C. Platt, John Pills, Milton J. Platt, Albert L. Nash, Mrs. W. S. Shrigley, Otto A. Draudt, Frederick Ilgen, Mrs. John D. Moll, William P. Sullivan, Miss G. Hall, Principal W. T. B. S. Imlay, Charles F. Garlichs, E. P. Van Nadroff, Miss F. E. Rogers, A. T. Brombacher, P. Denesmore, Miss McWilliams, T. J. Warburton, Dr. H. W. Skerry, William L. Van Sinderan, H. F. Swift, Miss Jean Sinclair, Walter S. Carter, D. A. Van Ingen, B. F. Graves, Irving T. Bush, John E. Tousey, James L. Morgan, jr.; Miss Schmids, Dr. Bonnell, Mrs. G. F. Bulley, Mrs. Stanniford, Mrs. A. Klipstein, H. C. Folzer, jr.; Miss H. P. Parker, jr.; F. M. Adams and John E. Jenkins.

BOSTON SATURDAY EVENING
Gazette
ESTABLISHED 1813.

The programme for the second symphony concert was:

Overture, "Melpomene"……. Chadwick
Concerto for violin, in A minor, op. 28 ……………………. Goldmark
Symphonic Poem, "Vysehrad," (No. 1 in the Cyclus "Ma Vlast") Smetana
Symphony No. 2, in C Major, op. 61 ……… ……………… Schumann
Soloist: Mr. Franz Kneisel.

Mr. Gericke received a warm greeting, and from the enthusiasm and spontaneity of the applause that greeted him at every available opportunity, it is evident that he has speedily become a special favorite with the public. The work of the orchestra remained generally at the high mark reached at the first concert; the readings of the overture and symphony were large, broad and dignified, but there was some monotony in the frequency with which pianissimo was followed by fortissimo and vice versa. It was somewhat rare to hear the normal musical tone, and, as the rule the fortissimos were not well prepared, they were sudden, abrupt and sometimes startling.

Mr. Kneisel was greeted with much enthusiasm and he gave a most delightful interpretation of the sonata; it was faultless in taste and exquisite in finish and the charming second movement was given with the sweetest grace and finest feeling. As for the technical side, it goes without saying that the artist showed his consummate mastery of the instrument; his ease suggested that he was almost unconscious of the difficulties his fingers were conquering, and this artistic unobtrusiveness allowed the music lover to devote his entire attention to the music. Mr. Kneisel's fine work was the feature of the programme and he was recalled again and again by the delighted audience. The programe for the third concert is: Goldmark, overture, "Im Fruhling," op. 36; Weber, Aria from "Oberon;" Tschaikowsky, symphony No. 6 (Pathetique); Wagner, Elizabeth's Aria from "Tannhauser;" Liszt, Hungarian Rhapsody, No. 1; soloist, Mme. Gadski.

BROOKLYN LIFE

THE sale of course tickets last Tuesday for the series of ten Boston Symphony Orchestra concerts under the auspices of the Brooklyn Institute was in its financial success a gratifying evidence not only of general interest in the series, but of the social character of the prospective audience. The demand for boxes was especially pleasing, empty seats in that part of the Academy so often being the rule. Box B. was taken by Mr. Henry K. Sheldon; Box D., by Miss Mary Benson, of Columbia Heights; Box F., by Mr. George H. Prentiss, of First place; Box H., by Miss Chauncey, of Joralemon street; all for the ten concerts, I believe. Mrs. Andrew Jacobs took Box E. for the afternoon concerts and Box C. for the evening. Among the subscribers for seats for the season were: Mr. Carll H. De Silver, Colonel Robert B. Woodward, Mr. John S. James, Mr. A. Augustus Healy, Mrs. George A. Price, Mr. William L. Van Sinderen, Mr. John E. Tousey, Mr. Benjamin T. Frothingham, Mrs. Henry P. Journeay and Mr. C. Zabriskie.

Boston Sunday Globe.
SUNDAY, OCT 23, 1898.

Second Symphony Concert.

Mr Franz Kneisel was the soloist at the second symphony concert, and the following program was offered by Mr Gericke: Overture, "Melpomene," Chadwick; concerto for violin in A minor, Goldmark; symphonic poem, "Vysehrad," Smetana; symphony No. 2, in C major, op 61, Schumann. Mr Chadwick's score is dedicated to Mr Gericke. The overture is a composition which has been accredited high praise for its scholarly conception and originality, and the orchestration ranks with the best that the gifted American musician has yet given to the musical world. Mr Gericke's treatment of the work was in the heartiest sympathy with the ideas of the composer, and an effective interpretation was the result. The forceful staccato chords following the introduction possibly might have been smoother, but the similar fortissimo in the finale was flawless. In the fantasie the brasses were in excellent form, and the subsequent crescendo and diminuendo was a splendid example of harmonious team work, each contingent preserving its proper relations with the other parts of the orchestra.

In the second and third movements of the Goldmark concerto for violin and orchestra Mr Kneisel acquitted himself admirably. The solo part in the first movement was correctly played, but appeared to be lacking in breadth and tonal force to be thoroughly satisfactory. The beautiful melodic figurations in the second movement were artistically developed by Mr Kneisel, and his tones were as liquid and pure as the violin is capable of giving forth. In fact Mr Kniesel seems invariably true to pitch, no matter what the finger difficulties are, and in the brilliant third movement his dance themes and long extended coda were each perfect in tonality. He was tumultuously applauded, returning several times to the platform to bow acknowledgments.

Smetana's symphonic poem, "Vysehrad," was given in the most passionate manner, but not in a hurry-skurry style. The scenes of carnage were stirringly depicted and the sad refrain of the finale, with the joyless song of the singer-prince was notably impressive and mournful. The Schumann symphony was splendidly interpreted, Mr Gericke securing the Schumannesque effects without undue accentuation and contrasts. In the second part the high quality of the violin body was made conspicuous by the unison work, and special mention is due the whole orchestra for the magnificent ensemble preserved in the finale.

Mme Gadski will be the soloist this week. The program will be as follows: Overture, "Im Fruhling," op. 36, Goldmark; aria from "Oberon," Weber; symphony No. 6 (Pathetique), Tschaikowsky; Elizabeth's aria from "Tannhauser," Wagner; Hungarian rhapsody, No. 1, Liszt.

—Among those noticed in the audience on the opening of the symphony concerts were Mr and Mrs Henry L. Higginson, Mr Alexander Higginson, Miss Rosamund Tudor, Mr and Mrs Robert G. Shaw 2d, Dr William Sturgis Bigelow, Mr William P. Blake, Miss Annie Blake, Mr Wallace Goodrich, Mr and Mrs Alexander Steinert, Prof Horatio W. Parker, Prof Samuel Sanford, Prof. Royce of Harvard, Mr T. Russell Sullivan, Mrs J. G. Blake, Mr Henry Burnett, Mrs John L. Gardner, Mr Alexander, Mr George Proctor, Mr Augusto Rotoli, Mr and Mrs B. J. Lang, Miss Margaret Ruthven Lang, Mr and Mrs Arthur Foote, Mr Robert Cushing, Miss Cushing, Miss Chandler, Mr and Mrs Charles R. Adams, Mr and Mrs George Goddard, Mrs Ogden Codman and family, Mr Benjamin Crowninshield, Mr W. S. Blake, Mr and Mrs George W. Chadwick, Mr and Mrs W. L. Whitney, Mr Carl Baerman, Mr Richard Heard, Mr and Mrs William F. Apthorp, Mr Allen A. Brown, Mr Henry W. Swift, Mr and Mrs Charles R. Merse, Dr Edwin Jack, Miss Louise Rohwagen, Mr S. Thorndike Lathrop, Dr and Mrs J. W. Farlow, Mr and Mrs S. Parkman Blake, Miss Blake, Mr Carl Faelten, Mr and Mrs Richard H. Dana, Mr Charles Warren and Mr H. G. Tucker.

OBSCURED TEXT

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Eagle — Oct. 16

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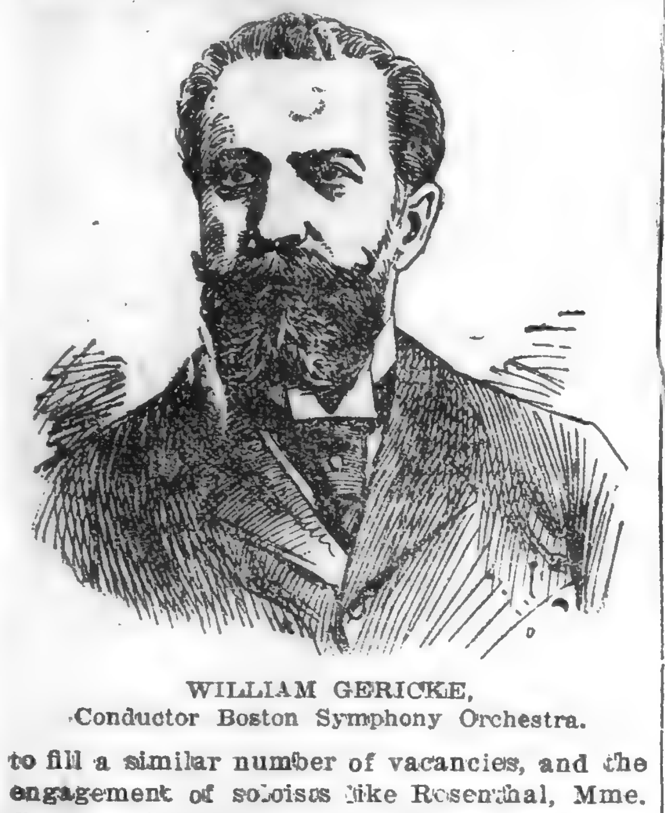

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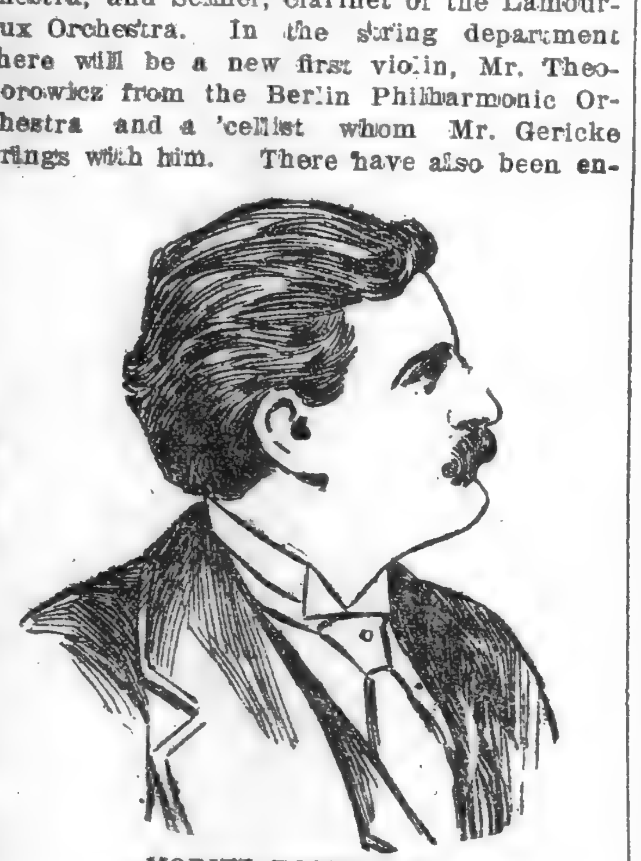

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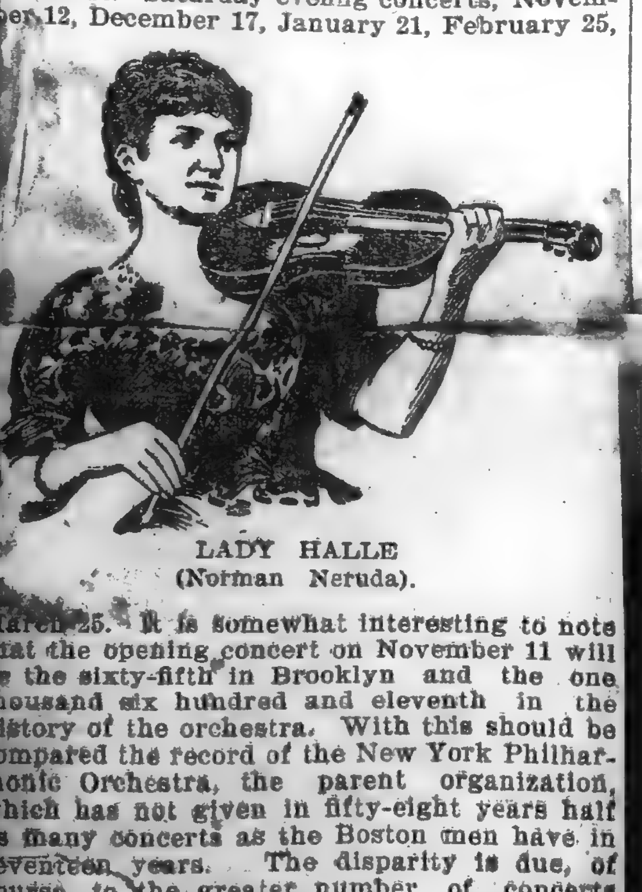

LADY HALLE
(Norman Neruda).

MME. TERESA CARRENO.

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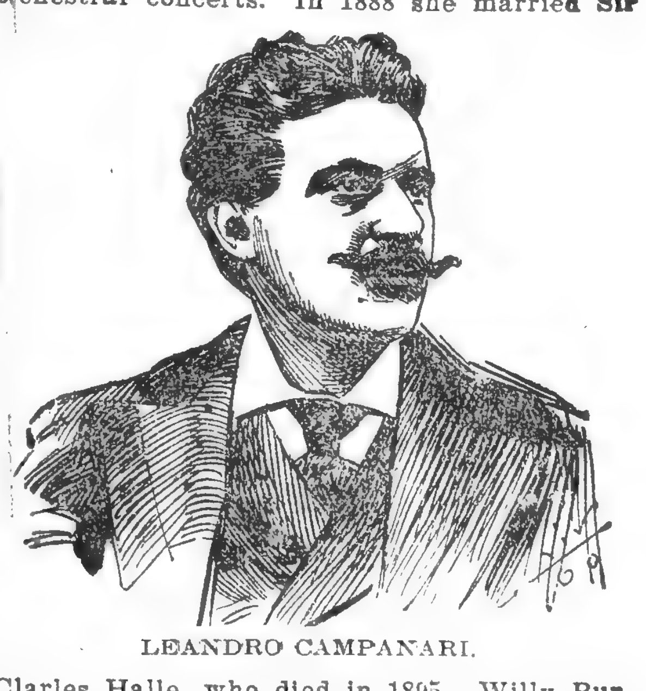
Of the new artists Lady Halle, the violinist, has long been a favorite in the musical circles of the English capital. Wilma Maria Franciska Neruda was her maiden name and she was born at Brunn March 29, 1839, her father being a church organist. She first studied under Jansa and at the age of 7 appeared in public with her sister Amalie, a pianiste, in Vienna. With their father and their brother, a 'cellist, the child musicians gave a concert in German and appeared in 1849 in London. Wilma Neruda played in Paris in 1864 and married there Ludwig Normann (1831-1885), a Swedish conductor. Separated from him in 1869, she made London her home, appearing there in many chamber and orchestral concerts. In 1888 she married Sir Clarles Halle, who died in 1895. Willy Burmister is another artist who is very popular in London. He was born in Brahms, City of Hamburg, in 1869, and was first taught by his father, studying later under Joachim at Berlin. One of the first to discover his talent was the great Hans von Bulow, who devoted many hours to duet playing with the young violinist. Bent on perfecting himself in his art, Burmester spent three years in seclusion at Helsingfors, Finland, where he practiced on the average from eight to ten hours daily. His first appearance in Berlin was with his his sister, Johanna, a pianist, November 10, 1891. A second appearance was made in 1894. He accomplished his London debut on March 14, 1895, when he played a concerto and variations by Paganini. The enormous difficulties of the piece were surmounted with such skill and ease as to place him, in the estimation of the critics, among the best technicians of the day. Mme. Teresa Carreno has played with the orchestra and at recitals before the Institute to the delight of Brooklynites, and it will be pleasant news that she is again expected in January, 1899. Her piano playing, as well as the solo work promised by Franz Kneisel, the concert master and first violin, and Alwin Schroeder, the sterling 'cellist, will add much to the eclat of the concerts.



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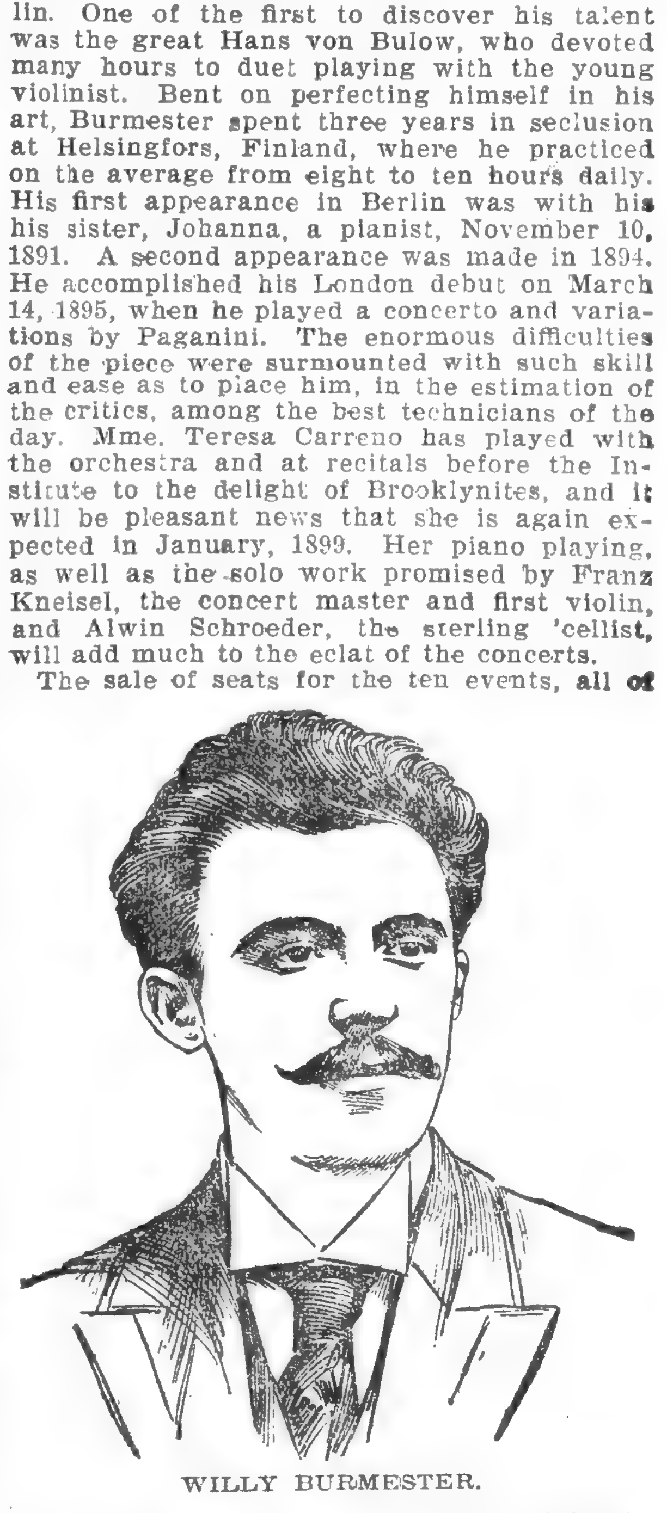


WILLY BURMESTER.

[36]

THE SYMPHONY SEAT SALE.

Eagle — Oct. 17

Prominent People Who Purchased Course Tickets for the Orchestral Concerts.

The sale of course tickets for the afternoon and evening concerts of the Boston Symphony Orchestra, in the Academy of Music, took place in the Art Building at 8 o'clock yesterday afternoon. A small army of messenger boys headed the line, representing those patrons of the concerts who were desirous of getting the pick of the house. Some of the little fellows had dangled their legs over the settees in the hallway since 7 o'clock in the morning, and other recruits had dropped in through the day. After the messengers had been provided for came the great mass of ordinary folk, members of the Institute and admirers of the orchestra, whose desire to hear the concerts had been whetted by the announcement that Wilhelm Gericke was to lead. There was an unusual demand for boxes, and it was evident that society would take a keen interest in the concerts. Henry K. Sheldon of Columbia heights rented Box B for all of the ten concerts; Miss Mary Benson, also of Columbia heights, rented Box D, afternoon and evening. Mrs. Andrew Jacobs of Amity street took Box E for the matinees and Box G for the evening events. George H. Prentice of First place took Box F, and Miss Chauncey of Joralemon street took Box H. The total receipts aggregated $2,502.50, an amount nearly equal to the banner sale of four years ago, when Melba and other celebrated vocalists were announced to appear. The list of subscribers includes many well known names, and is as folllows:

John S. James, E. H. Kidder, Benjamin T. Frothingham, J. S. Frothingham, J. Luck, Mrs. Slack, H. F. Noyes, Mrs. Edwin Beers, Mrs. S. B. Chandler, Sarah S. Dickinson, J. H. Bates, C. Zabriskie, Mrs. M. G. Jeffreys, Frank Reynolds, J. S. Connell, S. R. Probasco, N. J. Bishoprick, L. E. Berger, Lowell M. Palmer, Thomas Potts, Mrs. Journeay, T. Perkins, Mrs. Beekman, Mrs. Chauncey, Carll H. De Silver, Colonel Robert B. Woodward, John F. Anderson, Franklin W. Hooper, N. R. Hunt, H. F. Crosby, F. B. Campbell, E. D. Newman, S. A. Osborne, H. A. Jones, James C. Cropsey, C. P. Williamson, A. M. Mansfield, William C. Stimpson, Bryan H. Smith, T. E. Smith, Mrs. John Thallon, Mrs. Samuel L. Nash, Charles A. Sackett, N. H. Hentz, M. J. Morrill, Martin Joost, A. Augustus Healy, A. M. Shaw, N. B. Hoxie, jr.; Mrs. C. F. Iddings, Miss E. S. Hoxie, E. D. Fowler, Adrian Paradis, Arthur G. Stone, Mrs. George H. Stone, Mrs. William L. Smith, Richard P. Bruff, Lucien F. Sullivan, Augusta E. Muehlau, General C. T. Christensen, Mrs. L. H. Buckingham, Miss I. M. Grier, H. C. Bick, William A. Lee, jr.; Washington Hull, Miss M. T. Dickinson, Miss A. Dinsmore, Mrs. J. H. Keep, Miss M. Vidaud, H. N. Congdon, Dr. F. W. Wunderlich, Dr. T. R. French, James N. Brown, Mrs. C. Hawkins, Mrs. D. B. Lester, Mrs. George A. Price, Mrs. S. G. Day, D. H. Prentice, Mrs. D. Sanborn, C. R. Bangs, Frederick Rose, Dr. E. H. Squibb, A. I. Ormsbee, Mrs. W. A. Ross, M. Rushmore, Mrs. K. M. Wiley, I. A. Lewis, Miss E. B. Estes, Dr. A. T. Bristow, E. C. Platt, John Pills, Milton J. Platt, Albert L. Nash, Mrs. W. S. Shrigley, Otto A. Draudt, Frederick Ilgen, Mrs. John D. Moll, William P. Sullivan, Miss G. Hall, Principal W. T. B. S. Imlay, Charles F. Garlichs, E. P. Van Nadroff, Miss F. E. Rogers, A. T. Brombacher, P. Densmore, Miss McWilliams, T. J. Warburton, Dr. H. W. Skerry, William L. Van Sinderan, H. F. Swift, Miss Jean Sinclair, Walter S. Carter, D. A. Van Ingen, B. F. Graves, Irving T. Bush, John E. Tousey, James L. Morgan, jr.; Miss Schmid's, Dr. Bonnell, Mrs. G. F. Bulley, Mrs. Stanniford, Mrs. A. Klipstein, H. C. Folzer, jr.; Miss H. P. Parker, jr.; F. M. Adams and John E. Jenkins.

BOSTON SATURDAY EVENING
Gazette
ESTABLISHED 1813.

The programme for the second symphony concert was:

Overture, "Melpomene"……Chadwick
Concerto for violin, in A minor, op. 28……Goldmark
Symphonic Poem, "Vyschrad," (No. 1 in the Cyclus "Ma Vlast") Smetana
Symphony No. 2, in C Major, op. 61……Schumann
Soloist: Mr. Franz Kneisel.

Mr. Gericke received a warm greeting, and from the enthusiasm and spontaneity of the applause that greeted him at every available opportunity, it is evident that he has speedily become a special favorite with the public. The work of the orchestra remained generally at the high mark reached at the first concert; the readings of the overture and symphony were large, broad and dignified, but there was some monotony in the frequency with which pianissimo was followed by fortissimo and vice versa. It was somewhat rare to hear the normal musical tone, and, as the rule the fortissimos were not well prepared, they were sudden, abrupt and sometimes startling.

Mr. Kneisel was greeted with much enthusiasm and he gave a most delightful interpretation of the sonata; it was faultless in taste and exquisite in finish and the charming second movement was given with the sweetest grace and finest feeling. As for the technical side, it goes without saying that the artist showed his consummate mastery of the instrument; his ease suggested that he was almost unconscious of the difficulties his fingers were conquering, and this artistic unobtrusiveness allowed the music lover to devote his entire attention to the music. Mr. Kneisel's fine work was the feature of the programme and he was recalled again and again by the delighted audience. The programme for the third concert is: Goldmark, overture, "Im Fruhling," op. 36; Weber, Aria from "Oberon;" Tschaikowsky, symphony No. 6 (Pathetique); Wagner, Elizabeth's Aria from "Tannhauser;" Liszt, Hungarian Rhapsody, No. 1; soloist, Mme. Gadski.

BROOKLYN LIFE.

THE sale of course tickets last Tuesday for the series of ten Boston Symphony Orchestra concerts under the auspices of the Brooklyn Institute was in its financial success a gratifying evidence not only of general interest in the series, but of the social character of the prospective audience. The demand for boxes was especially pleasing, empty seats in that part of the Academy so often being the rule. Box B. was taken by Mr. Henry K. Sheldon; Box D., by Miss Mary Benson, of Columbia Heights; Box F., by Mr. George H. Prentiss, of First place; Box H., by Miss Chauncey, of Joralemon street; all for the ten concerts, I believe. Mrs. Andrew Jacobs took Box E. for the afternoon concerts and Box C. for the evening. Among the subscribers for seats for the season were: Mr. Carll H. De Silver, Colonel Robert B. Woodward, Mr. John S. James, Mr. A. Augustus Healy, Mrs. George A. Price, Mr. William L. Van Sinderen, Mr. John E. Tousey, Mr. Benjamin T. Frothingham, Mrs. Henry P. Journeay and Mr. C. Zabriskie.

Boston Sunday Globe.
SUNDAY, OCT 23, 1898.

Second Symphony Concert.

Mr Franz Kneisel was the soloist at the second symphony concert, and the following program was offered by Mr Gericke: Overture, "Melpomene," Chadwick; concerto for violin in A minor, Goldmark; symphonic poem, "Vyseh-rad," Smetana; symphony No. 2, in C major, op 61, Schumann. Mr Chadwick's score is dedicated to Mr Gericke. The overture is a composition which has been accredited high praise for its scholarly conception and originality, and the orchestration ranks with the best that the gifted American musician has yet given to the musical world. Mr Gericke's treatment of the work was in the heartiest sympathy with the ideas of the composer, and an effective interpretation was the result. The forceful staccato chords following the introduction possibly might have been smoother, but the similar fortissimo in the finale was flawless. In the fantasie the brasses were in excellent form, and the subsequent crescendo and diminuendo was a splendid example of harmonious team work, each contingent preserving its proper relations with the other parts of the orchestra.

In the second and third movements of the Goldmark concerto for violin and orchestra Mr Kneisel acquitted himself admirably. The solo part in the first movement was correctly played, but appeared to be lacking in breadth and tonal force to be thoroughly satisfactory. The beautiful melodic figurations in the second movement were artistically developed by Mr Kneisel, and his tones were as liquid and pure as the violin is capable of giving forth. In fact Mr Kneisel seems invariably true to pitch, no matter what the finger difficulties are, and in the brilliant third movement his dance themes and long extended coda were each perfect in tonality. He was tumultuously applauded, returning several times to bow acknowledgments.

Smetana's symphonic poem, "Vyseh-rad," was given in the most passionate manner, but not in a hurry-skurry style. The scenes of carnage were stirringly depicted and the sad refrain of the finale, with the joyless song of the singer-prince was notably impressive and mournful. The Schumann symphony was splendidly interpreted, Mr Gericke securing the Schumannesque effects without undue accentuation and contrasts. In the second part the high quality of the violin body was made conspicuous by the unison work, and special mention is due the whole orchestra for the magnificent ensemble preserved in the finale.

Mme Gadski will be the soloist this week. The program will be as follows: Overture, "Im Fruhling," op. 36, Goldmark; aria from "Oberon," Weber; symphony No. 6 (Pathetique), Tschaikowsky; Elizabeth's aria from "Tannhauser," Wagner; Hungarian rhapsody, No. 1, Liszt.

—Among those noticed in the audience on the opening of the symphony concerts were Mr and Mrs Henry L. Higginson, Mr Alexander Higginson, Miss Rosamund Tudor, Mr and Mrs Robert G. Shaw 2d, Dr William Sturgis Bigelow, Mr William P. Blake, Miss Annie Blake, Mr Wallace Goodrich, Mr and Mrs Alexander Steinert, Prof Horatio W. Parker, Prof Samuel Sanford, Prof Royce of Harvard, Mr T. Russell Sullivan, Mrs J. G. Blake, Mr Henry Burnett, Mrs John L. Gardner, Mr Alexander, Mr George Proctor, Mr Augusto Rotoli, Mr and Mrs B. J. Lang, Miss Margaret Ruthven Lang, Mr and Mrs Arthur Foote, Mr Robert Cushing, Miss Cushing, Miss Chandler, Mr and Mrs Charles R. Adams, Mr and Mrs George Goddard, Mrs Ogden Codman and family, Mr Benjamin Crowninshield, Mr W. S. Blake, Mr and Mrs George W. Chadwick, Mr and Mrs W. L. Whitney, Mr Carl Baerman, Mr Richard Heard, Mr and Mrs William F. Apthorp, Mr Allen A. Brown, Mr Henry W. Swift, Mr and Mrs Charles R. Morse, Dr Edwin Jack, Miss Louise Rollwagen, Mr S. Thorndike Lathrop, Dr and Mrs J. W. Farlow, Mr and Mrs S. Parkman Blake, Miss Blake, Mr Carl Faelten, Mr and Mrs Richard H. Dana, Mr Charles Warren and Mr H. G. Tucker.

OBSCURED TEXT

THE SYMPHONY CONCERTS.

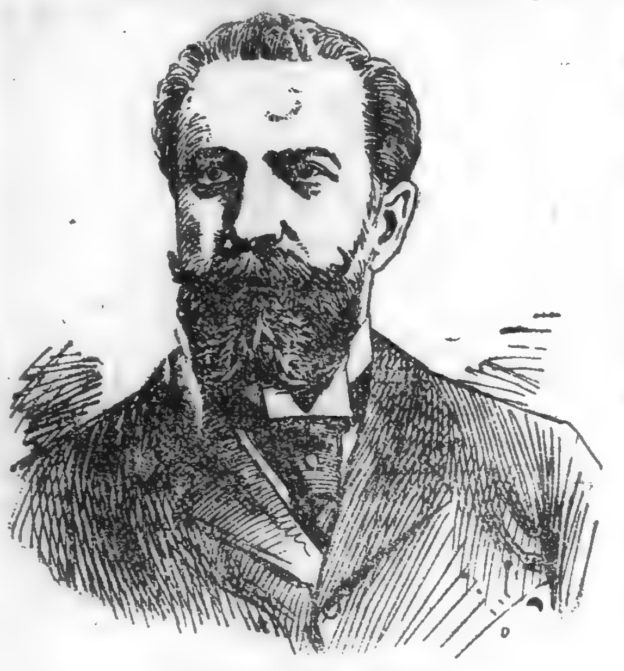
Eagle —— Oct. 16

Boston Orchestra Will Give Ten Performances in Brooklyn.

FIRST ONE TO BE HELD NOV. 11.

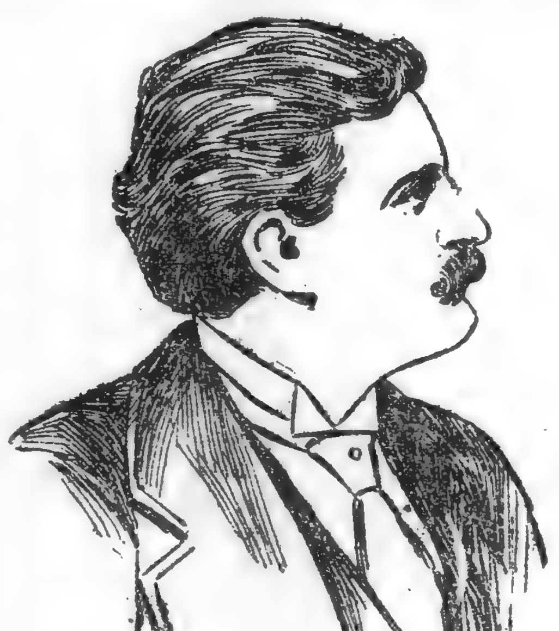
Some Changes in the Personnel of the Orchestra, Owing to the Drowning of Three of the Members — Something of Rosenthal, Who Arrives Early in the Week and of Lady Halle.

The Boston Symphony Orchestra will open the season in the Academy of Music on November 11 and 12, with two concerts, conducted by Mr. Gericke and employing Moriz Rosenthal as the soloist. Every indication points to the conclusion that the season inaugurated will be memorable in the annals of the orchestra. Mr. Gericke's return, the strengthening of the band by nine new players to fill a similar number of vacancies, and the engagement of soloists like Rosenthal, Mme. Carreno, Lady Halle and Willy Burmester, may all be accepted as favorable auguries.



WILLIAM GERICKE,
Conductor Boston Symphony Orchestra.

One most potent factor in the continued success of the Boston Symphony Orchestra has been the integrity of its personnel, and over one-half the members of the orchestra in 1889, when Mr. Gericke left, will welcome his return to the conductor's desk. The present season will witness a few changes in the body of the orchestra. Three of its most efficient members were drowned in the frightful disaster to the French line steamer last July. To take their places and to fill vacancies caused by other changes, there have been engaged Maquarre, flute of the Lamoureux Orchestra; Longy, oboe of the Colonne Orchestra, and Selmer, clarinet of the Lamoureux Orchestra. In the string department there will be a new first violin, Mr. Theodorowicz from the Berlin Philharmonic Orchestra and a 'cellist whom Mr. Gericke brings with him. There have also been engaged Kloepfel, trumpet; Mausebach, trombone; Thomae, tuba, and Rottberg, tympani of the New York Symphony Orchestra, making up with the others a full complement of eighty-seven musicians.



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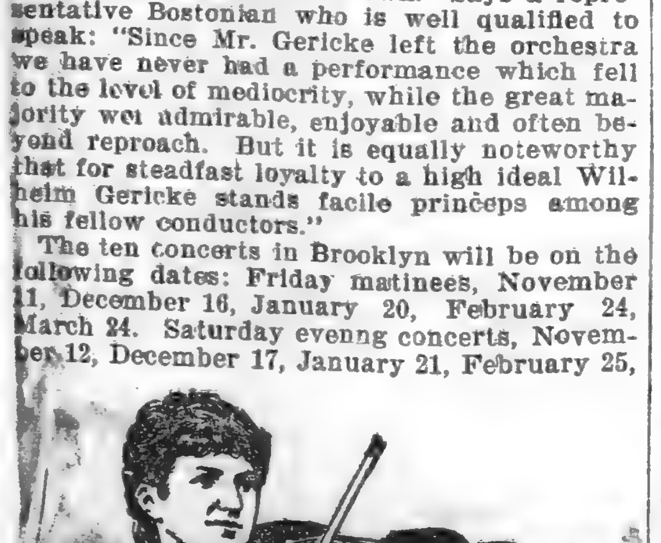

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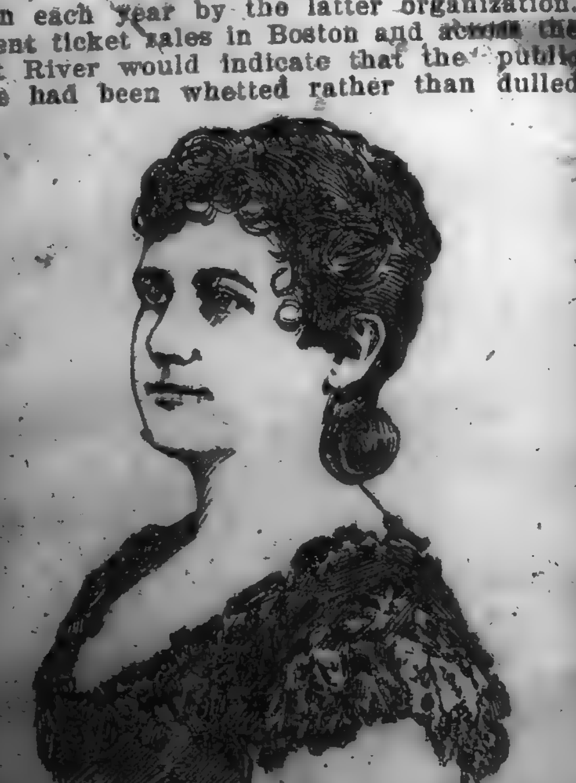

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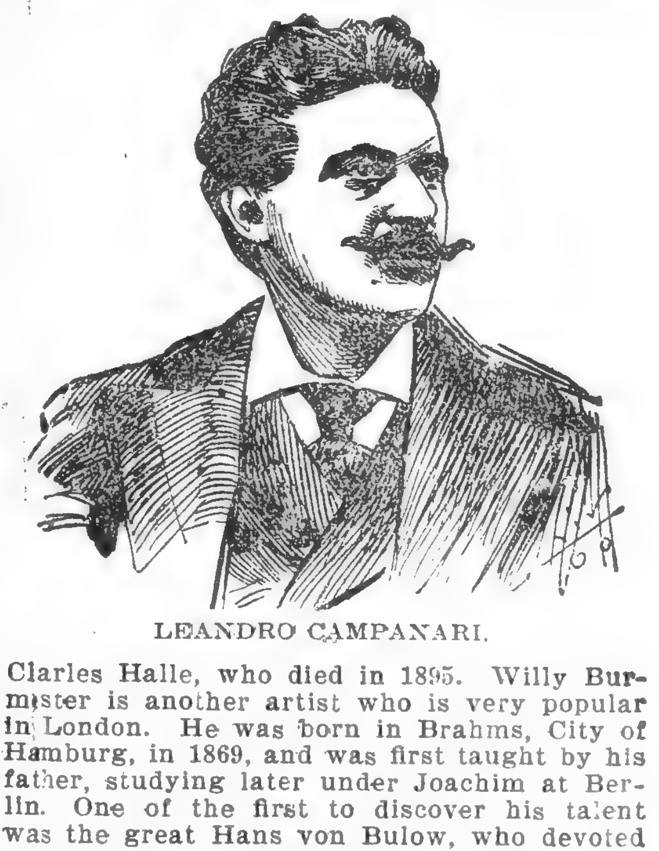

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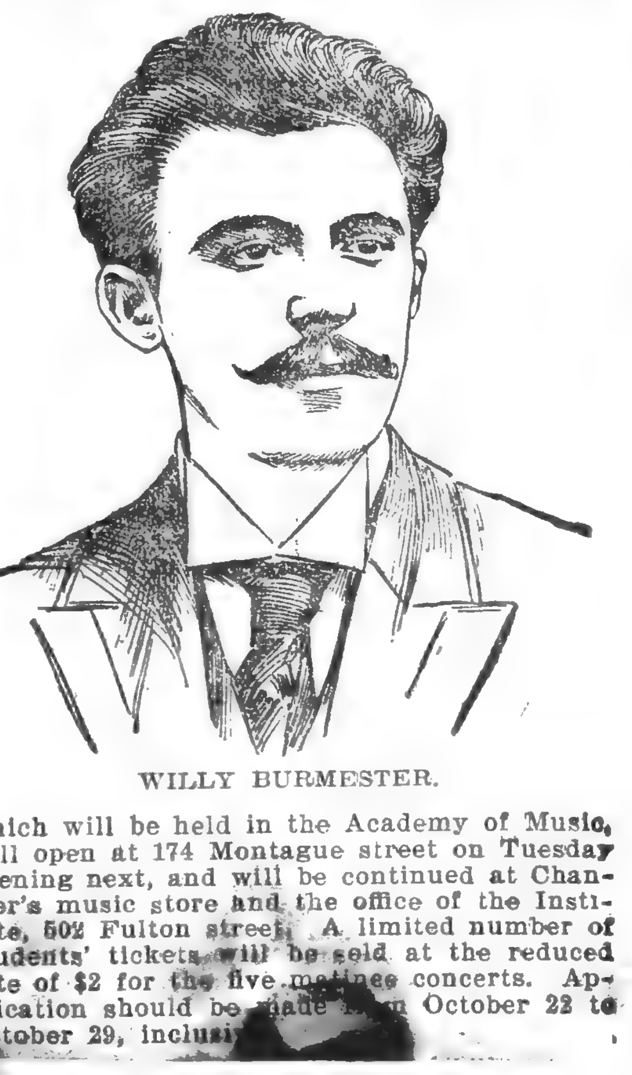

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Prominent People Who Purchased Course Tickets for the Orchestral Concerts.

The sale of course tickets for the afternoon and evening concerts of the Boston Symphony Orchestra, in the Academy of Music, took place in the Art Building at 8 o'clock yesterday afternoon. A small army of messenger boys headed the line, representing those patrons of the concerts who were desirous of getting the pick of the house. Some of the little fellows had dangled their legs over the settees in the hallway since 7 o'clock in the morning, and other recruits had dropped in through the day. After the messengers had been provided for came the great mass of ordinary folk, members of the Institute and admirers of the orchestra, whose desire to hear the concerts had been whetted by the announcement that Wilhelm Gericke was to lead. There was an unusual demand for boxes, and it was evident that society would take a keen interest in the concerts. Henry K. Sheldon of Columbia heights rented Box B for all of the ten concerts; Miss Mary Benson, also of Columbia heights, rented Box D, afternoon and evening. Mrs. Andrew Jacobs of Amity street took Box E for the matinees and Box G for the evening events. George H. Prentice of First place took Box F, and Miss Chauncey of Joralemon street took Box H. The total receipts aggregated $2,502.50, an amount nearly equal to the banner sale of four years ago, when Melba and other celebrated vocalists were announced to appear. The list of subscribers includes many well known names, and is as folllows:

John S. James, E. H. Kidder, Benjamin T. Frothingham, J. S. Frothingham, J. Luck, Mrs. Slack, H. F. Noyes, Mrs. Edwin Beers, Mrs. S. B. Chandler, Sarah S. Dickinson, J. H. Bates, O. Zabriskie, Mrs. M. G. Jeffreys, Frank Reynolds, J. S. Connell, S. R. Probasco, N. J. Bishoprick, L. E. Berger, Lowell M. Palmer, Thomas Potts, Mrs. Journeay, T. Perkins, Mrs. Beekman, Mrs. Chauncey, Carll H. De Silver, Colonel Robert B. Woodward, John F. Anderson, Franklin W. Hooper, N. R. Hunt, H. F. Crosby, F. B. Campbell, E. D. Newman, S. A. Osborne, H. A. Jones, James C. Cropsey, C. P. Williamson, A. M. Mansfield, William C. Stimpson, Bryan H. Smith, T. E. Smith, Mrs. John Thallon, Mrs. Samuel L. Nash, Charles A. Sackett, N. H. Hentz, M. J. Morrill, Martin Joost, A. Augustus Healy, A. M. Shaw, N. B. Hoxie, jr.; Mrs. C. F. Iddings, Miss E. S. Hoxie, E. D. Fowler, Adrian Paradis, Arthur G. Stone, Mrs. George H. Stone, Mrs. William L. Smith, Richard P. Bruff, Lucien F. Sullivan, Augusta E. Muehlau, General C. T. Christensen, Mrs. L. H. Buckingham, Miss I. M. Grier, H. C. Bick, William A. Lee, jr.; Washington Hull, Miss M. T. Dickinson, Miss A. Dinsmore, Mrs. J. H. Keep, Miss M. Vidaud, H. N. Congdon, Dr. F. W. Wunderlich, Dr. T. R. French, James N. Brown, Mrs. C. Hawkins, Mrs. D. B. Lester, Mrs. George A. Price, Mrs. S. G. Day, D. H. Prentice, Mrs. D. Sanborn, C. R. Bangs, Frederick Rose, Dr. E. H. Squibb, A. I. Ormsbee, Mrs. W. A. Ross, M. Rushmore, Mrs. K. M. Wiley, I. A. Lewis, Miss E. B. Estes, Dr. A. T. Bristow, E. C. Platt, John Pills, Milton J. Platt, Albert L. Nash, Mrs. W. S. Shrigley, Otto A. Draudt, Frederick Ilgen, Mrs. John D. Moll, William P. Sullivan, Miss G. Hall, Principal W. T. B. S. Imlay, Charles F. Garlichs, E. P. Van Nadroff, Miss F. E. Rogers, A. T. Brombacher, P. Densmore, Miss McWilliams, T. J. Warburton, Dr. H. W. Skerry, William L. Van Sinderan, H. F. Swift, Miss Jean Sinclair, Walter S. Carter, D. A. Van Ingen, B. F. Graves, Irving T. Bush, John E. Tousey, James L. Morgan, jr.; Miss Schmids, Dr. Bonnell, Mrs. G. F. Bulley, Mrs. Stanniford, Mrs. A. Klipstein, H. C. Folzer, jr.; Miss H. P. Parker, jr.; F. M. Adams and John E. Jenkins.

BOSTON SATURDAY EVENING Gazette

ESTABLISHED 1813.

The programme for the second symphony concert was:

Overture, "Melpomene"……Chadwick
Concerto for violin, in A minor, op. 28 ……Goldmark
Symphonic Poem, "Vysehrad," (No. 1 in the Cyclus "Ma Vlast") Smetana
Symphony No. 2, in C Major, op. 61 ……Schumann

Soloist: Mr. Franz Kneisel.

Mr. Gericke received a warm greeting, and from the enthusiasm and spontaneity of the applause that greeted him at every available opportunity, it is evident that he has speedily become a special favorite with the public. The work of the orchestra remained generally at the high mark reached at the first concert; the readings of the overture and symphony were large, broad and dignified, but there was some monotony in the frequency with which pianissimo was followed by fortissimo and vice versa. It was somewhat rare to hear the normal musical tone, and, as the rule the fortissimos were not well prepared, they were sudden, abrupt and sometimes startling.

Mr. Kneisel was greeted with much enthusiasm and he gave a most delightful interpretation of the sonata; it was faultless in taste and exquisite in finish and the charming second movement was given with the sweetest grace and finest feeling. As for the technical side, it goes without saying that the artist showed his consummate mastery of the instrument; his ease suggested that he was almost unconscious of the difficulties his fingers were conquering, and this artistic unobtrusiveness allowed the music lover to devote his entire attention to the music. Mr. Kneisel's fine work was the feature of the programme and he was recalled again and again by the delighted audience. The programe for the third concert is: Goldmark, overture, "Im Fruhling," op. 36; Weber, Aria from "Oberon;" Tschaikowsky, symphony No. 6 (Pathetique); Wagner, Elizabeth's Aria from "Tannhauser;" Liszt, Hungarian Rhapsody, No. 1; soloist, Mme. Gadski.

BROOKLYN LIFE.

THE sale of course tickets last Tuesday for the series of ten Boston Symphony Orchestra concerts under the auspices of the Brooklyn Institute was in its financial success a gratifying evidence not only of general interest in the series, but of the social character of the prospective audience. The demand for boxes was especially pleasing, empty seats in that part of the Academy so often being the rule. Box B. was taken by Mr. Henry K. Sheldon; Box D., by Miss Mary Benson, of Columbia Heights; Box F., by Mr. George H. Prentiss, of First place; Box H., by Miss Chauncey, of Joralemon street; all for the ten concerts, I believe. Mrs. Andrew Jacobs took Box E. for the afternoon concerts and Box C. for the evening. Among the subscribers for seats for the season were: Mr. Carll H. De Silver, Colonel Robert B. Woodward, Mr. John S. James, Mr. A. Augustus Healy, Mrs. George A. Price, Mr. William L. Van Sinderen, Mr. John E. Tousey, Mr. Benjamin T. Frothingham, Mrs. Henry P. Journeay and Mr. C. Zabriskie.

Boston Sunday Globe.

SUNDAY, OCT 23, 1898.

Second Symphony Concert.

Mr Franz Kneisel was the soloist at the second symphony concert, and the following program was offered by Mr Gericke: Overture, "Melpomene," Chadwick; concerto for violin in A minor, Goldmark; symphonic poem, "Vysehrad," Smetana; symphony No. 2, in C major, op 61, Schumann. Mr Chadwick's score is dedicated to Mr Gericke. The overture is a composition which has been accredited high praise for its scholarly conception and originality, and the orchestration ranks with the best that the gifted American musician has yet given to the musical world. Mr Gericke's treatment of the work was in the heartiest sympathy with the ideas of the composer, and an effective interpretation was the result. The forceful staccato chords following the introduction possibly might have been smoother, but the similar fortissimo in the finale was flawless. In the fantasie the brasses were in excellent form, and the subsequent crescendo and diminuendo was a splendid example of harmonious team work, each contingent preserving its proper relations with the other parts of the orchestra.

In the second and third movements of the Goldmark concerto for violin and orchestra Mr Kneisel acquitted himself admirably. The solo part in the first movement was correctly played, but appeared to be lacking in breadth and tonal force to be thoroughly satisfactory. The beautiful melodic figurations in the second movement were artistically developed by Mr Kneisel, and his tones were as liquid and pure as the violin is capable of giving forth. In fact Mr Kniesel seems invariably true to pitch, no matter what the finger difficulties are, and in the brilliant third movement his dance themes and long extended coda were each perfect in tonality. He was tumultuously applauded, returning several times to the platform to bow acknowledgments.

Smetana's symphonic poem, "Vysehrad," was given in the most passionate manner, but not in a hurry-skurry style. The scenes of carnage were stirringly depicted and the sad refrain of the finale, with the joyless song of the singer-prince was notably impressive and mournful. The Schumann symphony was splendidly interpreted, Mr Gericke securing the Schumannesque effects without undue accentuation and contrasts. In the second part the high quality of the violin body was made conspicuous by the unison work, and special mention is due the whole orchestra for the magnificent ensemble preserved in the finale.

Mme Gadski will be the soloist this week. The program will be as follows: Overture, "Im Fruhling," op. 36, Goldmark; aria from "Oberon," Weber; symphony No. 6 (Pathetique), Tschaikowsky; Elizabeth's aria from "Tannhauser," Wagner; Hungarian rhapsody, No. 1, Liszt.

—Among those noticed in the audience on the opening of the symphony concerts were Mr and Mrs Henry L. Higginson, Mr Alexander Higginson, Miss Rosamund Tudor, Mr and Mrs Robert G. Shaw 2d, Dr William Sturgis Bigelow, Mr William P. Blake, Miss Annie Blake, Mr Wallace Goodrich, Mr and Mrs Alexander Steinert, Prof Horatio W. Parker, Prof Samuel Sanford, Prof Royce of Harvard, Mr T. Russell Sullivan, Mrs J. G. Blake, Mr Henry Burnett, Mrs John L. Gardner, Mr Alexander, Mr George Proctor, Mr Augusto Rotoli, Mr and Mrs B. J. Lang, Miss Margaret Ruthven Lang, Mr and Mrs Arthur Foote, Mr Robert Cushing, Miss Cushing, Miss Chandler, Mr and Mrs Charles R. Adams, Mr and Mrs George Goddard, Mrs Ogden Codman and family, Mr Benjamin Crowninshield, Mr W. S. Blake, Mr and Mrs George W. Chadwick, Mr and Mrs W. L. Whitney, Mr Carl Baerman, Mr Richard Heard, Mr and Mrs William F. Apthorp, Mr Allen A. Brown, Mr Henry W. Swift, Mr and Mrs Charles R. Morse, Dr Edwin Jack, Miss Louise Rollwagen, Mr S. Thorndike Lathrop, Dr and Mrs J. W. Farlow, Mr and Mrs S. Parkman Blake, Miss Blake, Mr Carl Faelten, Mr and Mrs Richard H. Dana, Mr Charles Warren and Mr H. G. Tucker.

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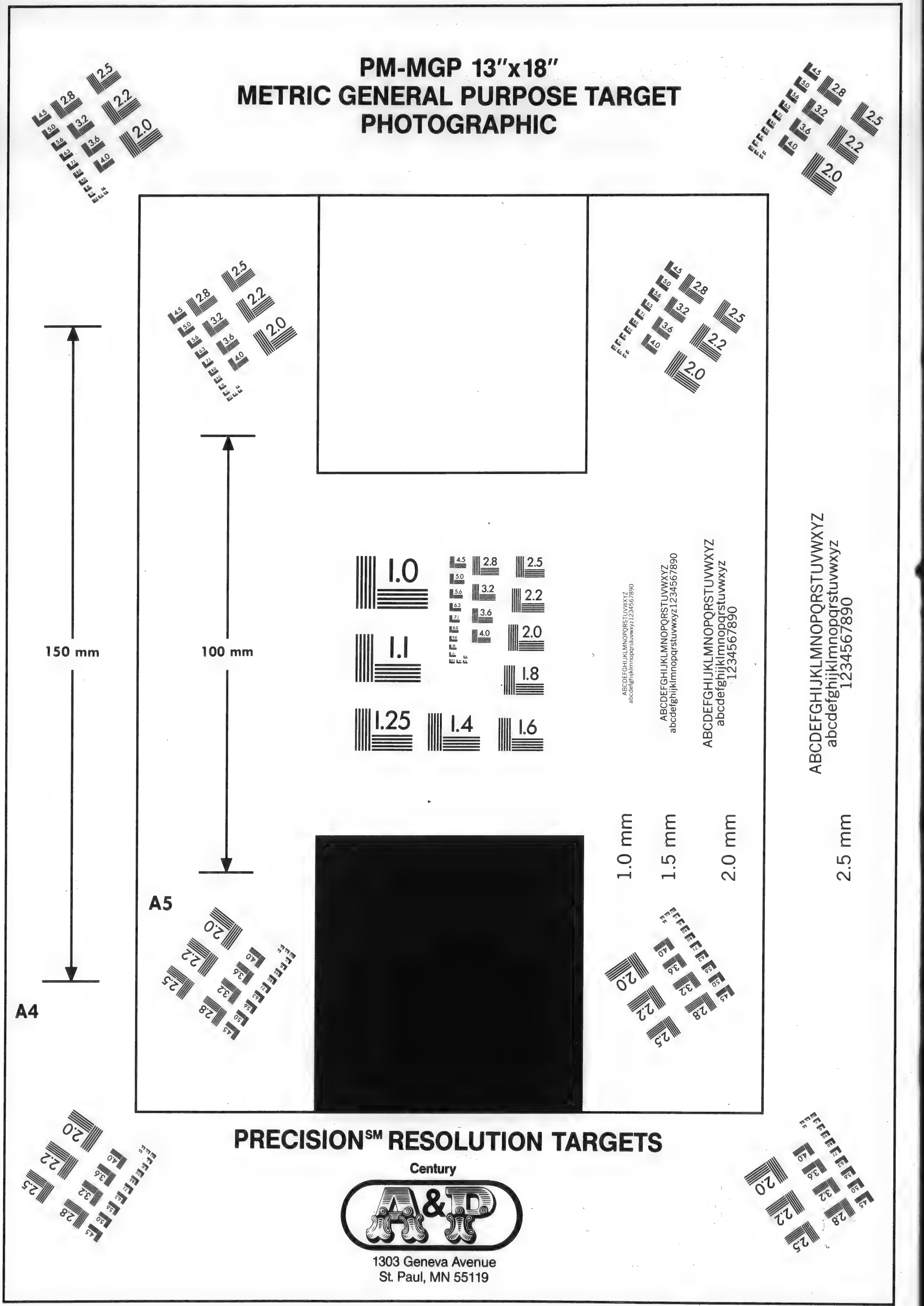

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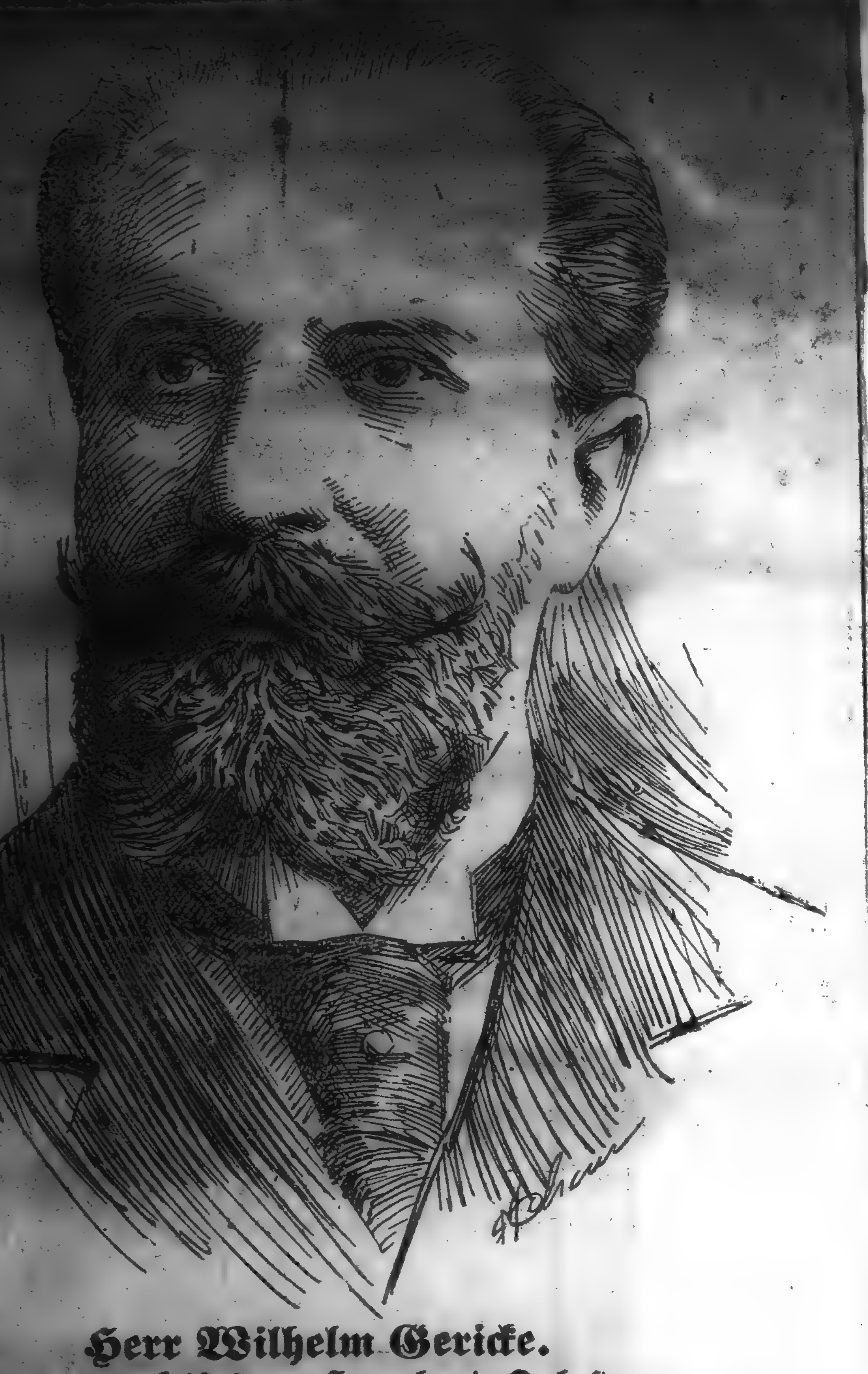

Herr Wilhelm Gericke.

Dirigent des „Boſtoner Symphonie-Orcheſters.

[Das obige Bild iſt uns durch die Freundlichkeit des „Bo ſton Herald" überlaſſen worden.]

Der neue geniale Leiter des Symphonie-Orcheſters, Herr Wilhelm Gericke, hat am letzten Freitag nach achtjähriger Pauſe zum erſten Male wieder den Taktſtock vor dem muſikliebenden Auditorium Boſtons in Muſic Hall zur Hand genommen und mit dem Zeichen des Einſatzes zur Euryanthe-Ouvertüre von Weber, ſich wieder wie ehedem einen feſten Platz in den Herzen ſeiner zahlloſen Verehrer und Freunde geſichert. Eigentlich ſollten wir Sonnabend anſtatt Freitag als den wahren offiziellen Tag ſeines Wiedereinzuges nennen. Freitag iſt nur der Tag der General-Probe, während am Sonnabend Abend das eigentliche Konzert ſtattfindet. Zu ihm findet ſich ganz Boſton ein, Reichthum und Toiletten, bezaubernde Damenwelt und muſikgierige Enthuſiaſten, Kenner und Liebhaber für die Gebilde im Reiche der Töne, welche unſer Symphonie-Orcheſter wie kein zweites in Amerika wiedergiebt. Als das Stimmen- und Tongewirre, das Raſcheln und Kniſtern der Programme, das Rauſchen der Damen-Toiletten und der Klang der geſtimmten Inſtrumente abzuſterben begonnen, als die 87 Muſiker in der Erwartung ihres Dirigenten die Inſtrumente bereit zum Spiel in der Hand, und das ganze Auditorium, das Auge voll Intereſſe und Ungeduld auf die Thür gerichtet, aus welcher in der nächſten Minute Herr Gericke auf das Podium treten mußte, da fühlte Jeder, daß ein Moment kommen würde, der dem neuen und doch ſchon an Bekanntſchaft alten Dirigenten ſagen ſollte, daß ihn Boſton und ſeine muſikliebenden Stammgäſte von Herzen willkommen heißen. Und Gericke trat ein, wie er vor acht Jahren geſchieden war. Daſſelbe Geſicht, die Haare vielleicht auf dem Scheitel ein wenig lichter, der Bart noch wie damals, die Geſtalt um Rücken und Bruſt etwas breiter — ſicher, ruhig. Ein Beifallsſturm empfing ihn, wie ihn die alte Muſikhalle ſelten erlebt. Keine Muſkel zuckte in dem Antlitz des Dirigenten, als er ſich wieder und wieder vor dem glänzenden Hauſe verbeugen mußte, ſein blumengeſchmückter Pult zur Seite mußte geduldig harren, bis er endlich von Herrn Gericke beſtiegen wurde. Aber auch dort dauerten die Verneigungen noch fort, und erſt als ſich der geniale Leiter raſch wendete und ſeinen Taktſtock ergriff, ſchwieg die Kundgebung und machte der tiefſten Stille Platz. Hatten vorher die Augen geſprochen, ſo nahm das Ohr der Zuhörerſchaft jetzt ſeine Rechte in Anſpruch, noch ein tiefer Athemzug durch das Auditorium, der Taktſtock hebt ſich, die Stille wird zur Starre, dann ein leichtes Neigen des Stabes und die Klänge zur „Euryanthe" ſetzen ein, wie damals, als Herr Gericke uns verließ. Herr Gericke hat ſein Orcheſter feſt im Zügel. Seiner eigenſten Intention, den ſchwierigſten Nuancen folgt der Orcheſterkörper wie aufgegangen in der Abſicht des Meiſters. Das iſt Herr Gericke, deſſen Bild wir heute bringen und der uns für die kommenden Jahre Genüſſe reinſter muſikaliſcher Schönheiten ſchaffen wird.

Boston Courier.

SUNDAY MORNING, OCT. 23, 1898.

THE SECOND SYMPHONY AND OTHER CONCERTS.

Mr. Gericke's second programme was hardly less conservative than his first, although there was a recognition of the work of our day in his heading it with Mr. Chadwick's "Melpomene" overture, which has enough scholarship, solidity and sensibility to maintain steadily the position it has gained among the standard compositions of its kind. Of course Goldmark and Smetana, who were represented respectively by the A-minor violin concerto and the symphonic poem "Vysehrad," are also men of the day; but they have long been accepted as belonging to the whole world of music and not to any nationality or school. The other number—Schumann's second symphony—is a classic. The programme was judicious, well balanced and gave a wider scope to the virtuosity, the good sense and the high spirit of the orchestra than the initial one. The men rose to the full height of the occasion, and for many passages the strongest words of admiring praise would not be extravagant. The new players—some of whom are still at a disadvantage because they speak neither German nor English—are beginning to get into true touch with their fellows and to understand the conductor's desires and directions, while the general body feels and responds to his absoluteness of intention and requisition. The scherzo of the symphony was almost intensely brilliant, its "motto" phrase broad and simple, its adagio tender and its great coda splendid; the gloomy romanticism of the overture was gravely tragic and the swelling sentimentality of the poem rose and fell with the sweep of the subject; and in the concerto there was often a real mezza voce taken and maintained. Mr. Gericke's readings were unexceptionable in discretion, taste, firmness and freedom. One feels how he has grown in spirit and confidence therein when he lets the fullness of a great climax burst so richly and sonorously as he now does, and permits the brass choir to round out its resonant volume so long as it breaks into no blare. It would not be easy to give a greater pulse to any just enthusiasm than he caused many times in this concert. There was still little opportunity for the new men to make themselves specially heard, except through the drums and oboe, but the general effect was fine and smooth.

Mr. Kneisel's playing is fairly "hors concours," and to praise the beauty of his tone, his perfect execution and his true and tasteful phrasing is but to repeat a more than twice-told tale. Yet he seemed to go beyond his own standard in portions of the concerto, playing the serious parts with more warmth, and the lighter ones with more flash and dash than he always concedes. He was most warmly received and greatly applauded.

Next week the orchestra will play Goldmark's "Spring" overture, Tschaikowsky's "pathetic" symphony and Liszt's first Hungarian Rhapsody. Mme. Gadski will be the soloist, singing the "Ocean" scene from Weber's "Oberon," and the "Hall of Song" from "Tannhauser."

[illegible] OCTOBER 23, [illegible]

This was probably one of the novelties which Mr. Gericke, Mr. Van der Stucken and other conductors heard in Europe and did not think worth bringing to this country. If our English brethren's judgment may be trusted, it would hardly be worth the trouble. Speaking of Mr. Gericke, he appears to have re-entered the hearts of the people of Boston without difficulty. The first concert of the Boston Symphony Orchestra took place last Saturday night, and thus discourseth Mr. B. E. Woolf of The Boston Herald:

"The orchestra remains substantially the same, some mutations that it has undergone having painful associations that the occasion brought sadly to mind again. The strangers all made a wholly favorable impression, and, judged by what was heard of them last evening, are really valuable acquisitions to the orchestra. The new first oboe has a superb tone, full, resonant, pure, and of an exquisitely sympathetic quality, and he plays with the skill and taste of a thorough artist.

"The new first flute is to be similarly commended for the volume, richness, and sonority of his tone. The first clarionet had little to do that afforded an opportunity to judge how well he would fill the position of the lamented M. Pourtau, but the smoothness and the purity of his tone made themselves felt, and were full of comforting promise. The first trumpet appears to be decidedly the best that the orchestra has ever had, while the new tympanist is fairly a revelation of the possibilities of the drums as musical instruments, instead of mere noise makers. Those of the newcomers are of larger make than the orchestra has previously had, and have a noble sonority, and as he treats them lovingly and tunes them perfectly and the brutal sound of a hard drumstick is never heard banging vindictively on the drumhead without even the suggestion of a musical tone, the artist, for a tympani player may be an artist, he is an innovation to be welcomed as a treasure and cherished accordingly.

"Mr. Gericke's conducting is the same as it was in the past. It is undemonstrative, never coming between the hearer and the music with disturbing effect, but it is none the less effective and with a relentless down beat from which there is no escape, and which holds the orchestra firmly under control. His readings of the various selections were conservative, but always just and interesting. There was in them nothing of the prevalent seeking after insignificant somethings that had not been sought before; nothing that suggested glorification of the conductor at the expense of the composer. Their spirit was healthy, their results were sane.

"Notably topical and satisfying were his tempi, especially in the symphony. Fate did not knock at the door in the opening movement, as if its sole object were to make a violent burglarious entrance. The andante was taken at the proper graceful pace instead of dragged out of tiresomeness, and the entrance of the triumphal strain of the finale was made with imposing and thrilling majesty. The Bach suite was read with delightful and delighting animation, and the Brahms variations have never been heard here when they were accorded so genial and so piquant an interpretation nor more rich and beautiful coloring."

This is informing criticism and is, therefore, valuable. The excellence of the new members of the orchestra is something that will fill lovers of this organization with great pleasure. In a short time the band will give its first concerts in this city, and no doubt Mr. Gericke will be warmly welcomed here.

The Boston Symphony Orchestra has already begun its concerts in Boston, where Mr. Gericke, its newly appointed conductor, has been welcomed with great warmth, both by the public and the members of the orchestra, whose respect he possesses in a remarkable degree. This organization will give its first concerts in this city at Carnegie Hall on Wednesday afternoon and Thursday evening, Nov. 9 and 10. Mr. Rosenthal will be soloist on both occasions, but will not play the same concerto, as the programmes will be entirely different. Other solo artists who will be heard in this series of concerts are Mr. Willy Burmester, Lady Hallé, (Norman Neruda,) M. Alvarez, and Mme. Carreno.

BOSTON POST,
The Representative Democratic Pape
OF NEW ENGLAND.

SUNDAY MORNING, OCTOBER 23, 1898.
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SECOND SYMPHONY CONCERT

One local composer was represented on the programme of the second of this season's Symphony concerts at Music Hall last night, George W. Chadwick, whose "Melpomene" overture was the first on the list. It was beautifully played and received most liberal applause at its close.

The first soloist to be heard this season was from the band's own ranks, Mr. Kneisel. On this occasion he played the Goldmark concerto for violin and orchestra, A minor. Mr. Kneisel was never heard to better advantage than on this occasion. His work was well nigh faultless and after each movement, and particularly at the finish of the concerto, he was received with a perfect storm of applause, being recalled a half dozen times.

Other numbers on the programme were Smetana's symphonic poem, "Vysehrad," which gave Mr. Schuecker an opportunity to be heard in some charming harp solos during the early part, and the Schumann symphony No. 2, which was beautifully played by the band.

At the next concert the famous Tschaikowsky symphony No. 6 (always well received at these concerts) will be played and the soloist will be Mme. Gadski.

NEW YORK HERALD,
SUNDAY, OCTOBER 23,

There is every reason to believe that Mr. Emil Paur will be a prominent figure in the musical life of New York this season. Not only will he conduct the Philharmonic concerts, but as leader of the recently organized New York Orchestra he will lead the Waldorf-Astoria fortnightly subscription concerts, besidts a series of five public symphony rethearsals and concerts at Carnegie Hall and twenty-two Sunday night concerts at the same place. Evidently Mr. Paur is going to be a very busy man.

He gives an introductory concert with the New York Orchestra at Carnegie Hall next Saturday, which will be his first appearance as a local conductor. The programme is not severe, but rather more on the Waldorf-Astoria order—Weber's "Freischütz," overture; Beethoven's "Eroica," symphony; a "Capriccio Espagnol," by Rimsky-Korsakoff (new) and Wagner's "Rienzi," overture.

It is noteworthy that about the only important concerts in this city which Mr. Paur will not conduct are those of the Boston Symphony Orchestra, which he led for several seasons past, but of which Mr. Wilhelm Gericke is now the conductor. The first concert of this orchestra will be given at Carnegie Hall on November 9, when Rosenthal will be the soloist.

The public will certainly be interested in comparing these conductors this season and will doubtless end by congratulating itself that two such notable musicians as Paur and Gericke are giving orchestral concerts here.

THE SUN, SUNDAY,
OCTOBER 23, 1898.

The Boston Symphony Orchestra will begin its season under the direction of Wilhelm Gericke at Carnegie Hall, on Nov. 9. Rosenthal will be the soloist. At subsequent concerts Willy Burmester, Lady Halle, Alvarez and Teresa Carreno will be heard. The dates selected for the rest of the season are Dec. 14 and 15, Jan. 18 and 19, Feb. 22 and 23, and March 22 and 23. The afternoon concerts are held on Thursdays and the evening concerts on Fridays. The programmes are all to be different.

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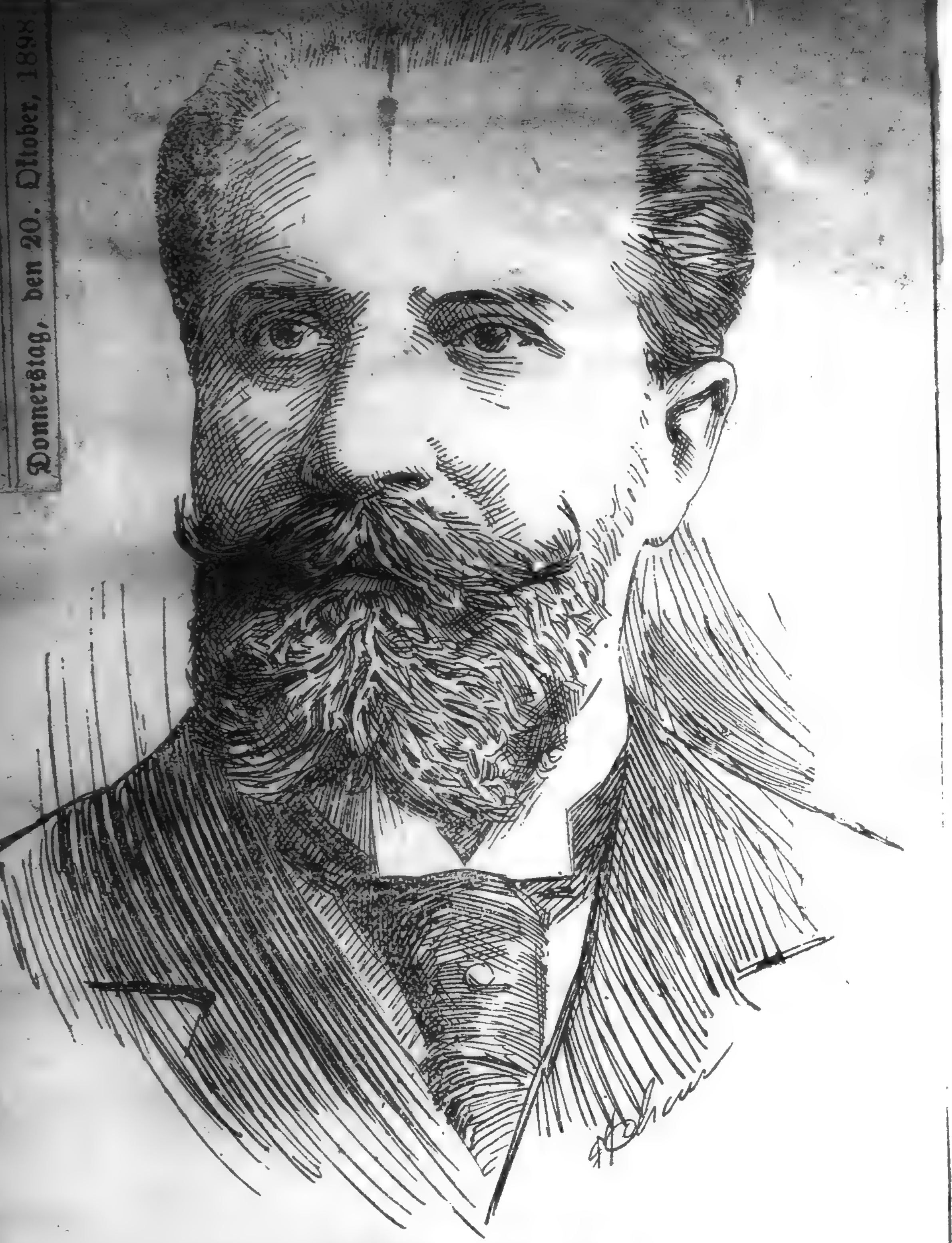
Donnerstag, den 20. Oktober, 1898.



Herr Wilhelm Gericke.

Dirigent des „Boſtoner Symphonie-Orcheſters.

[Das obige Bild iſt uns durch die Freundlichkeit des „Boſton Herald" überlaſſen worden.]

Der neue geniale Leiter des Symphonie-Orcheſters, Herr Wilhelm Gericke, hat am letzten Freitag nach achtjähriger Pauſe zum erſten Male wieder den Taktſtock vor dem muſikliebenden Auditorium Boſtons in Muſic Hall zur Hand genommen und mit dem Zeichen des Einſatzes zur Euryanthe-Ouvertüre von Weber, ſich wieder wie ehedem einen feſten Platz in den Herzen ſeiner zahlloſen Verehrer und Freunde geſichert. Eigentlich ſollten wir Sonnabend anſtatt Freitag als den wahren offiziellen Tag ſeines Wiedereinzuges nennen. Freitag iſt nur der Tag der General-Probe, während am Sonnabend Abend das eigentliche Konzert ſtattfindet. Zu ihm findet ſich ganz Boſton ein, Reichthum und Toiletten, bezaubernde Damenwelt und muſikgierige Enthuſiaſten, Kenner und Liebhaber für die Gebilde im Reiche der Töne, welche unſer Symphonie-Orcheſter wie kein zweites in Amerika wiedergiebt. Als das Stimmen- und Tongewirre, das Raſcheln und Kniſtern der Programme, das Rauſchen der Damen-Toiletten und der Klang der geſtimmten Inſtrumente abzuſterben begonnen, als die 87 Muſiker in der Erwartung ihres Dirigenten die Inſtrumente bereit zum Spiel in der Hand, und das ganze Auditorium, das Auge voll Intereſſe und Ungeduld auf die Thür gerichtet, aus welcher in der nächſten Minute Herr Gericke auf das Podium treten mußte, da fühlte Jeder, daß ein Moment kommen würde, der dem neuen und doch ſchon an Bekanntſchaft alten Dirigenten ſagen ſollte, daß ihn Boſton und ſeine muſikliebenden Stammgäſte von Herzen willkommen heißen. Und Gericke trat ein, wie er vor acht Jahren geſchieden war. Daſſelbe Geſicht, die Haare vielleicht auf dem Scheitel ein wenig lichter, der Bart noch wie damals, die Geſtalt um Rücken und Bruſt etwas breiter — ſicher, ruhig. Ein Beifallsſturm empfing ihn, wie ihn die alte Muſikhalle ſelten erlebt. Keine Muskel zuckte in dem Antlitz des Dirigenten, als er ſich wieder und wieder vor dem glänzenden Hauſe verbeugen mußte, ſein blumengeſchmückter Pult zur Seite mußte geduldig harren, bis er endlich von Herrn Gericke beſtiegen wurde. Aber auch dort dauerten die Verneigungen noch fort, und erſt als ſich der geniale Leiter raſch wendete und ſeinen Taktſtock ergriff, ſchwieg die Kundgebung und machte der tiefſten Stille Platz. Hatten vorher die Augen geſprochen, ſo nahm das Ohr der Zuhörerſchaft jetzt ſeine Rechte in Anſpruch, noch ein tiefer Athemzug durch das Auditorium, der Taktſtock hebt ſich, die Stille wird zur Starre, dann ein leichtes Neigen des Stabes und die Klänge zur „Euryanthe" ſetzen ein, wie damals, als Herr Gericke uns verließ. Herr Gericke hat ſein Orcheſter feſt im Zügel. Seiner eigenſten Intention, den ſchwierigſten Nuancen folgt der Orcheſterkörper wie aufgegangen in der Abſicht des Meiſters. Das iſt Herr Gericke, deſſen Bild wir heute bringen und der uns für die kommenden Jahre Genüſſe reinſter muſikaliſcher Schönheiten ſchaffen wird.

Boston Courier.

SUNDAY MORNING, OCT. 23, 1898.

THE SECOND SYMPHONY AND OTHER CONCERTS.

Mr. Gericke's second programme was hardly less conservative than his first, although there was a recognition of the work of our day in his heading it with Mr. Chadwick's "Melpomene" overture, which has enough scholarship, solidity and sensibility to maintain steadily the position it has gained among the standard compositions of its kind. Of course Goldmark and Smetana, who were represented respectively by the A-minor violin concerto and the symphonic poem "Vysehrad," are also men of the day; but they have long been accepted as belonging to the whole world of music and not to any nationality or school. The other number--Schumann's second symphony—is a classic. The programme was judicious, well balanced and gave a wider scope to the virtuosity, the good sense and the high spirit of the orchestra than the initial one. The men rose to the full height of the occasion, and for many passages the strongest words of admiring praise would not be extravagant. The new players—some of whom are still at a disadvantage because they speak neither German nor English—are beginning to get into true touch with their fellows and to understand the conductor's desires and directions, while the general body feels and responds to his absoluteness of intention and requisition. The scherzo of the symphony was almost intensely brilliant, its "motto" phrase broad and simple, its adagio tender and its great coda splendid; the gloomy romanticism of the overture was gravely tragic and the swelling sentimentality of the poem rose and fell with the sweep of the subject; and in the concerto there was often a real mezza voce taken and maintained. Mr. Gericke's readings were unexceptionable in discretion, taste, firmness and freedom. One feels how he has grown in spirit and confidence therein when he lets the fullness of a great climax burst so richly and sonorously as he now does, and permits the brass choir to round out its resonant volume so long as it breaks into no blare. It would not be easy to give a greater pulse to any just enthusiasm than he caused many times in this concert. There was still little opportunity for the new men to make themselves specially heard, except through the drums and oboe, but the general effect was fine and smooth.

Mr. Kneisel's playing is fairly "hors concours," and to praise the beauty of his tone, his perfect execution and his true and tasteful phrasing is but to repeat a more than twice-told tale. Yet he seemed to go beyond his own standard in portions of the concerto, playing the serious parts with more warmth, and the lighter ones with more flash and dash than he always concedes. He was most warmly received and greatly applauded.

Next week the orchestra will play Goldmark's "Spring" overture, Tschaikowsky's "pathetic" symphony and Liszt's first Hungarian Rhapsody. Mme. Gadski will be the soloist, singing the "Ocean" scene from Weber's "Oberon," and the "Hall of Song" from "Tannhauser."

NEW YORK TIMES

OCTOBER 23, 1898

This was probably one of the novelties which Mr. Gericke, Mr. Van der Stucken, and other conductors heard in Europe and did not think worth bringing to this country. If our English brethren's judgment may be trusted, it would hardly be worth the trouble. Speaking of Mr. Gericke, he appears to have re-entered the hearts of the people of Boston without difficulty. The first concert of the Boston Symphony Orchestra took place last Saturday night, and thus discourseth Mr. B. E. Woolf of The Boston Herald:

"The orchestra remains substantially the same, some mutations that it has undergone having painful associations that the occasion brought sadly to mind again. The strangers all made a wholly favorable impression, and, judged by what was heard of them last evening, are really valuable acquisitions to the orchestra. The new first oboe has a superb tone, full, resonant, pure, and of an exquisitely sympathetic quality, and he plays with the skill and taste of a thorough artist.

"The new first flute is to be similarly commended for the volume, richness, and sonority of his tone. The first clarionet had little to do that afforded an opportunity to judge how well he would fill the position of the lamented M. Pourtau, but the smoothness and the purity of his tone made themselves felt, and were full of comforting promise. The first trumpet appears to be decidedly the best that the orchestra has ever had, while the new tympanist is fairly a revelation of the possibilities of the drums as musical instruments, instead of mere noise makers. Those of the newcomers are of larger make than the orchestra has previously had, and have a noble sonority, and as he treats them lovingly and tunes them perfectly and the brutal sound of a hard drumstick is never heard banging vindictively on the drumhead without even the suggestion of a musical tone, the artist, for a tympani player may be an artist, he is an innovation to be welcomed as a treasure and cherished accordingly.

"Mr. Gericke's conducting is the same as it was in the past. It is undemonstrative, never coming between the hearer and the music with disturbing effect, but it is none the less effective and with a relentless down beat from which there is no escape, and which holds the orchestra firmly under control. His readings of the various selections were conservative, but always just and interesting. There was in them nothing of the prevalent seeking after insignificant somethings that had not been sought before; nothing that suggested glorification of the conductor at the expense of the composer. Their spirit was healthy, their results were sane.

"Notably topical and satisfying were his tempi, especially in the symphony. Fate did not knock at the door in the opening movement, as if its sole object were to make a violent burglarious entrance. The andante was taken at the proper graceful pace instead of dragged out of tiresomeness, and the entrance of the triumphal strain of the finale was made with imposing and thrilling majesty. The Bach suite was read with delightful and delighting animation, and the Brahms variations have never been heard here when they were accorded so genial and so piquant an interpretation nor more rich and beautiful coloring."

This is informing criticism and is, therefore, valuable. The excellence of the new members of the orchestra is something that will fill lovers of this organization with great pleasure. In a short time the band will give its first concerts in this city, and no doubt Mr. Gericke will be warmly welcomed here.

The Boston Symphony Orchestra has already begun its concerts in Boston, where Mr. Gericke, its newly appointed conductor, has been welcomed with great warmth, both by the public and the members of the orchestra, whose respect he possesses in a remarkable degree. This organization will give its first concerts in this city at Carnegie Hall on Wednesday afternoon and Thursday evening, Nov. 9 and 10. Mr. Rosenthal will be soloist on both occasions, but will not play the same concerto, as the programmes will be entirely different. Other solo artists who will be heard in this series of concerts are Mr. Willy Burmester, Lady Hallé, (Norman Neruda,) M. Alvarez, and Mme. Carreno.

BOSTON POST,
The Representative Democratic Pape
OF NEW ENGLAND.

SUNDAY MORNING, OCTOBER 23, 1898.
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SECOND SYMPHONY CONCERT

One local composer was represented on the programme of the second of this season's Symphony concerts at Music Hall last night, George W. Chadwick, whose "Melpomene" overture was the first on the list. It was beautifully played and received most liberal applause at its close.

The first soloist to be heard this season was from the band's own ranks, Mr. Kneisel. On this occasion he played the Goldmark concerto for violin and orchestra, A minor. Mr. Kneisel was never heard to better advantage than on this occasion. His work was well nigh faultless and after each movement, and particularly at the finish of the concerto, he was received with a perfect storm of applause, being recalled a half dozen times.

Other numbers on the programme were Smetana's symphonic poem, "Vysehrad," which gave Mr. Schuecker an opportunity to be heard in some charming harp solos during the early part, and the Schumann symphony No. 2, which was beautifully played by the band.

At the next concert the famous Tschaikowsky symphony No. 6 (always well received at these concerts) will be played and the soloist will be Mme. Gadski.

NEW YORK HERALD,
SUNDAY, OCTOBER 23,

There is every reason to believe that Mr. Emil Paur will be a prominent figure in the musical life of New York this season. Not only will he conduct the Philharmonic concerts, but as leader of the recently organized New York Orchestra he will lead the Waldorf-Astoria fortnightly subscription concerts, besidts a series of five public symphony rethearsals and concerts at Carnegie Hall and twenty-two Sunday night concerts at the same place. Evidently Mr. Paur is going to be a very busy man.

He gives an introductory concert with the New York Orchestra at Carnegie Hall next Saturday, which will be his first appearance as a local conductor. The programme is not severe, but rather more on the Waldorf-Astoria order—Weber's "Freischütz," overture; Beethoven's "Eroica," symphony; a "Capriccio Espagnol," by Rimsky-Korsakoff (new) and Wagner's "Rienzi," overture.

It is noteworthy that about the only important concerts in this city which Mr. Paur will not conduct are those of the Boston Symphony Orchestra, which he led for several seasons past, but of which Mr. Wilhelm Gericke is now the conductor. The first concert of this orchestra will be given at Carnegie Hall on November 9, when Rosenthal will be the soloist.

The public will certainly be interested in comparing these conductors this season and will doubtless end by congratulating itself that two such notable musicians as Paur and Gericke are giving orchestral concerts here.

THE SUN, SUNDAY,
OCTOBER 23, 1898.

The Boston Symphony Orchestra will begin its season under the direction of Wilhelm Gericke at Carnegie Hall, on Nov. 9. Rosenthal will be the soloist. At subsequent concerts Willy Burmester, Lady Halle, Alvarez and Teresa Carreno will be heard. The dates selected for the rest of the season are Dec. 14 and 15, Jan. 18 and 19, Feb. 22 and 23, and March 22 and 23. The afternoon concerts are held on Thursdays and the evening concerts on Fridays. The programmes are all to be different.

SYMPHONY CONCERT.

Mr. Kneisel Plays the Goldmark Concerto—An Old Program Brilliantly Performed.

The program of the second Symphony concert last night in Music Hall, Mr. Wilhelm Gericke, conductor, was as follows:

Overture, "Melpomene" ....Chadwick
Concerto for violin in A minor......Goldmark
Symphonic Poem, "Vysehrad".......Smetana
Symphony No. 2, in C major........Schumann

The air in Music Hall was hot, foul, stifling. Attempts at ventilation were crude and pneumonic. And yet in spite of most unfavorable atmospheric conditions, the performance was brilliant.

Mr. Chadwick's noble work was read by Mr. Gericke with profound care and intense dramatic spirit. The work itself well repays such attention. It has the antique tragic note, yet is it modern in the expression of classic feeling. The self-concentration of the composer is without dryness or austerity. The expression is dramatic without extravagance. The mould in which this expression is cast is one of ripe scholarship, without a flaw of pedantry. And a work that breathes the classic spirit and at the same time appeals irresistibly to a man of this generation, that binds together firmly fluent technic with individually imaginative thought may justly be called noble.

Mr. Kneisel played with loving interest and with all his admirable intelligence, taste and skill the concerto by Goldmark. The long-continued and richly deserved applause was for the violinist and not the work itself—I may say justly that it was in spite of the work. Goldmark of "The Queen of Sheba," Goldmark the Oriental, and Goldmark the composer of the overtures inspired by Grecian legends, is one man; the composer of the violin concerto is sadly inferior. The themes are not of marked beauty or strength, the development of them is generally uninteresting, and there is the constant thought of wearisome padding. To me the concerto is one of his weakest works.

Mr. Apthorp in the program-book has much to say in derision of "Herbeck's" arrangement of the air from Handel's "Serse," the air that is now known as "Handel's Largo." I suppose he had in mind Hellmesberger's arrangement, which, I regret to say, was played not long ago at a Symphony concert. I wish that instead of emptying vials of wrath on "Herbeck's" head, he had told us more about Smetana's "Vysehrad"; for he would have then spared some of us the trouble of exploration. "Vysehrad" was the first of the six symphonic poems that the patriotic Bohemian wrote from desire to celebrate musically his country. It was written in 1874, and the original score bears this melancholy line: "In a condition of ear-suffering." The second poem, "Vltava," written later in 1874, has the legend, "Completely deaf." "Vysehrad" is the "Hochburg," the acropolis of Prague. Lumir, to whom reference is made, was a sort of Bohemian Orpheus. The very simplicity, the monotony—if you please—of this work is extremely effective. The very repetition of the chief theme, which, by the way, is the chief theme of the whole cyclus, becomes the musical characterization of a nation. True, so far as absolute music is concerned, the piece might bear the title "Ireland," "Poland," "Fate"; for to us that are not Bohemians, this symphonic poem suggests through music only contrasts of great lamentation and festal pride. As Emanuel Chvála well puts it, Smetana was a poet, a program-composer, a painter in words, a romanticist in the true meaning of the word. He was moved to music by thoughts outside of music. The performance was superb.

And all in all the performance of the symphony was great and long to be remembered. To me it is by no means the greatest of Schumann's symphonies, and the dry and abhorrent orchestration peculiar to the man—an ill-cut, drab garment clumsily worn by a man of wonderfully intimate thought and curious experiments in rhythm—is constantly between you and his thoughts, although you may finally accept the clothes for the sake of the wearer. Perhaps the slow movement was a little swollen beyond its real estate; for it is contemplative rather than passionate. But with this exception, it would be hard to find fault with either the reading or the performance. The orchestra is fast becoming an instrument on which Mr. Gericke plays at will. Let us be thankful that this will is sanely controlled, that it is not caprice, that is not used merely to startle an audience.

* * *

The program of the concert Saturday will be:

Overture, "In Spring"...............Goldmark
Aria from "Oberon"......................Weber
Mrs. Gadski.
Symphony No. 6...................Tschaikowsky
Aria from "Tannhauser"..............Wagner
Mrs. Gadski.
Hungarian Rhapsody, No. 3...............Liszt

Philip Hale.

Almost every one who had any social aspiration in Boston or its vicinity crowded into Music Hall on Friday or Saturday of last week to set his or her personal stamp on the fact that the season of 1898-1899 had begun. There was a time when Boston prided herself upon being a literary centre—that day is passed. Now—today—music reigns supreme.

Music has always been more or less fashionable here, and now much more than less. We think that we are the musical centre of the United States, and if other cities do not all fall down before us, crowning us with the victorious musical laurel, yet they do respect our musical knowledge and allow that in no other city in our country is music so fashionable.

Thirty years ago music—good classical music—had a distinct fashionable following; but although the "Harvard" concerts attracted the best men and women Boston had to offer, yet our aristocracy in those days was too small to support any entertainments and too quiet and reserved to draw the masses to follow in their steps. As society has [illegible] As the Prince and Princess of Wales make a fashion in London, so did our uncrowned queens of society in Boston, in later days, decide that music should be "the thing."

Crowded as the concert room is, both on Friday afternoons and Saturday evenings, yet we cannot help missing the presence of many men and women who have done so much to make music more than a fad here in Boston. The last thirty years have in their passage left many gaps in our ranks, and we vainly look for the faces of Theodore Chase, C. C. Perkins, J. S. Dwight, Otto Dressel, Charles R. Hayden, Mrs. James Lodge, Mrs Ware, Mrs. John A. Andrew and, indeed, of more than we can enumerate.

The sympathy and interest of those who have gone before have done much to make the musician's life here more than comfortable; for not only were hands held out, but houses were opened, and a social position was therefore attained here earlier than in, perhaps, any other American city.

As the younger generations grew up and stepped upon society's stage, musicians were found already there. So that now, not only do pianists, singers and conductors go into society, but so also do even many of the first violinists of the Symphony Orchestra. Indeed, it has several times been rumored that some Boston girl was about to join her fate to that of a violinist, but as yet only one, and she a suburbanite, came to the point and was really married.

In place of the once familiar faces, we see now in Music Hall on Saturday nights, chief amongst the supporters of all good concerts, a bevy of pretty or stylish women and a large number of fashionable male amateurs and poseurs. This set is always in full evidence, although perhaps the true music lovers keep in the background. These men and women know the artists and musicians, and try to keep thoroughly en rapport with them, although they deal out their favors and patronage with somewhat of an unequal hand.

On the other hand, on Friday afternoons, we find quite a different audience. Here are all of the sub-buds, the buds and the girls of a few seasons, and naturally in their train follow the young men who are devoted to society, whether they care for music or not. It is a pretty sight to see such a sea of attractive faces and "smart" hats as we saw last Friday, and we could not help believing that some of the music seeds there sown would bear fruit; although it is a fact that the girls cared more to see each other, their "men friends" and the popular violinists than they did to listen to the music. For this reason it is a fact that the atmosphere is really more musical at the concerts than at the rehearsals.

It is much more fashionable to go to the rehearsals than to the concerts, and this fact is proved by the far larger prices paid for Friday's rehearsals. Everything is sacrificed to give the girls tickets; for without a good seat for the season a pretty girl feels quite out of society. She has to learn a certain musical jargon for her future Boston life—no matter whether she cannot distinguish "America" from Lohengrin's "Swan Song" or not—and where can she be better instructed than at Music Hall, surrounded by her own "smart" set?

It is too early to predict the belles amongst the coming debutantes, but a glimpse at the rehearsals assured us that the girls are pretty enough surely. Before the season is over, one of these girls may develop into a professional beauty; although Boston has not often produced that rara avis. Within the last 20 years we can recall but Mrs. De Forest Danielson, Mrs. Oliver Ames, Miss Eleanor Winslow, Mrs. Fiske Warren and Mrs. Joseph S. Fay, 3d. Although there are many women who, in our opinion, have really far more beauty, yet the others somehow never gained the reputation for beauty, which remains even, perhaps, when the beauty has begun to wane.

Although often, on a Saturday night, we can catch a glimpse, as it were, of the good old musicale times, when we see Mrs. Bell, Mrs. Pratt, Mrs. Whitman, Miss Frothingham, Mrs. W. B. Rogers, Mr. and Mrs. R. C. Dixey, Mr. and Mrs. Josiah Bradlee—when they are home from abroad; Mr. and Mrs. Arthur Beebe, Messrs. Pierson and Frank Beebe, Mr. Frank Bartlett, Mr. Henry Sayles, Mrs. J. T. Eldridge, Mrs. Charles Homans, Mr. Frank Jackson, Mr. and Mrs. B. J. Lang, and once in a while Mr. Charles How, yet we realize these are the exceptions. A handful, so to speak, of these men and women only recalls the good old days, and makes it more evident that a new set has risen up with the Symphony Concerts, in whose hands is the present and perhaps the future of fashionable musical Boston.

Of course, today Mrs. Gardner and Mrs. Sears are the musical arbiters, and although both of these ladies are now in mourning, yet they will doubtless not give up their patronage and influence. Indeed, Mrs. Gardner has appeared at the concerts already, so she is to be counted upon as powerful as ever during the coming season. No one person can do more for an artist in Boston than can Mrs. Gardner; but even she cannot turn a mediocrity into a lasting success.

Mrs. Fiske Warren, although she is not really musical, yet she can be counted upon as one of the musical patronesses, as can, in rather a timid way, Mrs. Charles Inches. Mrs. W. F. Apthorp is announced to have a musical salon on Sunday nights, and from her husband's position she is able to show off many a musical lion. Mrs. Arthur Foote, after her long absence abroad, is settled in Dedham, so is out of the running; yet she is apt to be on hand for any special Saturday night. Mr. [illegible] able artists, as can also Dr. and Mrs. Monks. Miss Candler is quite a personage, too, in the real musical world, and so is Miss Evelyn Ames. Russell Sullivan, William Blake, Clayton Johns, Charles Sampson and William Richardson are familiar figures at the concerts, and are all interested in music and the musicians; and also are a pleasant contrast to the "little boys" brought by some of the fashionable matrons as escorts. So that, after all, if the old musical days are no more, the present day is not quite so bad as we had feared.

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MONDAY MORNING, OCT. 24, 1898.

The Second Symphony Concert—Chadwick's "Melpomene."

Kneisel's Violin Playing—A Work by Smetana.

The American Muse made her entrance early this season, being represented by Chadwick's "Melpomene" overture at the second symphony concert, given on Saturday.

Mr. Chadwick's overtures have become standard works on both sides of the Atlantic and are probably his most widely-known compositions. His first orchestral hearing in this country, years ago, was in the form of an overture, and even then he showed a firm grasp upon the classical side of this musical form.

"Melpomene" is a work full of suggestion, a spur to the imagination and poetry of the auditor, without being absolutely "programme-music." We are glad that it does not cross the border-line, for "programme-music," the instrumental music that paints a definite picture, that tells a definite story, is the weakest side of our art; when instrumental music becomes fixed in meaning it is far less graphic than Poetry or Painting, yet it is just this expression of Music that the uncultured mass is constantly craving; Beethoven's "Pastoral" symphony is at the same time his weakest and his most popular symphony; here the auditor has a tangible thunder-storm, a real cuckoo, a brook that can be heard to purl, and he imagines, because he senses these things, that he is "understanding music."

Not of this objective character is this overture; it suggests a tragedy but allows the auditor to fill in the details; the English horn, (instrument of brooding melancholy), and the oboe (instrument of pathos), establish a gloomy mood even in the beginning of the introduction; a catastrophe of some sort is evident in the crash of kettle-drum and bass drum and the impressive pause thereafter, but of definite story there is none; the work remains subjective,—a stimulus to such poetry as the auditor may have within him.

Ample justice was done to the dignified work and the applause following it was emphatic enough to recall the conductor to the stand to acknowledge the enthusiasm.

Goldmark's violin concerto followed, with Mr. Franz Kneisel as the soloist. It was not a night for violin-playing; the weather was damp and sultry, just the night for the production of "dead" tones and the snapping of E strings.

Fortunately no mishap overtook the solo violin, although many an orchestral violin was rendered "hors de combat."

The concerto itself is not the most effective of works; it begins with Wagner and ends with Lalo; it promises heroism and leads to sentiment.

The classical form does not sit easily on Goldmark; even in his symphonies he goes over into the freer domain of suite and in his contrapuntal touches he is almost certain to leave the strict path; just as, in his second symphony, his fugato gives its answer in the sub-dominant instead of dominant (become a "fugue by imitation" of instead of a true fugue) so in this concerto he juggles with the fugal form in some degree. His canonic touches, however, are not without some beauty. The finale of the concerto is the most popular movement, a lively bolero which is easily grasped and followed, but by no means so easy to play.

Mr. Kneisel won a great success, phenomenal when one considers the added difficulties of unfavorable atmosphere. There is a constant charm in the surety with which he displays; auditorial anxiety, that dreadful bar to the enjoyment of difficult numbers, never exists when Franz Kneisel is performing the work.

The cadenza of the finale was a swift whirl of difficulties; double-stopping, harmonics in all profusion, skips without end, bridge tones ("sul ponticello") and every other species of violin fireworks. Of course at the end of it all the soloist received recall after recall; he certainly won the ovation fairly.

Now followed one of the patriotic pictures of Bohemia by that great pioneer of the music of new Bohemia,—Smetana.

Music is often the child of Sorrow, either national or individual; with Smetana it was the offspring of both. To the brooding over the fallen state of a country whose artistic voice was scourged into silence during the great religious wars, there was added grief for family bereavements and dejection because of a total deafness that settled down upon the composer; finally came insanity and the life of the founder of a noble school, the teacher of Dvorak, went out in darkness.

Smetana's works often stand related to Bohemia in the same manner that Chopin's are bound to, and inspired by Poland. There is therefore a great interest, albeit tinged with melancholy, attaching to all his national subject. "Vysehrad" (the ancient Bohemian fortress) was the subject of the number given. It is called a "Symphonic poem," but only deserves the term if we take the adjective in its French sense, "Symphonique," meaning only "Orchestral," the work being far removed from the symmetrical form of symphony.

It is Ossianic in its character, splendor and regret being intertwined in a remarkable manner. Its bardic preluding (and Mr. Schuecker gave the harp passages with commendable abandon) was an impressive and fitting introduction to such a picture. Its melancholy is not unlike the lonely sadness which Mendelssohn expressed so finely in the finale of the Scotch symphony. The trumpets deserve a word of especial commendation for the smooth tone and excellent shading attained.

Decidedly Mr. Gericke has changed since he was last with us! It seemed strange to see him signalling for more force to the orchestra; he is no longer afraid of a powerful brass tone; in the old days the trombone-players used to say: "He sits on the bells of our instruments!" There was ample power, yet none too much, in the interpretation of this martial work.

[illegible] mann's [illegible] it is full of [illegible] Beethoven's E flat symphony [illegible] it excels in its finale. This second symphony (really Schumann's [illegible]) has the merit of growing steadily stronger to its end; it is the most coherent and shapely of Schumann's four symphonies (or five if we count the "Overture, Scherzo and Finale" as a symphony) and the constant reappearance of the first figure of the introduction, a species of fanfare, in all the subsequent movements, gives a peculiar charm of continuity.

It begins with a great introduction, spite of the saying of an English critic that "it sounds like very bad improvising," a prelude in which coming events cast their shadows before in a most impressive manner.

The Scherzo was taken at a rattling pace and its chief theme was not entirely clear, but its Trios were excellently played. It is a wonder that Beethoven did not think of this idea of giving two Trios to a single Scherzo when one bears in mind the fact that he had this succession—Scherzo, Trio, Scherzo, Trio, Scherzo,—in his Seventh symphony, and something exactly like it in his fourth symphony and in one of his string quartettes, but always with a single Trio. Schumann undoubtedly derived the idea of his double trio from these works.

Oboe and flute deserve honorable mention for their work in the slow movement; the orchestra evidently has not retrograded here, but we fear that the phenomenal clarinette tone of M. Pourtau will never be replaced.

The finale, to us the gem of the work, was magnificently played. Here is a scene of combat which may stand beside the gusts of passion and power which are found in the development of Beethoven's third symphony. As the combat is not made merely by dissonances but by a constant opposition of two rhythms, 2-2 and 3-2, it is a very difficult affair to give clearly; it was intelligible in its every measure on this occasion. The concert began and ended with kettle-drum passages.

It is one of the boldest touches in Schumann's symphony, the giving of the two rhythms above mentioned, as a kettle-drum solo, at the very end of the coda of the symphony. This is a case where muscularity is permissible and the notes were given with appropriate power.

It is pleasant to note that the audiences are of the largest and that even those who are standing remain to the very last notes of the concerts; the symphony programmes were probably never better appreciated than at present. Louis C. Elson.

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THE CONCERT-GOER
SUCCESSOR TO
THE SONG JOURNAL
UNDER DATE OF
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Mr. Franz Kneisel.
Smetana: Symphonic poem, "Vysehrad" (My Country.)
Schumann: Symphony No. 2, in C. major, op. 61.

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Song.
Mme. Gadski.
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Beethoven: Menuet and Fugue from the Quartet No. 9, op. 59.
String Orchestra.
Liszt: Hungarian Rhapsody No. 1.

FOURTH CONCERT—Nov. 5.
Brahms: Symphony No. 3, in F major, op. 90. Piano concerto.
Mr. Rosenthal.
Richard Strauss: Tone poem, "Don Juan," op. 20.
Wagner: Prelude and Closing Scene from "Tristan and Isolde."

Boston Journal.

SUNDAY, OCTOBER 23, 1898.

SYMPHONY CONCERT.

Mr. Kneisel Plays the Goldmark Concerto—An Old Program Brilliantly Performed.

The program of the second Symphony concert last night in Music Hall, Mr. Wilhelm Gericke, conductor, was as follows:

Overture, "Melpomene"..............Chadwick
Concerto for violin in A minor......Goldmark
Symphonic Poem, "Vysehrad".......Smetana
Symphony No. 2, in C major........Schumann

The air in Music Hall was hot, foul, stifling. Attempts at ventilation were crude and pneumonic. And yet in spite of most unfavorable atmospheric conditions, the performance was brilliant.

Mr. Chadwick's noble work was read by Mr. Gericke with profound care and intense dramatic spirit. The work itself well repays such attention. It has the antique tragic note, yet is it modern in the expression of classic feeling. The self-concentration of the composer is without dryness or austerity. The expression is dramatic without extravagance. The mould in which this expression is cast is one of ripe scholarship, without a flaw of pedantry. And a work that breathes the classic spirit and at the same time appeals irresistibly to a man of this generation, that binds together firmly fluent technic with individually imaginative thought may justly be called noble.

Mr. Kneisel played with loving interest and with all his admirable intelligence, taste and skill the concerto by Goldmark. The long-continued and richly deserved applause was for the violinist and not the work itself—I may say justly that it was in spite of the work. Goldmark of "The Queen of Sheba," Goldmark the Oriental, and Goldmark the composer of the overtures inspired by Grecian legends, is one man; the composer of the violin concerto is sadly inferior. The themes are not of marked beauty or strength, the development of them is generally uninteresting, and there is the constant thought of wearisome padding. To me the concerto is one of his weakest works.

Mr. Apthorp in the program-book has much to say in derision of "Herbeck's" arrangement of the air from Handel's "Serse," the air that is now known as "Handel's Largo." I suppose he had in mind Hellmesberger's arrangement, which, I regret to say, was played not long ago at a Symphony concert. I wish that instead of emptying vials of wrath on "Herbeck's" head, he had told us more about Smetana's "Vysehrad"; for he would have then spared some of us the trouble of exploration. "Vysehrad" was the first of the six symphonic poems that the patriotic Bohemian wrote from desire to celebrate musically his country. It was written in 1874, and the original score bears this melancholy line: "In a condition of ear-suffering." The second poem, "Vltava," written later in 1874, has the legend, "Completely deaf." "Vysehrad" is the "Hochburg," the acropolis of Prague. Lumir, to whom reference is made, was a sort of Bohemian Orpheus. The very simplicity, the monotony—if you please—of this work is extremely effective. The very repetition of the chief theme, which, by the way, is the chief theme of the whole cyclus, becomes the musical characterization of a nation. True, so far as absolute music is concerned, the piece might bear the title "Ireland," "Poland," "Fate"; for to us that are not Bohemians, this symphonic poem suggests through music, only contrasts of great lamentation and festal pride. As Emanuel Chvála well puts it, Smetana was a poet, a program-composer, a painter in words, a romanticist in the true meaning of the word. He was moved to music by thoughts outside of music. The performance was superb.

And all in all the performance of the symphony was great and long to be remembered. To me it is by no means the greatest of Schumann's symphonies, and the dry and abhorrent orchestration peculiar to the man—an ill-cut, drab garment clumsily worn by a man of wonderfully intimate thought and curious experiments in rhythm—is constantly between you and his thoughts, although you may finally accept the clothes for the sake of the wearer. Perhaps the slow movement was a little swollen beyond its real estate; for it is contemplative rather than passionate. But with this exception, it would be hard to find fault with either the reading or the performance. The orchestra is fast becoming an instrument on which Mr. Gericke plays at will. Let us be thankful that this will is sanely controlled, that it is not caprice, that is not used merely to startle an audience.

* * *

The program of the concert Saturday will be:

Overture, "In Spring"...............Goldmark
Aria from "Oberon"......................Weber
Mrs. Gadski.
Symphony No. 6.................Tschaikowsky
Aria from "Tannhauser"............Wagner
Mrs. Gadski.
Hungarian Rhapsody, No. 3.............Liszt

Philip Hale.

Almost every one who had any social aspiration in Boston or its vicinity crowded into Music Hall on Friday or Saturday of last week to set his or her personal stamp on the fact that the season of 1898-1899 had begun. There was a time when Boston prided herself upon being a literary centre—that day is passed. Now—today—music reigns supreme.

Music has always been more or less fashionable here, and now much more than less. We think that we are the musical centre of the United States, and if other cities do not all fall down before us, crowning us with the victorious musical laurel, yet they do respect our musical knowledge and allow that in no other city in our country is music so fashionable.

Thirty years ago music—good classical music—had a distinct fashionable following; but although the "Harvard" concerts attracted the best men and women Boston had to offer, yet our aristocracy in those days was too small to support any entertainments and too quiet and reserved to draw the masses to follow in their steps. As society has grown and the "Four Hundred" has sprung into existence, all this has changed. As the Prince and Princess of Wales make a fashion in London, so did our uncrowned queens of society in Boston, in later days, decide that music should be "the thing."

Crowded as the concert room is, both on Friday afternoons and Saturday evenings, yet we cannot help missing the presence of many men and women who have done so much to make music more than a fad here in Boston. The last thirty years have in their passage left many gaps in our ranks, and we vainly look for the faces of Theodore Chase, C. C. Perkins, J. S. Dwight, Otto Dressel, Charles R. Hayden, Mrs. James Lodge, Mrs Ware, Mrs. John A. Andrew and, indeed, of more than we can enumerate.

The sympathy and interest of those who have gone before have done much to make the musician's life here more than comfortable; for not only were hands held out, but houses were opened, and a social position was therefore attained here earlier than in, perhaps, any other American city.

As the younger generations grew up and stepped upon society's stage, musicians were found already there. So that now, not only do pianists, singers and conductors go into society, but so also do even many of the first violinists of the Symphony Orchestra. Indeed, it has several times been rumored that some Boston girl was about to join her fate to that of a violinist, but as yet only one, and she a suburbanite, came to the point and was really married.

In place of the once familiar faces, we see now in Music Hall on Saturday nights, chief amongst the supporters of all good concerts, a bevy of pretty or stylish women and a large number of fashionable male amateurs and poseurs. This set is always in full evidence, although perhaps the true music lovers keep in the background. These men and women know the artists and musicians, and try to keep thoroughly en rapport with them, although they deal out their favors and patronage with somewhat of an unequal hand.

On the other hand, on Friday afternoons, we find quite a different audience. Here are all of the sub-buds, the buds and the girls of a few seasons, and naturally in their train follow the young men who are devoted to society, whether they care for music or not. It is a prety sight to see such a sea of attractive faces and "smart" hats as we saw last Friday, and we could not help believing that some of the music seeds there sown would bear fruit; although it is a fact that the girls cared more to see each other, their "men friends" and the popular violinists than they did to listen to the music. For this reason it is a fact that the atmosphere is really more musical at the concerts than at the rehearsals.

It is much more fashionable to go to the rehearsals than to the concerts, and this fact is proved by the far larger prices paid for Friday's rehearsals. Everything is sacrificed to give the girls tickets; for without a good seat for the season a pretty girl feels quite out of society. She has to learn a certain musical jargon for her future Boston life—no matter whether she cannot distinguish "America" from Lohengrin's "Swan Song" or not—and where can she be better instructed than at Music Hall, surrounded by her own "smart" set?

It is too early to predict the belles amongst the coming debutantes, but a glimpse at the rehearsals assured us that the girls are pretty enough surely. Before the season is over, one of these girls may develop into a professional beauty; although Boston has not often produced that rara avis. Within the last 20 years we can recall but Mrs. De Forest Danielson, Mrs. Oliver Ames, Miss Eleanor Winslow, Mrs. Fiske Warren and Mrs. Joseph S. Fay, 3d. Although there are many women who, in our opinion, have really far more beauty, yet the others somehow never gained the reputation for beauty, which remains even, perhaps, when the beauty has begun to wane.

Although often, on a Saturday night, we can catch a glimpse, as it were, of the good old musicale times, when we see Mrs. Bell, Mrs. Pratt, Mrs. Whitman, Miss Frothingham, Mrs. W. B. Rogers, Mr. and Mrs. R. C. Dixey, Mr. and Mrs. Josiah Bradlee—when they are home from abroad; Mr. and Mrs. Arthur Beebe, Messrs. Pierson and Frank Beebe, Mr. Frank Bartlett, Mr. Henry Sayles, Mrs. J. T. Eldridge, Mrs. Charles Homans, Mr. Frank Jackson, Mr. and Mrs. B. J. Lang, and once in a while Mr. Charles How, yet we realize these are the exceptions. A handful, so to speak, of these men and women only recalls the good old days, and makes it more evident that a new set has risen up with the Symphony Concerts, in whose hands is the present and perhaps the future of fashionable musical Boston.

Of course, today Mrs. Gardner and Mrs. Sears are the musical arbiters, and although both of these ladies are now in mourning, yet they will doubtless not give up their patronage and influence. Indeed, Mrs. Gardner has appeared at the concerts already, so she is to be counted upon as powerful as ever during the coming season. No one person can do more for an artist in Boston than can Mrs. Gardner; but even she cannot turn a mediocrity into a lasting success.

Mrs. Fiske Warren, although she is not really musical, yet she can be counted upon as one of the musical patronesses, as can, in rather a timid way, Mrs. Charles Inches. Mrs. W. F. Apthorp is announced to have a musical salon on Sunday nights, and from her husband's position she is able to show off many a musical lion. Mrs. Arthur Foote, after her long absence abroad, is settled in Dedham, so is out of the running; yet she is apt to be on hand for any special Saturday night. Mr. and Mrs. Franz Zerrahn are regular attendants, and can do much for fashionable artists, as can also Dr. and Mrs. Monks. Miss Candler is quite a personage, too, in the real musical world, and so is Miss Evelyn Ames. Russell Sullivan, William Blake, Clayton Johns, Charles Sampson and William Richardson are familiar figures at the concerts, and are all interested in music and the musicians; and also are a pleasant contrast to the "little boys" brought by some of the fashionable matrons as escorts. So that, after all, if the old musical days are no more, the present day is not quite so bad as we had feared.

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The Official Paper of the City.

MONDAY MORNING, OCT. 24, 1898.

The Second Symphony Concert —Chadwick's "Melpomene."

Kneisel's Violin Playing—A Work by Smetana.

The American Muse made her entrance early this season, being represented by Chadwick's "Melpomene" overture at the second symphony concert, given on Saturday.

Mr. Chadwick's overtures have become standard works on both sides of the Atlantic and are probably his most widely-known compositions. His first orchestral hearing in this country, years ago, was in the form of an overture, and even then he showed a firm grasp upon the classical side of this musical form.

"Melpomene" is a work full of suggestion, a spur to the imagination and poetry of the auditor, without being absolutely "programme-music." We are glad that it does not cross the border-line, for "programme-music," the instrumental music that paints a definite picture, that tells a definite story, is the weakest side of our art; when instrumental music becomes fixed in meaning it is far less graphic than Poetry or Painting, yet it is just this expression of Music that the uncultured mass is constantly craving; Beethoven's "Pastoral" symphony is at the same time his weakest and his most popular symphony; here the auditor has a tangible thunder-storm, a real cuckoo, a brook that can be heard to purl, and he imagines, because he senses these things, that he is "understanding music."

Not of this objective character is this overture; it suggests a tragedy but allows the auditor to fill in the details; the English horn, (instrument of brooding melancholy), and the oboe (instrument of pathos), establish a gloomy mood even in the beginning of the introduction; a catastrophe of some sort is evident in the crash of kettle-drum and bass drum and the impressive pause thereafter, but of definite story there is none; the work remains subjective,—a stimulus to such poetry as the auditor may have within him.

Ample justice was done to the dignified work and the applause following it was emphatic enough to recall the conductor to the stand to acknowledge the enthusiasm.

Goldmark's violin concerto followed, with Mr. Franz Kneisel as the soloist. It was not a night for violin-playing; the weather was damp and sultry, just the night for the production of "dead" tones and the snapping of E strings.

Fortunately no mishap overtook the solo violin, although many an orchestral violin was rendered "hors de combat."

The concerto itself is not the most effective of works; it begins with Wagner and ends with Lalo; it promises heroism and leads to sentiment.

The classical form does not sit easily on Goldmark; even in his symphonies he goes over into the freer domain of suite and in his contrapuntal touches he is almost certain to leave the strict path; just as, in his second symphony, his fugato gives its answer in the sub-dominant instead of dominant (become a "fugue by imitation" of instead of a true fugue) so in this concerto he juggles with the fugal form in some degree. His canonic touches, however, are not without some beauty. The finale of the concerto is the most popular movement, a lively bolero which is easily grasped and followed, but by no means so easy to play.

Mr. Kneisel won a great success, phenomenal when one considers the added difficulties of unfavorable atmosphere. There is a constant charm in the surety with which he displays; auditorial anxiety, that dreadful bar to the enjoyment of difficult numbers, never exists when Franz Kneisel is performing the work.

The cadenza of the finale was a swift whirl of difficulties; double-stopping, harmonics in all profusion, skips without end, bridge tones ("sull' ponticello") and every other species of violin fireworks. Of course at the end of it all the soloist received recall after recall; he certainly won the ovation fairly.

Now followed one of the patriotic pictures of Bohemia by that great pioneer of the music of new Bohemia,—Smetana.

Music is often the child of Sorrow, either national or individual; with Smetana it was the offspring of both. To the brooding over the fallen state of a country whose artistic voice was scourged into silence during the great religious wars, there was added grief for family bereavements and dejection because of a total deafness that settled down upon the composer; finally came insanity and the life of the founder of a noble school, the teacher of Dvorak, went out in darkness.

Smetana's works often stand related to Bohemia in the same manner that Chopin's are bound to, and inspired by Poland. There is therefore a great interest, albeit tinged with melancholy, attaching to all his national subject. "Vysehrad" (the ancient Bohemian fortress) was the subject of the number given. It is called a "Symphonic poem," but only deserves the term if we take the adjective in its French sense, "Symphonique," meaning only "Orchestral," the work being far removed from the symmetrical form of symphony.

It is Ossianic in its character, splendor and regret being intertwined in a remarkable manner. Its bardic preluding (and Mr. Schuecker gave the harp passages with commendable abandon) was an impressive and fitting introduction to such a picture. Its melancholy is not unlike the lonely sadness which Mendelssohn expressed so finely in the finale of the Scotch symphony. The trumpets deserve a word of especial commendation for the smooth tone and excellent shading attained.

Decidedly Mr. Gericke has changed since he was last with us! It seemed strange to see him signalling for more force to the orchestra; he is no longer afraid of a powerful brass tone; in the old days the trombone-players used to say: "He sits on the bells of our instruments!" There was ample power, yet none too much, in the interpretation of this martial work.

Then came the symphony, the C major by Schumann. [illegible] performance altogether. One might call this work Schumann's "Heroic" symphony, for it is full of combat as Beethoven's E flat symphony, which it excels in its finale. This second symphony (really Schumann's third) has the merit of growing steadily stronger to its end; it is the most coherent and shapely of Schumann's four symphonies (or five if we count the "Overture, Scherzo and Finale" as a symphony) and the constant reappearance of the first figure of the introduction, a species of fanfare, in all the subsequent movements, gives a peculiar charm of continuity.

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The Scherzo was taken at a rattling pace and its chief theme was not entirely clear, but its Trios were excellently played. It is a wonder that Beethoven did not think of this idea of giving two Trios to a single Scherzo when one bears in mind the fact that he had this succession—Scherzo, Trio, Scherzo, Trio, Scherzo,—in his Seventh symphony, and something exactly like it in his fourth symphony and in one of his string quartettes, but always with a single Trio. Schumann undoubtedly derived the idea of his double trio from these works.

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Mr. Franz Kneisel.
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Schumann: Symphony No. 2, in C. major, op. 61.

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Song.
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String Orchestra.
Liszt: Hungarian Rhapsody No. 1.

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Brahms: Symphony No. 3, in F major, op. 90. Piano concerto.
Mr. Rosenthal.
Richard Strauss: Tone poem, "Don Juan," op. 20.
Wagner: Prelude and Closing Scene from "Tristan and Isolde."

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SUNDAY, OCTOBER 23, 1898.

SECOND SYMPHONY CONCERT.

Long Programme Rendered in a Masterly Manner.

Schumann's Symphonie No. 2, in C Major, Given with Magnificent Spirit—Goldmarke's Concerto for the Violin a Perfect Medium for Mr. Kneisel's Genius.

The second of this season's concerts by the Boston Symphony orchestra was given in Music Hall last evening, the selections being:

Overture, "Melpomene" .... Chadwick
Concerto for violin, op. 28 .... Goldmark
Symphonic poem, "Vyschrad" .... Smetana
Symphony No. 2, in C major .... Schumann

Mr. Franz Kneisel was the soloist.

The playing of this long programme throughout was even finer than that of the first concerts. Again was felt the splendid precision that has been restored to the orchestra and still more impressively than before.

The symphony was given with magnificent spirit, especially the scherzo and the finale. It is, perhaps, the least interesting of Schumann's works in its class, with the exception of the lovely adago, which is among the most beautiful things that the composer ever produced, and this was read and played exquisitely. The strings were heard at their highest perfection and brilliancy in the finale. Mr. Gericke's reading of the work was faultless. It would be difficult to conceive and unreasonable to expect a more satisfactory interpretation than he accorded it.

Notably fine also was the rendering of Mr. Chadwick's strong, dramatic and thoughtful overture, in some respects the most solid and masterly of his orchestral works.

The Smetana symphonic poem is not remarkable in its themes nor its harmonic treatment, and what it says is more interesting for the naivete with which it is said, and for its frank simplicity, than for the substance of its utterances. It has the merits of clearness and a fiery and massive climax, but taken altogether, it has little that holds the attention or maintains any firm grasp on one's interest.

The Goldmark work deserves a foremost place among latter-day concertos. It is always lofty in inspiration, pure in taste and noble in style, and is essentially the artist's as contrasted with the mere virtuoso's concerto. There is little in it of display for display's sake, and yet it is immensely exacting in the demands it makes on the performer. Its themes are singularly chaste in character and dignified in treatment, the slow movement in particular being delightfully chaste in its principal theme and of indescribably tender grace of oriental feeling.

The warmth, finish and refined elegance of style that so pleasingly mark Mr. Kneisel's playing found a perfect medium for their display in this work. It would be supererogatory at this late date to dwell on the fluent and masterly technique, the flawless intonation, the artistic sentiment and the fidelity with which he adheres to what is most admirable in his art. It will suffice to state that they were all present at their very best in his rendering of the concerto, and that he was lustily and long applauded and frequently recalled with the heartiest appreciation. There was much enthusiasm for Mr. Gericke and for the performances generally.

The programme for the next concert is: "Im Fruehling," Goldmark; Elizabeth's aria from "Tannhauser," Wagner; Symphony "Pathetique," Tschaikowsky; aria from "Oberon," Weber, and Hungarian rhapsody No. 2, in D [illegible], Liszt. Mme. Gadski is to be the [illegible]

At the second rehearsal of the Symphony Orchestra Friday afternoon the rain made no difference in the attendance, for there was a splendid audience. Naturally on account of the weather the women were more quietly gowned than on the first afternoon a week ago, when it was almost like summer. Mrs. William Hooper was one of the best dressed women there, in her severe tailor-made, with her high linen collar and black cravat and black walking hat, and Mrs. P. V. R. Ely looked exceedingly fit also. Mrs. Oliver Ames was a little less severe in style, and her toque was brightened with color. The Montgomery Sears' seats were empty on account of Mrs. Sears' recent affliction, and Mrs. Gardner was absent from hers. One felt like thanking those young women in the right-hand balcony who made a welcome bit of sunshine with their yellow silk shirts. Others there not noted the week before were Mr. Andrew Wheelwright and Miss Wheelwright, Mrs. William A. French, Mrs. B. F. Nourse, Mrs. Arthur Cheney, Mrs. A. M. Newton, Miss Constance Tippett, Miss Elizabeth Eustis, Mr. and Mrs. [illegible] M. Baker, Mr. and Mrs. Fletcher [illegible], Mrs. Charles P. Hemenway, Miss Hemenway, Mrs. Joshua Crane, Mr. and Mrs. Dana Estes, Mr. and Mrs. Franz Zerrhan, Mrs. Frank S. Chick, Mrs. William A. Tucker, Mrs. Frank Morison, Mr. and Mrs. Philip M. Little, Mrs. Philip Dexter, Mrs. Harry S. Hall, Miss Elinor Curtis, with her guest, Mrs. [illegible] of Virginia, Mr. and Mrs. William [illegible] Kellen, Mr. R. Mason Winthrop, Mr. Edward D. Brigham and Mrs. Arthur M. Milliken. Mr. Kneisel was called out five times after his masterly solo. As Gadski sings this week every seat and all the standing tickets were [illegible] by Friday night.

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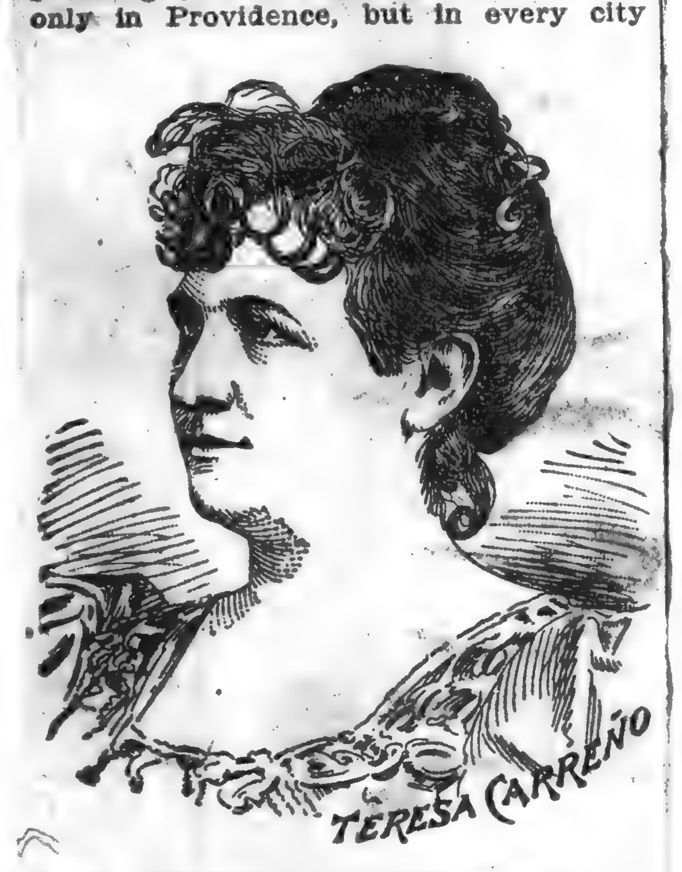

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SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CIV., NO. 115.

SUNDAY, OCTOBER 23, 1898.

SECOND SYMPHONY CONCERT.

Long Programme Rendered in a Masterly Manner.

Schumann's Symphonie No. 2, in C Major, Given with Magnificent Spirit—Goldmarke's Concerto for the Violin a Perfect Medium for Mr. Kneisel's Genius.

The second of this season's concerts by the Boston Symphony orchestra was given in Music Hall last evening, the selections being:

Overture, "Melpomene"	Chadwick
Concerto for violin, op. 28	Goldmark
Symphonic poem, "Vyschrad"	Smetana
Symphony No. 2, in C major	Schumann

Mr. Franz Kneisel was the soloist.

The playing of this long programme throughout was even finer than that of the first concerts. Again was felt the splendid precision that has been restored to the orchestra and still more impressively than before.

The symphony was given with magnificent spirit, especially the scherzo and the finale. It is, perhaps, the least interesting of Schumann's works in its class, with the exception of the lovely adago, which is among the most beautiful things that the composer ever produced, and this was read and played exquisitely. The strings were heard at their highest perfection and brilliancy in the finale. Mr. Gericke's reading of the work was faultless. It would be difficult to conceive and unreasonable to expect a more satisfactory interpretation than he accorded it.

Notably fine also was the rendering of Mr. Chadwick's strong, dramatic and thoughtful overture, in some respects the most solid and masterly of his orchestral works.

The Smetana symphonic poem is not remarkable in its themes nor its harmonic treatment, and what it says is more interesting for the naivete with which it is said, and for its frank simplicity, than for the substance of its utterances. It has the merits of clearness and a fiery and massive climax, but taken altogether, it has little that holds the attention or maintains any firm grasp on one's interest.

The Goldmark work deserves a foremost place among latter-day concertos. It is always lofty in inspiration, pure in taste and noble in style, and is essentially the artist's as contrasted with the mere virtuoso's concerto. There is little in it of display for display's sake, and yet it is immensely exacting in the demands it makes on the performer. Its themes are singularly chaste in character and dignified in treatment, the slow movement in particular being delightfully chaste in its principal theme and of indescribably tender grace of oriental feeling.

The warmth, finish and refined elegance of style that so pleasingly mark Mr. Kneisel's playing found a perfect medium for their display in this work. It would be supererogatory at this late date to dwell on the fluent and masterly technique, the flawless intonation, the artistic sentiment and the fidelity with which he adheres to what is most admirable in his art. It will suffice to state that they were all present at their very best in his rendering of the concerto, and that he was lustily and long applauded and frequently recalled with the heartiest appreciation. There was much enthusiasm for Mr. Gericke and for the performances generally.

The programme for the next concert is: "Im Fruehling," Goldmark; Elizabeth's aria from "Tannhauser," Wagner; Symphony "Pathetique," Tschaikowsky; aria from "Oberon," Weber, and Hungarian rhapsody No. 3, in D minor, Liszt. Mme. Gadski is to be the soloist.

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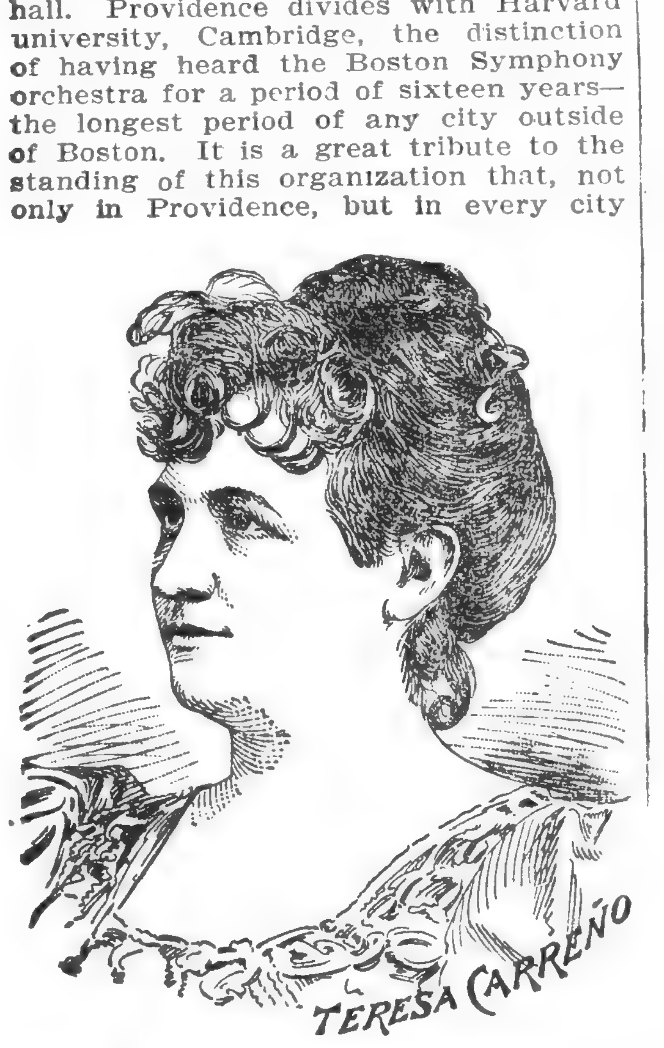

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OCTOBER 24, 1898

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Goldmark: Concerto for Violin, in A minor, opus 28.
Smetana: Symphonic Poem, "Vysehrad" (No. 1 in the Cyclus "Ma Vlast").
Schumann: Symphony No. 2, in C major, opus 61.
Mr. Franz Kneisel was the violinist.

A concert to be marked on the records with a white stone! Mr. Gericke's work with the orchestra is telling more and more. Moreover, he is giving evidence of the effect the last eight years or so have had upon himself. Always a strict martinet, an incomparable technician, a virtuoso with the baton, also an exceptionally solid musician, he now shows the effects of having, so to speak, changed places with the public for a considerable period, of having had the leisure to listen to a great deal of music and ponder thereon, free from the contracting and depressing harassments of daily executive routine. In a word, his relations to music during the last eight years have been mainly of the poetic, higher artistic sort, untinged with merely technical considerations; and now that he has returned to professional executive work, he evinces an inspiring resiliency of mind and spirit, a nervous energy—which is not the same thing as nervous irritability—that, combined with his other high qualities, make him an ideal interpreter of works of true genius. It is the difference between Gericke sick and Gericke well; between Gericke tired out bodily and mentally with the hard labor of building up a matchless orchestra—out of sometimes recalcitrant material—and Gericke refreshed with a thorough rest, at the head of an already nearly perfect orchestra which asks nothing better than to obey.

The performance of Mr. Chadwick's "Melpomene" was nothing short of ideal. Mr. Gericke's keen musical insight pierced straight to the very heart of the work; never was a finer piece of summing-up, of detecting the chief characteristic of a composition and making that characteristic vividly predominant in the performance. To our mind this cardinal trait in Mr. Chadwick's "Melpomene" is well indicated by the sub-title he originally intended to give to the overture—unless we are misinformed—taking it as a pendant to his earlier "Thalia," which he called "an overture to an imaginary comedy." The "Melpomene" was, in a similar sense, to have been "an overture to an imaginary tragedy;" and here we have the hint. By "tragedy" the composer plainly understood something quite as specific as is implied in the French word "tragédie"—a tragedy in the higher, classical sense of the term; a tragic play that was not in the least a melodrama. In this overture Mr. Chadwick has indeed thrown off his usual romantic habit; one finds in the music a certain stately grandeur, a noble reserve in expression, such as are essentially tragic and classic. And this characteristic trait of the music Mr. Gericke threw into the finest relief; no one could mistake the work for "an overture to an imaginary melodrama."

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And the Schumann symphony? Well, if the palm is to be given to any one performance at this memorable concert, let it be to that of the symphony—especially of the first movement. One felt like calling Schumann up from his grave and bidding him listen—to return more than satisfied! The symphony actually sounded as if it had been a masterly piece of scoring! And yet the peculiar individuality of Schumann's orchestration was nowhere obscured! This point is worth considering a little. Schumann has—and with no little justice—been considered an essentially poor scorer; the facts that his orchestration was thoroughly individual and that no re-scoring of his orchestral works, even by the most skilful masters of the art, would do at all, do not, in the end, help to quash this adverse criticism. Still it is none the less to be said that Schumann's handling of the orchestra was weak from one point of view only: from that of purely technical skill. He was an ignorant, clumsy scorer, if you will; but he was distinctly not a common-place nor obtuse one. Indeed his sense for orchestral color was exceptionally fine; his scores teem with bits of the finest, the most original color-inspiration—only he could seldom succeed fully in putting this inspiration upon paper, he was too ignorant of the technical means. His scoring, as a rule, told only half the tale. The result is that, though the technical difficulty of his orchestral works seems, in one way, as nothing to modern players, up to cracking all the hard nuts in Tchaikovsky or Richard Strauss, there is still a difficulty of another sort in Schumann's orchestral writing which makes the adequate performance of a symphony of his one of the severest technical tasks going. The orchestra must do what Schumann failed to do; it must, by hook or by crook, make the [illegible] sound as Schumann heard it in his [illegible] this hard task our orchestra succeeded beyond compare! The perfect clearness of the playing, the beauty of tone and vigor of accent, showed the noble music in its true colors. Mr. Gericke's conception of the work struck us as impeccable—only in the adagio did we feel an occasional too passionate touch (if everybody had given the theme that beautiful expression of calm ecstasy that the first oboe gave it, all would have been well!)—thoroughly Schumannesque, the conception of a man who had striven to find out what the composer meant to say, not what he himself could possibly make him say.

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THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, OCTOBER 26, 1898.

BOSTON, Mass., October 23, 1898.

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Concerto for violin in A minor, op. 28	Goldmark
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Mr. Chadwick's solidly wrought, strong and powerfully dramatic overture wears admirably. It is decidedly the finest of his orchestral works, and is, it seems to me, the most notable composition of its kind that has yet come from a native composer. I cannot recall when it has been played as thorough and as interesting an interpretation as Mr. Gericke gave it last evening. The symphony is, to me, the least interesting of Schumann's achievements in its class. With the exception of the adagio, which is of immortal beauty and loveliness, I could be well content to wish that we might be better strangers to each other. This is probably rank heresy, but let me hasten to offer the excuse that my backsliding is merely a matter of purely personal rather than of critical feeling. I am simply in the position of the perplexed rhymester, who entertained an inexplicable antipathy to Dr. Fell.

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FELL TO DEATH.

James W. Phinney Dropped From Music Hall Fire Escape.

HIS SKULL FRACTURED.

Emergency Hospital Doctors Do Not Expect Him to Live.

HE BELONGS IN MILTON.

The last sad strains of the intermezzo from "Cavalleria Rusticana" had just died away in Music Hall last night, and the applause at the ever popular number was at its height, when a young colored man in one of the front rows of the balcony arose in his seat and stepped into the hall. He went to a window at the north end of the corridor and stepped out upon the fire escape. This was about 10:15.

Twenty minutes later he was found on the cobble stones of the alley below bruised and unconscious, and at the Emergency Hospital, where he was taken, it is said that the front of his skull is badly fractured, and, while he has a chance of life, it is only a chance.

He has not regained consciousness, but upon him the police found letters addressed to James W. Phinney, Butler street, Milton, and this is supposed to be the name of the unfortunate man.

There is no telling how long Phinney, if it is he, might have lain unnoticed in the dark alley which runs in from Bromfield street, had it not been for John H. Chamberlin, who during the evening had sat next to him.

Just before Phinney left his seat, says Mr. Chamberlin, he said: "That sort of music makes one want to be alone," and so saying, stepped into the corridor.

The "Pop" concert proceeded, but Phinney did not come back, and during the last number on the programme Chamberlin stepped into the hall and looked about for the man with whom he had become somewhat acquainted during the evening.

Upon inquiry, he was told that a man had been seen to step out upon the fire escape a little while before. Chamberlin went to the window, and, seeing no one, raised the sash and stepped out upon the iron balcony.

He looked about and then down, and started back as he saw upon the cobblestones, twenty-five feet below him, what looked like the form of a man. He rushed in and told a Division 2 officer, who ran pluckily into the alley and there found the young man groaning feebly.

The fire escape balcony from which he fell is the same one upon which on Sept. 26, last year, early in the morning, James Hughes, one of the Williams delegates who "held the fort" in Music Hall, fell.

About fifteen feet below this fire escape balcony is another of the same sort. Beside Phinney as he lay on the ground were a number of pieces of iron which showed that in the force of his fall the man had broken through the lower balcony and then down ten feet more to the ground, which he struck, it would seem, head first.

Phinney is about 28 years old.

New-York Daily Tribune.

SUNDAY, OCTOBER 23, 1898.

The subscription for both the afternoon and evening series of concerts by the Boston Symphony Orchestra has assumed very large proportions, and it is within the bounds of probability that the time will soon arrive when all the seats in Carnegie Hall will be taken for the season, a happy state of affairs that exists for this organization both in Boston and Philadelphia, where no single seats can be bought for any of its concerts. The orchestra will make its first appearances here under Mr. Gericke on November 9 and 10. Mr. Rosenthal will be the solo performer on both occasions, but will not play the same concerto, as the programmes will be entirely different. Other solo artists who will be heard in these concerts during the season are Willy Burmester, Lady Hallé (Norman Neruda), Alvarez and Mme. Carreño.

[40]

Boston Transcript

MONDAY, OCTOBER 24, 1898

Music Hall: Boston Symphony Orchestra

The programme of the second Symphony concert, given in the Music Hall last Saturday evening, was:

Chadwick: Overture, "Melpomene."
Goldmark: Concerto for Violin, in A minor, opus 28.
Smetana: Symphonic Poem, "Vysehrad" (No. 1 in the Cyclus "Ma Vlast").
Schumann: Symphony No. 2, in C major, opus 61.
Mr. Franz Kneisel was the violinist.

A concert to be marked on the records with a white stone! Mr. Gericke's work with the orchestra is telling more and more. Moreover, he is giving evidence of the effect the last eight years or so have had upon himself. Always a strict martinet, an incomparable technician, a virtuoso with the baton, also an exceptionally solid musician, he now shows the effects of having, so to speak, changed places with the public for a considerable period, of having had the leisure to listen to a great deal of music and ponder thereon, free from the contracting and depressing harassments of daily executive routine. In a word, his relations to music during the last eight years have been mainly of the poetic, higher artistic sort, untinged with merely technical considerations; and now that he has returned to professional executive work, he evinces an inspiring resiliency of mind and spirit, a nervous energy—which is not the same thing as nervous irritability—that, combined with his other high qualities, make him an ideal interpreter of works of true genius. It is the difference between Gericke sick and Gericke well; between Gericke tired out bodily and mentally with the hard labor of building up a matchless orchestra—out of sometimes recalcitrant material—and Gericke refreshed with a thorough rest, at the head of an already nearly perfect orchestra which asks nothing better than to obey.

The performance of Mr. Chadwick's "Melpomene" was nothing short of ideal. Mr. Gericke's keen musical insight pierced straight to the very heart of the work; never was a finer piece of summing-up, of detecting the chief characteristic of a composition and making that characteristic vividly predominant in the performance. To our mind this cardinal trait in Mr. Chadwick's "Melpomene" is well indicated by the sub-title he originally intended to give to the overture—unless we are misinformed—taking it as a pendant to his earlier "Thalia," which he called "an overture to an imaginary comedy." The "Melpomene" was, in a similar sense, to have been "an overture to an imaginary tragedy;" and here we have the hint. By "tragedy" the composer plainly understood something quite as specific as is implied in the French word "tragédie"—a tragedy in the higher, classical sense of the term; a tragic play that was not in the least a melodrama. In this overture Mr. Chadwick has indeed thrown off his usual romantic habit; one finds in the music a certain stately grandeur, a noble reserve in expression, such as are essentially tragic and classic. And this characteristic trait of the music Mr. Gericke threw into the finest relief; no one could mistake the work for "an overture to an imaginary melodrama."

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And the Schumann symphony? Well, if the palm is to be given to any one performance at this memorable concert, let it be to that of the symphony—especially of the first movement. One felt like calling Schumann up from his grave and bidding him listen—to return more than satisfied! The symphony actually sounded as if it had been a masterly piece of scoring! And yet the peculiar individuality of Schumann's orchestration was nowhere obscured! This point is worth considering a little. Schumann has—and with no little justice—been considered an essentially poor scorer; the facts that his orchestration was thoroughly individual and that no re-scoring of his orchestral works, even by the most skilful masters of the art, would do at all, do not, in the end, help to quash this adverse criticism. Still it is none the less to be said that Schumann's handling of the orchestra was weak from one point of view only: from that of purely technical skill. He was an ignorant, clumsy scorer, if you will; but he was distinctly not a common-place nor obtuse one. Indeed his sense for orchestral color was exceptionally fine; his scores teem with bits of the finest, the most original color-inspiration—only he could seldom succeed fully in putting this inspiration upon paper, he was too ignorant of the technical means. His scoring, as a rule, told only half the tale. The result is that, though the technical difficulty of his orchestral works seems, in one way, as nothing to modern players, up to cracking all the hard nuts in Tchaikovsky or Richard Strauss, there is still a difficulty of another sort in Schumann's orchestral writing which makes the adequate performance of a symphony of his one of the severest technical tasks going. The orchestra must do what Schumann failed to do; it must, by hook or by crook, make the music sound as Schumann heard it in his mind's ear, complete what his lack of technical skill left [illegible]. And in this hard task our orchestra succeeded beyond compare! The perfect clearness of the playing, the beauty of tone and vigor of accent, showed the noble music in its true colors. Mr. Gericke's conception of the work struck us as impeccable—only in the adagio did we feel an occasional too passionate touch (if everybody had given the theme that beautiful expression of calm ecstasy that the first oboe gave it, all would have been well!)—thoroughly Schumannesque, the conception of a man who had striven to find out what the composer meant to say, not what he himself could possibly make him say.

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New-York Daily Tribune.

SUNDAY, OCTOBER 23, 1898.

The subscription for both the afternoon and evening series of concerts by the Boston Symphony Orchestra has assumed very large proportions, and it is within the bounds of probability that the time will soon arrive when all the seats in Carnegie Hall will be taken for the season, a happy state of affairs that exists for this organization both in Boston and Philadelphia, where no single seats can be bought for any of its concerts. The orchestra will make its first appearances here under Mr. Gericke on November 9 and 10. Mr. Rosenthal will be the solo performer on both occasions, but will not play the same concerto, as the programmes will be entirely different. Other solo artists who will be heard in these concerts during the season are Willy Burmester, Lady Hallé (Norman Neruda), Alvarez and Mme. Carreño.

EVENING RECORD.

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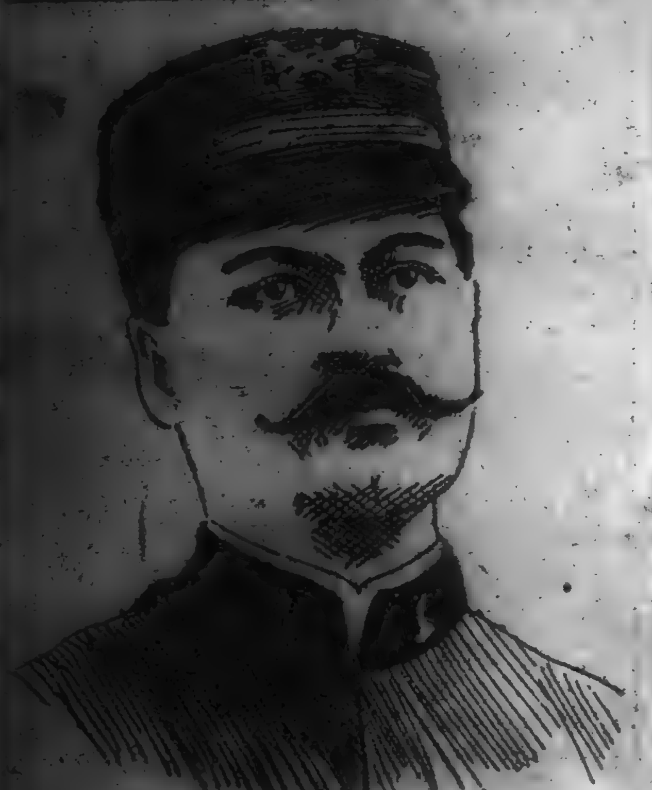

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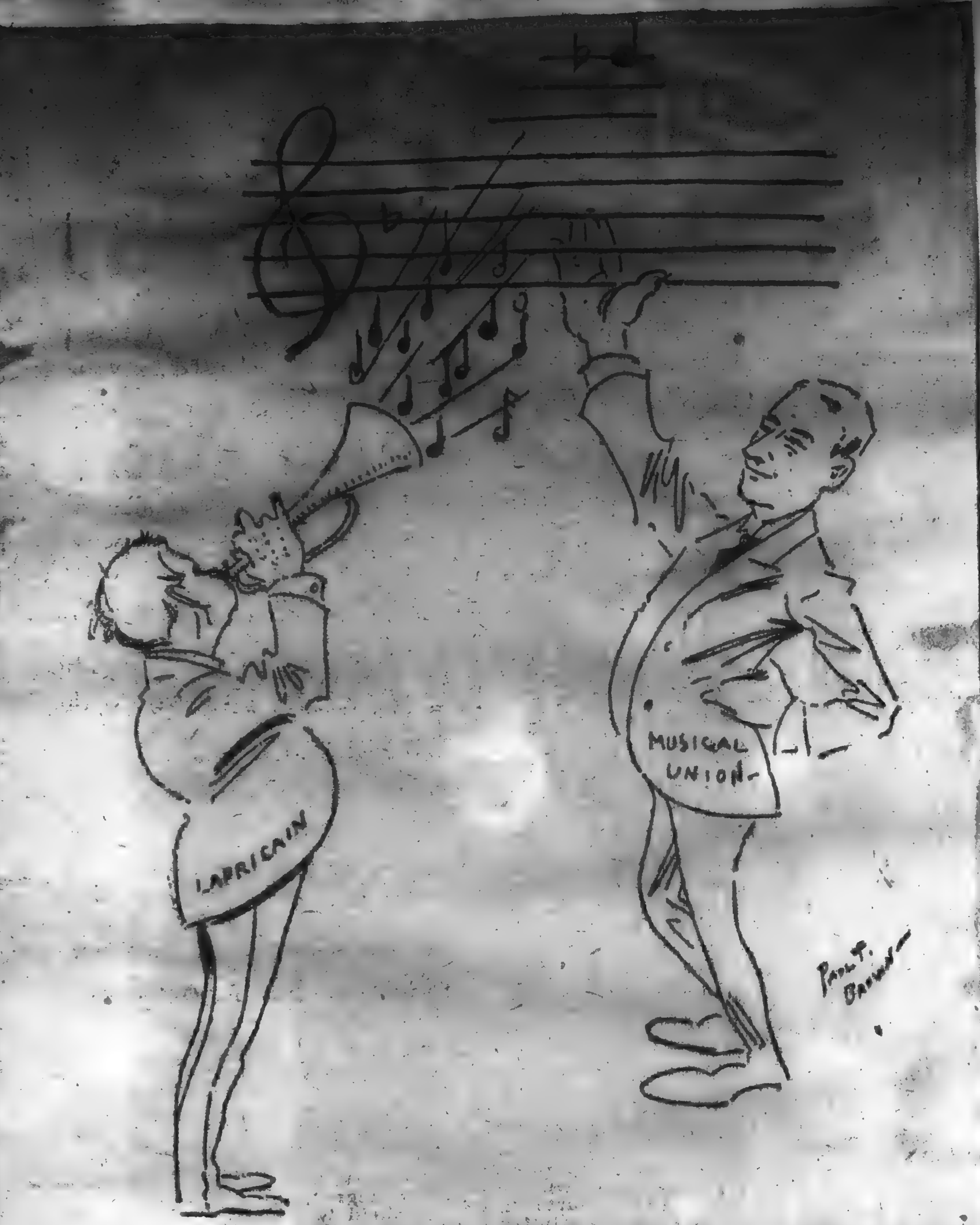

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In the Wagner aria the artist was brilliantly successful, and again met with the heartiest favor of her hearers.

Mr. Gericke's accompanying of these two selections demand special recognition for their perfection.

The programme for the next concert is: Symphony No. 3, Brahms; concerto for piano, Scharwenka; tone poem, "Don Juan," Richard Strauss, and "Prelude and Lone Death" from "Tristan and Isolde," Wagner. Rosenthal is to be the soloist.

MUSICAL AMERICA
EDITED BY JOHN C FREUND
PUBLISHED AT 27 UNION SQUARE NEW YORK

New York, October 29, 1898.

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Although Mr. Comee is nominally assistant manager, practically he is the manager, for during the past two years Mr. Ellis has had to turn his attention to other important matters occupying his time to such a degree that the duties of manager of the orchestra have devolved upon Mr. Comee, and, let it be said, without any diminution in efficient results.

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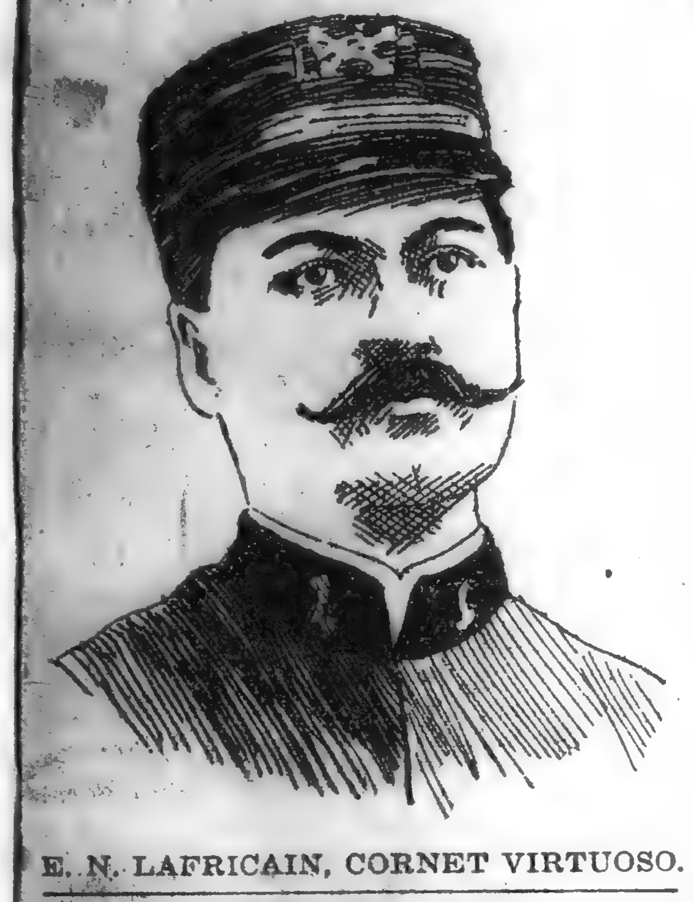

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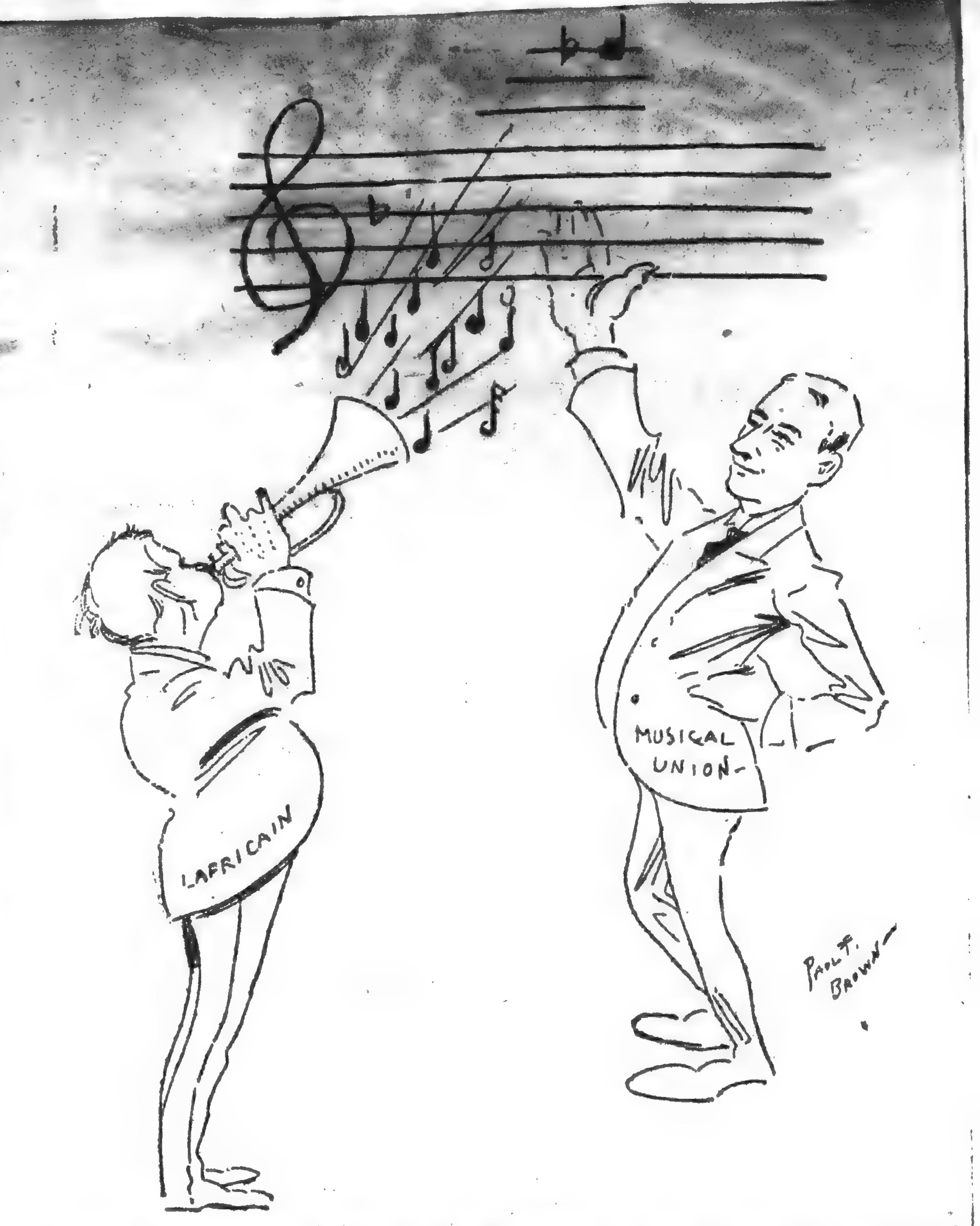

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Mme. Gadski declaimed the exacting air from "Oberon" with fine dramatic power and in a large and thoroughly artistic style. Her intonation was now and then at fault, and toward the end of the aria her voice manifested signs of exhaustion, but the effort showed a vigorous and intelligent conception of the composer's meaning, and drew forth a great outburst of applause and several recalls.

In the Wagner aria the artist was brilliantly successful, and again met with the heartiest favor of her hearers.

Mr. Gericke's accompanying of these two selections demand special recognition for their perfection.

The programme for the next concert is: Symphony No. 3, Brahms; concerto for piano, Scharwenka; tone poem, "Don Juan," Richard Strauss, and "Prelude and Lone Death" from "Tristan and Isolde," Wagner. Rosenthal is to be the soloist.

MUSICAL AMERICA

EDITED BY JOHN C FREUND

PUBLISHED AT 27 UNION SQUARE NEW YORK

New York, October 29, 1898.

Mr. Fred R. Comee, the assistant manager of the Boston Symphony Orchestra, informs me that the sale of tickets for the series of concerts of the orchestra in New York has already exceeded any former sale and promises extremely satisfactory results, while in Philadelphia every box and seat has already been taken.

Although Mr. Comee is nominally assistant manager, practically he is the manager, for during the past two years Mr. Ellis has had to turn his attention to other important matters occupying his time to such a degree that the duties of manager of the orchestra have devolved upon Mr. Comee, and, let it be said, without any diminution in efficient results.

[illegible] Paper of the State.

[illegible] Paper of the City.

[illegible]

[illegible]'s Return--Tschaikowsky's "Symphonie Pathetique."

Music Hall Crowded at the Symphony Concert.

We dare not flatter ourselves that it was Tschaikowsky's symphony that crowded Music Hall in every part on Saturday; the tremendous audience showed that the public pins its faith on the motto, "Vox, et praeterea nihil," that a prima donna far outweighs sounding brass or tinkling cymbal.

The concert began with Goldmark's "Spring" overture, a dainty bit of music in proper classical form, a half-way house between Beethoven and Mendelssohn. Of course it pictured a Spring of which the New Englander is ignorant; the rustic oboe pictured the delights of outdoor life and the musical poultry-yard was heard piping gently upon the flute, not quite so weak in its style as Beethoven's "By the Brook" ("Pastoral Symphony"), where cuckoo and nightingale make ornithological remarks and Quail on Oboe is served. The reading was a delightful one and the work is a strong contrast to Goldmark's usual overtures of dissonance and passion.

This was but the prelude to the popular triumph of the evening, for Mme. Gadski followed with Weber's "Ocean, thou mighty monster." The ocean was in a storm and the ship labored heavily, but fortunately did not founder. Mme. Gadski has been heard to much better advantage; it seemed as if she desired to reach an impossible degree of force and this led to an insecure and tremulous tone that detracted from the enjoyment of the number; from the reviewer's enjoyment only, however, for the vast audience went wild with delight and recalled the singer with great enthusiasm.

The subsequent number, Elizabeth's "Greeting to the Hall," from "Tannhaeuser," was much better and very brilliant in its ending, while the orchestral accompaniment deserves the highest praise.

Of the orchestral number of the evening the "Symphonie Pathetique" deserves the most extended mention, for in spite of its many performances its interest is not waning, and on this occasion it became a measuring tape to compare conductors.

Of recent years we have had this symphony as regularly as the "Messiah" itself, so that there is really very little to say about its familiar measures. Mr. Gericke placed it in the centre of the programme, for the same reason that he places Brahms' Third Symphony at the beginning of the next concert, because its quiet, whispered ending would be lost at the end of a programme when auditors reach for umbrellas and rush for doors.

The symphony is one of the manifestations of the modern direction of art and a much more legitimate direction than the musical metaphysics of Richard Strauss or the unnatural dissonances of the composer's modern compatriots.

Mr. Gericke gave a very clear presentation of the first movement with its peculiar development and its slow episodes; if ever there was a "slow Allegro" it is this one; its introduction seems to dominate its entire spirit, and this same introduction plunges into medias res with a suddenness that is remarkable in itself.

The woodwind (of which the composer is a superb master) begins the poem of sorrow with startling preliminary groans. The climaxes were wrought up finely by the orchestra, and the clarinettes did impressive work both in this and in the final number of the programme.

The conflict of major and minor modes was finely brought out, and suggested the similar element of struggle in Beethoven's Sonata Pathetique first movement. We also found much to commend in the strange 5-4 movement which followed; the odd and persistent organ-point of the kettle-drum was not too aggressive.

This unusual rhythm is in reality a succession of even and uneven rhythms and pictures unrest most graphically. Wagner has used almost the same means to achieve the same purpose when in the third act of "Tristan and Isolde" he suggests the feverish uneasiness of the hero by a succession of 2-2 and 3-2 rhythms in alternation.

The third movement is full of combat and triumph, but the triumph is to be evanescent; we have already expressed the opinion that

"The paths of Glory lead but to the Grave"

[illegible] be the true motto for the last two movements, and these two contrasted portions of the work are the nub of the whole symphony.

Here we have a decided departure from the accustomed symphonic succession; the third movement has all the splendor of a symphonic finale; the real finale comes at last as a pathetic surprise; it is as if one transferred the Funeral March of the Heroic Symphony (changing it from C minor) to the end of that warlike work.

The military movement was given with all possible splendor; Mr. Gericke did not force the climaxes and there was nothing of vulgar blatancy in his reading, but there was force enough and sufficient majesty to give every point that the composer intended to convey. The trumpets deserve commendation for the clear and [illegible] character of their fanfares.

The finale is the most impressive movement of this novel symphony; the taste of [illegible] is in it from the beginning and one [illegible] not need the ever-weakening pizzicati of the contra-basses to tell us that the [illegible] the once sought glory has ceased to [illegible]

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[illegible]

[illegible] Liszt's Rhapsodie Hongroise, No. 3, in D major, is No. 6 of the piano set. In the piano version it stands in D flat, but as all keys are not free and equal in orchestral scoring, and as D flat would be a very awkward matter for some of the wind instruments, the composition was raised a semi-tone from its original estate.

It is an essentially ugly work with a very brilliant setting, like a very ill-favored female in a magnificent gown. All kinds of percussive instruments are used in its score, even a Czimbalom, or Schlag-Zither (a species of dulcimer like the Zither, but played with a mallet instead of being plucked), being called for. On this occasion this savage instrument was replaced by a steel-wired harp, we believe.

After the Pathetic Symphony this Rhapsody seemed rather empty, or rather it was full of "sound and fury, signifying nothing." It held the devout attention of the audience to the very end, scarcely even a standee leaving the hall until the last explosion was reached.

Louis C. Elson.

The New York Times

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

NEW YORK, SUNDAY, OCT. 30, 1898.

A DAY OF GOOD MUSIC.

Emil Paur Makes His Debut as a New York Conductor—First Concert of a New Band.

Emil Paur has come to town, and music lovers in New York ought to give thanks with sackbut and psaltery and harps and cymbals. No one acquainted with the world of music needs to be told who Mr. Paur is, because he has for five years been conducting the concerts of the Boston Symphony Orchestra, and his visits to New York have not been infrequent and certainly not unwelcome. Last Spring Mr. Paur severed his connection with the Boston organization, and Wilhelm Gericke, one of its former conductors, was chosen to succeed him. A great gap was made in the musical forces of the metropolis by the untimely and lamented death of Anton Seidl, and the Philharmonic Society led Mr. Paur into the breach by electing him its conductor. But a conductor cannot live by philharmonic concerts alone, so Mr. Paur was engaged by Carl Löwenstein to conduct the Astoria concerts and other entertainments to be given by a new organization called the New York Orchestra. It was for the purpose of introducing Mr. Paur and his New York Orchestra that a concert was given at Carnegie Hall last night.

One part of the purpose of the concert was defeated by the increase of the band beyond the size which it is to have as a rule. Yet this gave us some chance to estimate what Mr. Paur might do with an occasional orchestra, such as that of the Philharmonic Society. For it was really the conductor who was on trial last night. There are several new faces in the orchestra, but the bulk of it is composed of material familiar to our concert rooms, and heaven has mercifully preserved for us our own acrid aggregation of wood wind, without which we might think that we were lost indeed. What would Mr. Paur do with a New York orchestra? That was the question, and it was equal to asking whether Mr. Paur possessed the essential equipments of a genuine conductor. In the Boston Symphony Orchestra he had a perfect instrument, and we all knew it; but we had grown into a habit of looking upon our own players as very much inferior. Well, the New York orchestra is not a rival of the Boston galaxy, but it is already a convincing proof that our musicians can play if there is some one to make them do it.

The new orchestra, as revealed last night, is strong in its strings. They gave out a big, rich, sonorous body of tone, which had that satisfying solidity alone possessed by the fundamental diapason of an orchestra. The wood wind, as before intimated, was not always perfectly in tune, but it was substantital in quality and sufficient in power. Of the brass the horns are admirable, the trombones almost equally so, and the trumpets by no means so good. But, on the whole, there is satisfactory material in the new orchestra, and the men showed themselves last night to be earnest, vigorous in style, and responsive to their conductor's demands.

Mr. Paur selected as his introductory numbers Weber's "Freischütz" overture, Beethoven's "Eroica" symphony, Volkmann's serenade in D minor, Rimsky-Korsakoff's "Capriccio Espagnol," (played for the first time here,) and Wagner's "Rienzi" overture. Of these numbers the symphony was accorded the most finished performance. Mr. Paur's reading of the work is well known and deservedly admired. It was fairly set forth last night. The Volkmann serenade showed to advantage the quality of the strings, the Rimsky-Korsakoff kaleidoscope of color exhibited the virtuosity of the band, and the Wagner overture displayed its enormous sonority. But the symphony revealed the highest qualities of the instrumental choir. In phrasing alone, this performance was without question the best that the present generation of concertgoers has heard from any local orchestra. Something is yet lacking in precision, and a good deal in smoothness, in the New York Orchestra; but there can be no doubt that it has already acquired some valuable ideas about attack, about nuancing, and about the handling of rinforzandi. Nothing illustrated this better than the reading of the first two movements of the symphony, while the aplomb and certainty with which the scherzo was given must have delighted every hearer. The finale was performed with fine breadth and power and with feeling.

In short, this introductory concert gave stimulating promise of good things to come. This orchestra is to play together under Mr. Paur all Winter. We may confidently look forward to large improvement in its precision, while sufficient rehearsals will undoubtedly enable Mr. Paur to give us more good readings of familiar symphonies. If last night's concert meant anything, it meant that the new conductor is a great gain to the musical life of the metropolis, and, if prejudice does not operate against him, he will be admired by all music lovers.

Boston Journal.

SUNDAY, OCTOBER 30, 1898.

SYMPHONY CONCERT.

Tschaikowsky's "Pathetic" Played With Too Much Attention to the Detail—Johanna Gadski Not at Her Best.

The program of the third Symphony concert in Music Hall last evening, Mr. Gericke, conductor, was as follows:

Overture, "In the Spring" ....Goldmark
"Ocean! Du Ungeheuer," from "Oberon" ....Weber
Mrs. Gadski.
Symphony No. 6, in B minor, "Pathetique," .... Tschaikowsky
"Dich, theure Halle," from "Tannhaeuser," ....Wagner
Mrs. Gadski.
Hungarian Rhapsody No. 3 ....Liszt
(Scored for orchestra by Liszt and Doppler.)

Goldmark's melodious and spontaneous overture was played delightfully. We have no spring in New England, and therefore, perhaps, we welcome the more eagerly all allusions to it by poets and musicians; hence, also, the popularity of the Pastoral Symphony, with its cuckoo and other ornithological adornments. Goldmark has here succeeded happily in suggesting the thought of spring without becoming merely panoramic or stepping too far into Siegfried's forest. On the whole, the performance of this overture was the feature of the concert.

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Mrs. Gadski will do well in future to leave the great aria from "Oberon" alone, if at the beginning of a season she labors so heavily in the performance of it. She is not cast in the heroic mould, and "Ocean, Thou Mighty Monster"—why, oh why did she not sing it in the original language?—demands a more robust voice. Indeed I know of hardly a soprano today that can sing it with the fitting breadth and dignity. At the Worcester Festival Mrs. Gadski was more fortunate with this aria, although her intonation was then not always perfectly true. Last night she forced her voice deliberately and painfully, and her intonation was frequently and distressingly false. In piano passages the tones were, for once, thin and uncontrollable. She sang her consonants violently. I have at sundry times and places sounded the praises of this amiable singer. There are certain operas in which she is charming—in such parts as Sieglinde and Senta; and her Hester is still the one pleasant recollection when in sweat-compelling nightmare I listen to Mr. Damrosch's "Scarlet Letter." I, therefore, entreat her not to go the way that so many have gone before her. I beg her to refrain from forcing tone. An audience will always applaud as long as there is vocal sound and fury; and the same audience, after it has encouraged the singer to shout and strain, will say after the voice is ruined and the singer still appears: "She's played out; I wonder why they hired her." The aria of Elisabeth was better sung, though it was delivered none too well. The accompaniments were most discreet and sympathetic.

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The performance of the Pathetic Symphony was to me a great disappointment. It was careful, but too careful. There was infinite attention paid to the detail, but it was at the expense of breadth and passion. Do you say, "But look at Tschaikowsy's score?" I have looked at it. Sir or Madam, I have studied it, and I am tolerably familiar with it. I know how punctiliously the composer indicated the nuances. I admit that in former performances the "t's" were not always crossed and the "i's" were not always dotted; but those former performances were palpitating with life and glowing with color. The performance of last night was elegant and academic. There was finish to the last degree; even the finger nails of Tschaikowsky's loving, struggling, crowned, and dying man were polished so they glistened. I missed the intense individuality, the amazing humanity of the thing. For once the second theme of the first movement, the theme of dreaming, amorous, ineffable recollection, the thought of youth and all that the word means was not sung straight to the heart. The performance of the second movement with its ghastly attempt at gaiety and the inexorable reminder that time is fleeting was almost perfunctory.

It has been said that former performances of the third movement were "vulgar." The movement should not be played without giving rise to the suspicion of vulgarity. This much abused, misunderstood march-scherzo—or whatever you are pleased to call it—is the excuse, the pretext for the final lamentation. The man triumphs, as a returning general. He has the whole of earthly fame. Success, as Victor Hugo says, is hideous. The blare of trumpets, the shouts of the crowd may drown the sneers of envy; but at the coronation of Tsar, or at the inauguration of President, or at the sight of Tasso with the laurel wreath or great Pompey passing Roman streets, Death grins, for He knows the vulgarity and the emptiness of what this world calls success. Last night the third movement did not make the composer's irresistible contrast, and it was for once without authority. To me, the lamentation that is the end of every man's desire was read with more appreciation and sympathy by Mr. Gericke than were the preceding movements.

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The program-books says that Liszt wrote 15 Hungarian rhapsodies for the piano. He did; he wrote 20, and of these 19 at least are published. The one played last night—No. 6 of the piano pieces—No. 3 of the orchestral arrangements—is cheap and nasty. The score calls for a zymbala—or czimbalom. This characteristic Hungarian-Oriental instrument was replaced by a piano-harp arrangement, I believe, which was played by Mr. Zach. It would have been an interesting experiment if a genuine zymbola had been borrowed from the Eden Musee. Probably the player at that place of amusement does not read music, whether it be in fine or coarse print.

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The hall was crowded, and applause was at its height.

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The program of the Symphony concert Saturday night will be as follows:

Symphony No. 3 ....Brahms
Concerto for Pianoforte No. 1....Scharwenka
Mr. Rosenthal.
Tone Poem, "Don Juan" ....Strauss
Prelude and Love Death from "Tristan and Isolde" ....Wagner

Philip Hale.

Boston Courier.

SUNDAY MORNING, [illegible], 1898.

The performance of Mr. Gericke's third programme proved luminously and potently that the Symphony orchestra has absorbed and assimilated its new elements, and that the master's mind and will and hand have more than regained their old supremacy. Many people had doubts as to whether his return were wise—whether he might have stood still while they had altered their views; whether his successors might not have altered local tastes and predilections; whether his conservatism, his inclination toward severity and his extreme care for shapeliness of form and polish of detail might not now appear academic, narrow and limited; whether he could have grown throughout the years in which he had less call to step forward and be a leader. But as was said in this column, Mr. Gericke is a man who may rest, but who would not be idle; while, as the Transcript said well, the opportunity and necessity of being himself more often a listener, an observer and a judge, would make him study and profit by the effects presented before him by other men.

So it is; and this performance was equal to the highest demands and the highest standards. There were the absolute exactude of detail; the even graduation of degree after degree; the perfect attack, in which the brass choir participated with as smooth and sharp a unity as the best men in that virtuoso Banda Rossa had; the great resonance which was never roar or rattle; the complete accord in accent, phrase, motion and feeling, and that mastery of swell and emphasis in passages of minor volume and force which has hitherto been almost entirely lacking. And all this was obtained without nervousness, restlessness, excitement or anxiety, yet with no lack of almost imperious vigor when the great moment came.

The orchestral numbers were: Goldmark's "Spring" overture, so fresh and encouraging in its temper, so bright, rich and genial in its orchestration, and so chary of the fantastic or cloying qualities of which this composer is so fond; the "Pathetic" symphony of Tschaikowsky, which had full emotion without passionateness, lightness without levity and an admirable individualization of its much contrasted movements; and the third in Liszt's orchestral settings from his own Hungarian rhapsodies, comparatively tranquil and suave in its beginning, but expanded and hastened into one of those exciting prestos wherein Mr. Gericke was ever skilful. For the first time the clarinet player had a full chance to be heard, both the symphony and the rhapsody presenting quite long uncovered passages for him. His tone is certainly very beautiful—round, smooth, soft and even his scale unbroken into anything like registers, and his lower notes (The "Chalumeau") deep and firm without jar or harshness. The flutist, also being brought into a little more prominence, gave an excellent account of himself. It was agreeable to perceive that the former drum-player, who is esteemed as a good musician and excellent man, has not been left quite out in the cold, but has been assigned to the cymbals.

Mme. Gadski, who was in fine voice and spirits, sang in a broad dramatic manner, declaiming solidly, emphasing decisively and yet touching the gentler phrases with grace. Her selections were Weber's "Ocean" scene from "Oberon," which has its suggestions of the "Der Freischutz" scene, and the "Hall of Song" from "Tannhauser." She was received warmly, heard with evident pleasure and several times recalled by great applause.

The next programme stands: Brahms, Symphony No. 3; Scharwenka, Concerto for pianoforte, soloist, Mr. Rosenthal; Richard Strauss, Tone Poem, "Don Juan"; Wagner, Prelude and Love Death from "Tristan and Isolde."

HOWARD MALCOM TICKNOR.

MUSICAL AMERICA

EDITED BY JOHN C FREUND

PUBLISHED AT 27 UNION SQUARE NEW YORK

Devoted to Music, Drama and the Arts.

New York, October 29, 1898.

MUSICAL BROOKLYN.

BROOKLYN, Oct. 24, 1898.

The advance sale of seats for the series of ten concerts which the Boston Symphony Orchestra will give in Brooklyn under the auspices of the Brooklyn Institute, shows a great increase over the advance sale of last year. In fact, the music department of the Institute is progressing in every branch.

It is a curious and unfortunate fact that concert-givers are becoming more prone to neglect singers as soloists. In the attractive Peabody list there are only three vocalists in a list of fifteen. The proportion is the same in the announcement of the soloists of the Boston Symphony Orchestra—Mme. Gadski, Burmester, Sauer, Lady Hallé and Carreño—two pianists, two violinists and one singer.

Mr. Comee, of the Boston Orchestra, told me last season that the announcement of a singer caused a difference of several hundred dollars in the receipts. Then why not give us more vocalists?

In Europe there is a good reason for the preponderance of instrumentalists at symphony concerts. But in America, where is the opera for every city? What are the opportunities for hearing good singing if the concert managers disregard the popular demands?

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, OCT. 31, 1898.

Gadski's Return--Tschaikowsky's "Symphonie Pathetique."

Music Hall Crowded at the Symphony Concert.

We dare not flatter ourselves that it was Tschaikowsky's symphony that crowded Music Hall in every part on Saturday; the tremendous audience showed that the public pins its faith on the motto, "Vox, et praeterea nihil," that a prima donna far outweighs sounding brass or tinkling cymbal.

The concert began with Goldmark's "Spring" overture, a dainty bit of music in proper classical form, a half-way house between Beethoven and Mendelssohn. Of course it pictured a Spring of which the New Englander is ignorant; the rustic oboe pictured the delights of outdoor life and the musical poultry-yard was heard piping gently upon the flute, not quite so weak in its style as Beethoven's "By the Brook" ("Pastoral Symphony"), where cuckoo and nightingale make ornithological remarks and Quail on Oboe is served. The reading was a delightful one and the work is a strong contrast to Goldmark's usual overtures of dissonance and passion.

This was but the prelude to the popular triumph of the evening, for Mme. Gadski followed with Weber's "Ocean, thou mighty monster." The ocean was in a storm and the ship labored heavily, but fortunately did not founder. Mme. Gadski has been heard to much better advantage; it seemed as if she desired to reach an impossible degree of force and this led to an insecure and tremulous tone that detracted from the enjoyment of the number; from the reviewer's enjoyment only, however, for the vast audience went wild with delight and recalled the singer with great enthusiasm.

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The symphony is one of the manifestations of the modern direction of art and a much more legitimate direction than the musical metaphysics of Richard Strauss or the unnatural dissonances of the composer's modern compatriots.

Mr. Gericke gave a very clear presentation of the first movement with its peculiar development and its slow episodes; if ever there was a "slow Allegro" it is this one; its introduction seems to dominate its entire spirit, and this same introduction plunges into medias res with a suddenness that is remarkable in itself.

The woodwind (of which the composer is a superb master) begins the poem of Sorrow with startling preliminary groans. The climaxes were wrought up finely by the orchestra, and the clarinettes did impressive work both in this and in the final number of the programme.

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The finale is the most impressive movement of this novel symphony, the taste of death is in it from the beginning and one does not need the ever-weakening pizzicato of the contra-basses to tell us that the heart that once sought glory has ceased to beat.

The baleful tone of the muted horns (the ugliest tone-color that one can elicit from the orchestra) and the stroke of the tamtam, darkly indicate the approach of the King of Terrors. The deeper tones of the horns were not effective in this performance and there seemed to be a little too much of precision in making the dramatic touches; the art of concealing art

[illegible] movement was so worthy that [illegible] applause of the audience, calling the conductor to the stand to acknowledge it, was well deserved.

The banquet ended with a mixture of Goulasch, Tokay and Paprika, chiefly the latter. Liszt's Rhapsodie Hongroise, No. 3, in D major, is No. 6 of the piano set. In the piano version it stands in D flat, but as all keys are not free and equal in orchestral scoring, and as D flat would be a very awkward matter for some of the wind instruments, the composition was raised a semi-tone from its original estate.

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One part of the purpose of the concert was defeated by the increase of the band beyond the size which it is to have as a rule. Yet this gave us some chance to estimate what Mr. Paur might do with an occasional orchestra, such as that of the Philharmonic Society. For it was really the conductor who was on trial last night. There are several new faces in the orchestra, but the bulk of it is composed of material familiar to our concert rooms, and heaven has mercifully preserved for us our own acrid aggregation of wood wind, without which we might think that we were lost indeed. What would Mr. Paur do with a New York orchestra? That was the question, and it was equal to asking whether Mr. Paur possessed the essential equipments of a genuine conductor. In the Boston Symphony Orchestra he had a perfect instrument, and we all knew it; but we had grown into a habit of looking upon our own players as very much inferior. Well, the New York orchestra is not a rival of the Boston galaxy, but it is already a convincing proof that our musicians can play if there is some one to make them do it.

The new orchestra, as revealed last night, is strong in its strings. They gave out a big, rich, sonorous body of tone, which had that satisfying solidity alone possessed by the fundamental diapason of an orchestra. The wood wind, as before intimated, was not always perfectly in tune, but it was substantital in quality and sufficient in power. Of the brass the horns are admirable, the trombones almost equally so, and the trumpets by no means so good. But, on the whole, there is satisfactory material in the new orchestra, and the men showed themselves last night to be earnest, vigorous in style, and responsive to their conductor's demands.

Mr. Paur selected as his introductory numbers Weber's "Freischütz" overture, Beethoven's "Eroica" symphony, Volkmann's serenade in D minor, Rimsky-Korsakoff's "Capriccio Espagnol," (played for the first time here,) and Wagner's "Rienzi" overture. Of these numbers the symphony was accorded the most finished performance. Mr. Paur's reading of the work is well known and deservedly admired. It was fairly set forth last night. The Volkmann serenade showed to advantage the quality of the strings, the Rimsky-Korsakoff kaleidoscope of color exhibited the virtuosity of the band, and the Wagner overture displayed its enormous sonority. But the symphony revealed the highest qualities of the instrumental choir. In phrasing alone, this performance was without question the best that the present generation of concertgoers has heard from any local orchestra. Something is yet lacking in precision, and a good deal in smoothness, in the New York Orchestra; but there can be no doubt that it has already acquired some valuable ideas about attack, about nuancing, and about the handling of rinforzandi. Nothing illustrated this better than the reading of the first two movements of the symphony, while the aplomb and certainty with which the scherzo was given must have delighted every hearer. The finale was performed with fine breadth and power and with feeling.

In short, this introductory concert gave stimulating promise of good things to come. This orchestra is to play together under Mr. Paur all Winter. We may confidently look forward to large improvement in its precision, while sufficient rehearsals will undoubtedly enable Mr. Paur to give us more good readings of familiar symphonies. If last night's concert meant anything, it meant that the new conductor is a great gain to the musical life of the metropolis, and, if prejudice does not operate against him, he will be admired by all music lovers.

Boston Journal.
SUNDAY, OCTOBER 30, 1898.

SYMPHONY CONCERT.

Tschaikowsky's "Pathetic" Played With Too Much Attention to the Detail—Johanna Gadski Not at Her Best.

The program of the third Symphony concert in Music Hall last evening, Mr. Gericke, conductor, was as follows:

Overture, "In the Spring" ....Goldmark
"Ozean! Du Ungeheuer," from "Oberon" ....Weber
Mrs. Gadski.
Symphony No. 6, in B minor, "Pathetique," .... Tschaikowsky
"Dich, theure Halle," from "Tannhaeuser," .... Wagner
Mrs. Gadski.
Hungarian Rhapsody No. 3 ....Liszt
(Scored for orchestra by Liszt and Doppler.)

Goldmark's melodious and spontaneous overture was played delightfully. We have no spring in New England, and therefore, perhaps, we welcome the more eagerly all allusions to it by poets and musicians; hence, also, the popularity of the Pastoral Symphony, with its cuckoo and other ornithological adornments. Goldmark has here succeeded happily in suggesting the thought of spring without becoming merely panoramic or stepping too far into Siegfried's forest. On the whole, the performance of this overture was the feature of the concert.

⁂

Mrs. Gadski will do well in future to leave the great aria from "Oberon" alone, if at the beginning of a season she labors so heavily in the performance of it. She is not cast in the heroic mould, and "Ocean, Thou Mighty Monster"—why, oh why did she not sing it in the original language?—demands a more robust voice. Indeed I know of hardly a soprano today that can sing it with the fitting breadth and dignity. At the Worcester Festival Mrs. Gadski was more fortunate with this aria, although her intonation was then not always perfectly true. Last night she forced her voice deliberately and painfully, and her intonation was frequently and distressingly false. In piano passages the tones were, for once, thin and uncontrollable. She sang her consonants violently. I have at sundry times and places sounded the praises of this amiable singer. There are certain operas in which she is charming—in such parts as Sieglinde and Senta; and her Hester is still the one pleasant recollection when in sweat-compelling nightmare I listen to Mr. Damrosch's "Scarlet Letter." I, therefore, entreat her not to go the way that so many have gone before her. I beg her to refrain from forcing tone. An audience will always applaud as long as there is vocal sound and fury; and the same audience, after it has encouraged the singer to shout and strain, will say after the voice is ruined and the singer still appears: "She's played out; I wonder why they hired her." The aria of Elisabeth was better sung, though it was delivered none too well. The accompaniments were most discreet and sympathetic.

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The performance of the Pathetic Symphony was to me a great disappointment. It was careful, but too careful. There was infinite attention paid to the detail, but it was at the expense of breadth and passion. Do you say, "But look at Tschaikowsy's score?" I have looked at it. Sir or Madam, I have studied it, and I am tolerably familiar with it. I know how punctiliously the composer indicated the nuances. I admit that in former performances the "t's" were not always crossed and the "i's" were not always dotted; but those former performances were palpitating with life and glowing with color. The performance of last night was elegant and academic. There was finish to the last degree; even the finger nails of Tschaikowsky's loving, struggling, crowned, and dying man were polished so they glistened. I missed the intense individuality, the amazing humanity of the thing. For once the second theme of the first movement, the theme of dreaming, amorous, ineffable recollection, the thought of youth and all that the word means was not sung straight to the heart. The performance of the second movement with its ghastly attempt at gaiety and the inexorable reminder that time is fleeting was almost perfunctory.

It has been said that former performances of the third movement were "vulgar." The movement should not be played without giving rise to the suspicion of vulgarity. This much abused, misunderstood march-scherzo—or whatever you are pleased to call it—is the excuse, the pretext for the final lamentation. The man triumphs, as a returning general. He has the whole of earthly fame. Success, as Victor Hugo says, is hideous. The blare of trumpets, the shouts of the crowd may drown the sneers of envy; but at the coronation of Tsar, or at the inauguration of President, or at the sight of Tasso with the laurel wreath or great Pompey passing Roman streets, Death grins, for He knows the vulgarity and the emptiness of what this world calls success. Last night the third movement did not make the composer's irresistible contrast, and it was for once without authority. To me, the lamentation that is the end of every man's desire was read with more appreciation and sympathy by Mr. Gericke than were the preceding movements.

⁂

The program-books says that Liszt wrote 15 Hungarian rhapsodies for the piano. He did; he wrote 20, and of these 19 at least are published. The one played last night—No. 6 of the piano pieces—No. 3 of the orchestral arrangements—is cheap and nasty. The score calls for a zymbala—or czimbalom. This characteristic Hungarian-Oriental instrument was replaced by a piano-harp arrangement, I believe, which was played by Mr. Zach. It would have been an interesting experiment if a genuine zymbola had been borrowed from the Eden Musee. Probably the player at that place of amusement does not read music, whether it be in fine or coarse print.

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The hall was crowded, and applause was at its height.

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The program of the Symphony concert Saturday night will be as follows:

Symphony No. 3 ....Brahms
Concerto for Pianoforte No. 1....Scharwenka
Mr. Rosenthal.
Tone Poem, "Don Juan" ....Strauss
Prelude and Love Death from "Tristan and Isolde" ....Wagner

Philip Hale.

Boston Courier.
SUNDAY MORNING, OCT. 30, 1898.

The performance of Mr. Gericke's third programme proved luminously and potently that the Symphony orchestra has absorbed and assimilated its new elements, and that the master's mind and will and hand have more than regained their old supremacy. Many people had doubts as to whether his return were wise—whether he might have stood still while they had altered their views; whether his successors might not have altered local tastes and predilections; whether his conservatism, his inclination toward severity and his extreme care for shapeliness of form and polish of detail might not now appear academic, narrow and limited; whether he could have grown throughout the years in which he had less call to step forward and be a leader. But as was said in this column, Mr. Gericke is a man who may rest, but who would not be idle; while, as the Transcript said well, the opportunity and necessity of being himself more often a listener, an observer and a judge, would make him study and profit by the effects presented before him by other men.

So it is; and this performance was equal to the highest demands and the highest standards. There were the absolute exactude of detail; the even graduation of degree after degree; the perfect attack, in which the brass choir participated with as smooth and sharp a unity as the best men in that virtuoso Banda Rossa had; the great resonance which was never roar or rattle; the complete accord in accent, phrase, motion and feeling, and that mastery of swell and emphasis in passages of minor volume and force which has hitherto been almost entirely lacking. And all this was obtained without nervousness, restlessness, excitement or anxiety, yet with no lack of almost imperious vigor when the great moment came.

The orchestral numbers were: Goldmark's "Spring" overture, so fresh and encouraging in its temper, so bright, rich and genial in its orchestration, and so chary of the fantastic or cloying qualities of which this composer is so fond; the "Pathetic" symphony of Tschaikowsky, which had full emotion without passionateness, lightness without levity and an admirable individualization of its much contrasted movements; and the third in Liszt's orchestral settings from his own Hungarian rhapsodies, comparatively tranquil and suave in its beginning, but expanded and hastened into one of those exciting prestos wherein Mr. Gericke was ever skilful. For the first time the clarinet player had a full chance to be heard, both the symphony and the rhapsody presenting quite long uncovered passages for him. His tone is certainly very beautiful—round, smooth, soft and even his scale unbroken into anything like registers, and his lower notes (The "Chalumeau") deep and firm without jar or harshness. The flutist, also being brought into a little more prominence, gave an excellent account of himself. It was agreeable to perceive that the former drum-player, who is esteemed as a good musician and excellent man, has not been left quite out in the cold, but has been assigned to the cymbals.

Mme. Gadski, who was in fine voice and spirits, sang in a broad dramatic manner, declaiming solidly, emphasing decisively and yet touching the gentler phrases with grace. Her selections were Weber's "Ocean" scene from "Oberon," which has its suggestions of the "Der Freischutz" scene, and the "Hall of Song" from "Tannhauser." She was received warmly, heard with evident pleasure and several times recalled by great applause.

The next programme stands: Brahms, Symphony No. 3; Scharwenka, Concerto for pianoforte, soloist, Mr. Rosenthal; Richard Strauss, Tone Poem, "Don Juan"; Wagner, Prelude and Love Death from "Tristan and Isolde."

HOWARD MALCOM TICKNOR.

MUSICAL AMERICA
EDITED BY JOHN C FREUND
PUBLISHED AT 27 UNION SQUARE NEW YORK
Devoted to Music, Drama and the Arts.
New York, October 29, 1898.

MUSICAL BROOKLYN.

BROOKLYN, Oct. 24, 1898.

The advance sale of seats for the series of ten concerts which the Boston Symphony Orchestra will give in Brooklyn under the auspices of the Brooklyn Institute, shows a great increase over the advance sale of last year. In fact, the music department of the Institute is progressing in every branch.

It is a curious and unfortunate fact that concert-givers are becoming more prone to neglect singers as soloists. In the attractive Peabody list there are only three vocalists in a list of fifteen. The proportion is the same in the announcement of the soloists of the Boston Symphony Orchestra—Mme. Gadski, Burmester, Sauer, Lady Hallé and Carreño—two pianists, two violinists and one singer.

Mr. Comee, of the Boston Orchestra, told me last season that the announcement of a singer caused a difference of several hundred dollars in the receipts. Then why not give us more vocalists?

In Europe there is a good reason for the preponderance of instrumentalists at symphony concerts. But in America, where is the opera for every city? What are the opportunities for hearing good singing if the concert managers disregard the popular demands?

Boston Sunday Globe.

SUNDAY, OCT 30, 1898.

Third Symphony Concert.

Mr Gericke's third symphony program was as follows: Overture, "Im Fruhling," op 36, Goldmark; aria from "Oberon," Weber; symphony No. 6 (Pathetique), Tschaikowsky; Elizabeth's aria from "Tannhauser," Wagner; Hungarian rhapsody, No. 3, Liszt. Mme Johanna Gadski was the soloist, and the attendance at Music hall appeared to be even larger than that at the opening concert. The graceful "Spring" overture is written in Goldmark's happiest vein, modern in construction and with many little "catch" phrases introduced for different divisions of the orchestra, melodic quirks which invariably arouse a smile and specially amuse the less critical auditor. There is no need of criticizing the brilliant performance given by the orchestra for the difficulties in the score are comparatively slight and the men played with requisite animation and followed Mr Gericke's beat with promptness. The concluding themes in the introduction were very smoothly taken up by the various contingents, possibly their work could not be improved, and the dramatic finale of the overture was another charming bit of interpretation.

Probably Mme Gadski's appearance was the cause of the large attendance, for the popular soprano was welcomed and applauded with the greatest vehemence. Always a conscientious artist, she has steadily improved each season, and her return to Boston now shows that since her last appearance here she has gained somewhat in purity of tonality without loss of dramatic power. The excerpt from Weber's "Oberon" was sung with a dramatic intensity and rapturous fervor that fairly thrilled the auditors and caused the recall of the artist to the platform several times. Elizabeth's greeting from "Tannhauser" was given in the same effective manner familiar to patrons of German opera in which Mme Gadski's has achieved one of her great successes in the Elizabeth role. Her voice sounded specially clear by reason of the singer being in the foreground, and not, as in opera, singing over the orchestra.

Tschaikowsky's superb "Pathetique" symphony was splendidly interpreted, the sad and somber-colored first movement closing with the mournful andante being given with grand effect. The quaintness of the vivacious second part was carefully illustrated without undue harshness, and the musical turmoil of the third movement never descended into meaningless blare and bluster. The closing was as solemn and impressive as one could conceive in musical expression, and the difficult work given the muted horns in this part was admirably done. The finale is of wonderful beauty, and it was most beautifully played. The overture elicited great applause. The Liszt "Rhapsody" went well, but its appearance of triviality was intensified by contrast with the previous number, and except for correctness and vivacity in execution, and the proper "local" color introduced by the "czimbalon," calls for no special mention.

Mr Rosenthal will be the soloist at this week's concerts. The program will be as follows: Symphony No. 3, Brahms; concerto for pianoforte, Scharwenka; tone poem, "Don Juan," Richard Strauss; prelude and Love Death from "Tristan and Isolde," Wagner.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, OCTOBER 30, 1898.
[illegible] Post Publishing Company.)

THIRD SYMPHONY CONCERT.

Mme. Gadski, the Soloist, Creates Great Enthusiasm.

Though a rainy night, there was an enormous crowd at the Symphony last night, drawn thither by the appearance of Mme. Gadski as the soloist of the evening. The enthusiasm, both on her appearance and exit, was most marked, and after each number she was called back several times.

Her selections were the aria "Ocean, Thou Mighty Mother," from Weber's "Oberon," which she sang with a grand volume of tone and clearness of enunciation. Mme. Gadski's voice was altogether in excellent condition, and it seemed last night that she had gained materially since heard here last spring in grand opera. Her second number, "Elizabeth's Greeting," from Wagner's "Tannhauser," was magnificently sung. In this, probably more than in her previous selection, the purity of her tones was especially apparent. Her delivery of this aria was such as to make her audience regret that it is all too short, so enjoyable is it when so admirably sung as by Mme. Gadski. The ease and breadth of her delivery of the high B in the finale of this selection were most satisfying and wholly enjoyable.

It was a genuine treat to again listen to the grand Tchaikowsky symphony "Pathetique," with its curious though always interesting orchestration. To many of the audience it was interesting to compare last year's rendition of it (when it was heard twice) under Mr. Paur's leadership, and this time under Mr. Gericke. In spots it seemed as though the latter conductor got more out of the movements, but the second, which is of the scherzo character, and the third, which ends with a stirring march theme, seemed to take on new beauties last night.

The symphony was loudly applauded at the finish, and it is hoped it may be heard again before the end of the season. The other two numbers on the programme were Goldmark's overture "In the Spring" and Liszt's Hungarian Rhapsody No. 3, both of which were beautifully played, the latter introducing the czimbalon (a Hungarian instrument) in little tremolo passages.

NEW YORK HERALD.

NEW YORK, SUNDAY, OCTOBER 30, 1898.

MR. PAUR'S FIRST CONCERT.

Mr. Emil Paur, erstwhile of the Boston Symphony Orchestra, made his first bow as a full fledged New York conductor at Carnegie Hall last evening. The occasion was styled an introductory concert. The programme might have been considered a trifle light by cultured Boston, but New York, which can like even such things as don't have to be looked at through spectacles, found it very agreeable. For there was a large audience and much applause.

The pièce de résistance—which was it? Beethoven's "Eroica" symphony or the Rimski-Korsoroff "Spanish Suite?" To the conservatives the former; to the moderns the latter. The next best thing to killing two birds with one stone is killing them with two. And Mr. Paur made up his programme accordingly.

His reading of the "Eroica" was not modern, according to the most advanced ideas; yet advanced enough, according to old standards. And isn't that, after all, a happy medium which adds a pinch of original salt to the good that time and tradition have already seasoned?

As for the "Spanish Suite"—it is highly entertaining. If asked what business a man named Rimski-Korsoroff has composing a Spanish suite, the suite itself might answer, "Look at me. I'm so interesting!" And so it is. It has characteristic rhythm, warm, voluptuous and snappy melody and a lot of those tricksy instrumental surprises which are the delight of orchestral virtuosos. The orchestra played it brilliantly.

Mr. Paur's new organization, the New York Orchestra, cannot be expected to become a Boston Symphony at a bound, but that it is a well drilled, responsive body of players it showed in the selections named, in the "Freyschütz" and "Rienzi" overtures, and in the Volkmann serenade, in which Leo Schulz, a 'cellist, whom Mr. Paur has brought from Boston, played the obligato charmingly.

NEW YORK HERALD.
HERALD SQUARE.
NEW YORK, TUESDAY, NOVEMBER 1, 1898.

LOEWENSTEIN HAS ENOUGH.

Will Let Some One Else Take His Place as an Impresario.

A brief twelve months has satisfied Mr. Carl Loewenstein's ambition to achieve fame as a musical impresario.

It was Mr. Loewenstein who conceived the idea last winter of giving a series of concerts at the Waldorf-Astoria, at which, under the directorship of Anton Seidl, art and fashion might meet on a common plane, and Wagner be served with water ices, Mendelssohn with mineral water and Tschaikowski with chocolate and cake.

Mr. Loewenstein gave his patrons good music and no one could take exception to the incidental creature comforts which were furnished. The orchestra got its salary and the public got its entertainment, but when at the end of the series of twelve concerts Mr. Loewenstein figured up—"Receipts, $3,600; expenses, $3,600," he naturally asked himself, "Where am I at?"

Nothing daunted, however, Mr. Loewenstein laid his plans for another series of swell incidental refreshment concerts at the Astoria this winter, with Mr. Emil Paur as director. He also arranged for a series of symphony concerts at Carnegie Hall under the same director. The first of these latter was given last Saturday night, and Mr. Loewenstein's losses were little short of $2,000.

He promptly made up his mind that he had had enough of the impresario business.

"Mr. Loewenstein," said his lawyer, Mr. Julius Lehmann, last night, "has withdrawn from the musical managerial world. The Astoria concerts will be given, but under other auspices. He made no money last Winter and he lost money last Saturday. His health is poor and would not warrant his going on with the work. All his contracts will be kept. He has had enough of it, and that's all there is to be said."

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WEDNESDAY, NOVEMBER 2, 1898.

Boston Symphony Orchestra.

The first in the series of eight concerts by the Boston Symphony Orchestra in Infantry Hall is announced for this evening. The programme is as follows: Weber, overture to "Euryanthe;" Wagner, Elizabeth's Aria, Act II., "Tannhauser," Mme. Gadski; Brahms, Variations on a Theme by Haydn; Weber, aria, "Ocean, Thou Mighty Monster," from "Oberon," Mme. Gadski; Beethoven, Symphony No. 5, in C-minor.

The "Euryanthe" overture seems to have a perpetual charm. All of Weber's overtures are unique, not only in their dramatic effects, but in their form, which is a happy combination of the classical overture and a string of tunes taken direct from the opera itself. The second orchestral selection, the Brahms variations on a theme by Haydn, gives the new members of the orchestra an opportunity to show their virtuosoship while the composer displays the most intricate devices known in the field of orchestration. It is hardly necessary to speak of the noble Fifth Symphony of Beethoven, which will always fill the Boston Music Hall without the further attraction of a great and brilliant soloist.

Mme. Gadski, who made, of all the soloists appearing in last season's concerts in this city, the most favorable impression, will sing the two selections given above, admirably adapted to display her wonderful technique and range of voice. Mme. Gadski's appearance with the orchestra at the Boston concerts last Friday and Saturday aroused the enthusiasm of both audiences and critics.

The entire series of concerts announced for this season compares most favorably with any of its predecessors, notably in the matter of solo talent.

Boston Transcript

MONDAY, OCTOBER 31, 1898

Music Hall: Boston Symphony Orchestra

The programme of the third symphony concert, given in the Music Hall last Saturday evening, was:

Goldmark: Overture, "Im Frühling," opus 36.
Weber: Scena and Aria, "Ozean! Du Ungeheuer!" from "Oberon."
Tchaikovsky: Symphony No. 6, in B minor, "Pathétique," opus 74.
Wagner: Elisabeth's Greeting, from "Tannhäuser."
Liszt: Rhapsodie hongroise No. 3 (scored for orchestra by Liszt and Doppler). (First time at these concerts.)

Mme. Johanna Gadski was the singer.

Goldmark's "Im Frühling" was beautifully, exquisitely played. The composition itself seems none of the strongest; at this second hearing—it was first given here, under Mr. Nikisch, in 1893—no new beauties unfolded themselves; it is bright, cheerful, well-sounding music, but one finds exceedingly little of the composer in it; it is not characteristic, and one feels that Goldmark wrote it in quite ordinary ink, not in his heart's blood.

Tchaikovsky's "Pathétique" was plainly the central point of interest and curiosity; what would Mr. Gericke do with it? how would he take it?—these were questions which had agitated the concert-going mind ever since the beginning of the season. It is credibly reported, by the way, that Mr. Gericke, asked some time ago about his conception of the symphony, had answered that he did not see how there could be two conceptions, as Tchaikovsky had been very copious and explicit in his directions in the score. Indeed, few scores have been so carefully annotated by the composer as this one; it almost looks as if it had been "edited" by an admiring commentator, it swarms so with expression-marks! Well! the performance was certainly a surprise, in some ways a delight—but not in every way. It was a superb piece of orchestral execution; in accuracy, faithfulness, finish and beauty of tone it was irreproachable, something to wonder at. And yet it undeniably lacked something, the presence of which would have made it convincing, overwhelming. The first two movements sounded rather lifeless, with all their perfection; the blows were accurately aimed and delivered with infinite skill; but there was no "vice" in them, they did not hurt! The third movement went with far more vigor, one felt more of the real Tchaikovsky in it. The tragic finale was played, to our thinking, utterly superbly, with overwhelming emotional force.

What was the trouble in the first half of the symphony? We cannot help suspecting that the real, fundamental trouble was a lack of sympathy between composer and conductor; we doubt if Mr. Gericke really likes the work. We felt that his exceedingly careful performance of it was a severe effort of honest loyalty, but essentially an effort. Every now and then one felt it in his bones that Mr. Gericke could not bring himself to give Tchaikovsky's expression, his musical dialect, its full swing, but found himself inexorably forced by his own nature, his innate sense of musical decency, as it were, to tone down the savage violence of this expression and civilize it. Unfortunate, but apparently unavoidable! One can hardly find fault with Mr. Gericke for it, even while lamenting it; it was not that he did not understand the work; it was too plainly a case of sheer incompatibility of musical temper. A man, not naturally addicted to the use of bad language, can hardly be expected to attune his tongue to profane swearing with effect—his profanity will help no mule-team through a slough.

And we cannot think our simile ill-chosen. The extramusical exegesis of a composition is always hazardous; but, in the case of this "Pathétique" of Tchaikovsky's, the extramusical, psychical suggestion is so vivid and compelling that one can hardly avoid it. To our mind—now that we have heard the work repeatedly, and studied the score—this symphony threads all the foul ditches and sewers of human despair; it is profoundly and convincingly human, but as unclean as music well can be. One might call the first movement, Zola's "Confession de Claude" set to music! That unspeakable second theme may tell of what Heine called "Die verschwundene, süsse, blöde Jugendeselei," if you please; the impotent senile remembrance of calf love. But of what a calf love! that of Hogarth's lazy apprentice. Indisputably there is power in it; who but Tchaikovsky could have made the vulgar, obscene phrase powerful? The second movement, with its strabismal rhythm, is hardly less ignoble; the third, full of the vigor of the genius though it be, is, after all, sheer billingsgate. In the finale, blear-eyed paresis meets us face to face; and that solemn closing epitaph of the trombones might begin with "Here continues to rot—" In what foul straw has genius here made its bed! But it is unmistakably genius, for all that; the expression fits the feeling with Shakspearian nicety; "tout se tient," it all hangs together!

Liszt's third rhapsody, which had not been heard here before, begins more promisingly than many of its brethren: with true Magyar rhythmic lilt and dash; but it soon becomes commonplace and zestless. It was, however, superbly played.

Mme. Gadski was hardly at her best. She seemed to be not in her best voice, and to sing with something of effort. Her singing could not veil the beauty and dramatic brilliancy of Weber's great scena, but it added little to it. In the Wagner selection she was more herself; but, upon the whole she has done far finer work here before. Nevertheless, she was very warmly applauded and recalled.

The next programme is: Brahms, symphony No. 3, in F major, opus 90; Xaver Scharwenka, concerto for pianoforte; Richard Strauss, tone-poem, "Don Juan," opus 20; Wagner, prelude and "Isolde's Love-Death," from "Tristan und Isolde." Mr. Moritz Rosenthal will be the pianist.

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THURSDAY, NOVEMBER 3, 1898.

SYMPHONY CONCERT.

Conductor Wilhelm Gericke Returns After Long Absence.

The Boston Symphony Orchestra opened its 17th season in Providence at Infantry Hall last evening. While the first concert of the symphony series is an event that is looked forward to each year with pleasure and expectation, that of last night was made an occasion of especial interest by the reappearance of Mr. Wilhelm Gericke as conductor, after an absence of nine years.

Upon the organization of the orchestra in 1881, the baton was entrusted to Mr. Georg Henschel, well known as a most versatile and accomplished musician. But Mr. Henschel, though he was a great singer, a fine pianist, and to some extent a composer of repute, had little or no experience as a conductor, and, so to speak, learned his trade as an orchestral leader through his three years service with the symphony orchestra. He showed fine taste as a programme maker, and the new organization prospered under his direction. It became evident after a time, however, that in order to carry out to the full the intention of the orchestra's founder, a man was needed with larger experience in handling orchestral forces and more intimate knowledge of technical details.

So Mr. Gericke, at that time one of the conductors of the Imperial Opera in Vienna, was engaged, and for five years remained at the head of the orchestra. But for the failure of his health his term would doubtless have been longer. To him has been given, and justly, the credit of making the orchestra what it is, one without a superior in the world. He reorganized the personnel to some extent, introducing several new and younger members from Vienna, among them the now famous violinist and concert master, Franz Kneisel. He drilled the players in the most thorough manner, laying the foundation so vital to every enduring organization, and so essential to his successors in accomplishing results well-nigh impossible under other conditions. As a conductor, while with an undoubted personal leaning toward the classics, he proved himself an eclectic, selecting the best music wherever it could be found and giving a proper recognition of all worthy composers regardless of nationality. While comparisons are odious, it is yet safe to say that for steadfast loyalty to a high ideal, to reach which he spared neither the orchestra nor himself, Mr. Gericke has never been excelled by any of his fellow-conductors.

It is therefore not strange that his return to this responsible post should be welcomed. A great reception was accorded him on the occasion of the opening concert in Boston two weeks ago, in which the members of the orchestra, no less than the large audience, joined. Last night, as he advanced to the conductor's desk in Infantry Hall, there was a round of hearty, long continued and unmistakably genuine applause.

The programme offered, with Mme. Johanna Gadski, the German prima-donna, as the soloist, was as follows:

Overture to "Euryanthe"....................Karl Maria von Weber.
Elizabeth's aria, act 2, "Tannhauser"..........................Richard Wagner.
Variations on a theme by Haydn (Chorale Sancti Antoni)...........Johannes Brahms.
Aria, "Ocean, Thou Mighty Monster," from "Oberon"..........Karl Maria von Weber.
Symphony No. 5, in C minor..................................Ludwig van Beethoven.
I. Allegro con brio (C minor).
II. Andante con moto (A-flat major).
III. Allegro (C minor). Trio (C major).
IV. Allegro (C major).

A fine, well-balanced programme in the main, though presenting no novelties. And its performance was spirited and thoroughly pleasing. The influence of the new—or old—conductor is already to be seen. There was no flagging at any point. From the first note to the last there was unwonted precision, unanimity of attack and balance of tone. It is in no spirit of criticism of those eminent and justly celebrated conductors, Messrs. Nikisch and Paur, that attention is called to the fact that Mr. Gericke does not believe in "painting with a large brush." He proceeds rather upon the theory that a perfect ensemble must spring from perfection in details. Hence the always crisp attack; the relegating of each instrument to its proper place in the orchestral mass; the adequate blending of brass, wood and strings; fortissimos that mark a musical exclamation point rather than the explosion of a volcano. And, after all, is not this the best way? Climax does not demand that the drums and brass should assassinate their weaker brethren. Music has boundaries no less than heights and depths.

There are several new faces in the ranks of the orchestra this year. Some of the best players, it will be remembered, went down to their death in that horrible shipwreck, last summer, of the French liner La Bourgogne. But though individual players go and come, the orchestra retains its unequalled ensemble. The programme was splendidly played, an especially fine performance being given of the symphony, which Mr. Gericke read in the traditional spirit. There was frequent and well-deserved applause.

Mme. Gadski was in excellent voice and sang in a most satisfactory way. She is entirely at home in the music of Wagner, and her rendering of the "Tannhauser" aria was broad and authoritative. Her singing of the great air from Weber's "Oberon" was brilliant in the extreme, displaying the agility of her voice as well as its unusual range. Some of her low notes are remarkably fine for a soprano, and she produced them with telling effects. The prima-donna was recalled several times after each number.

There was a fine audience, though hardly as large as that at the first concert last season. The second concert by the orchestra will be given on Wednesday evening, Nov. 30.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, NOVEMBER 2, 1898.

The third concert of the Boston Symphony Orchestra, last evening, presented this program:

Overture, In the Spring	Goldmark
Aria, Ocean, Thou Mighty Monster	Weber
Symphony, Pathetique	Tschaikowsky
Aria, Dich Theure Halle	Wagner
Hungarian Rhapsody, No. 3	Liszt

The performance of the symphony was, on the whole, disappointing. The reading was painstaking; every detail as indicated by the composer's markings was scrupulously observed, and the rendering was remarkable for its extreme finish; but something was wanting to make the work take as firm a hold on the interest and attention as it has taken before. For the first time it seemed labored and heavy—even dull. The passion and the sincerity had disappeared to make way for an academic propriety in which there was a suppression of emotionality, and precision, whose unblemished respectability, however excellent it may have been in one direction, was depressing in another. One might have imagined that Mr. Gericke's sympathies did not go out toward the work; that its whirl of passionate expression made no irresistible appeal to him; that in his eyes the warm and glowing coloring appeared pallid and frigid. In a purely technical aspect the rendering of the work was unimpeachable, the splendid orchestra did its work faultlessly, the conductor acquitted himself in a spirit in which artistic conscience was always convincingly active; the soul of the composer's inspiration had flown. In brief, where there should have been fiery vigor there was perfunctory elegance; the points where a certain roughness was left, evidently for the purpose of providing effective contrasts, were carefully rubbed down until they were as smooth as glass. The polish of the interpretation was as remarkable as its general ineffectiveness was absolute. The moral of all which is that it is a mistake to attempt to make the lion bleat like the lamb.

The Liszt Rhapsody scarcely deserved a place on a Symphony program. It is pretty enough when well played on the instrument for which it was written; but its innate vulgarity, which is not aggressive on the piano, becomes glaringly so in the orchestra. However, the performance was dazzlingly brilliant, the virtuosity of the orchestra being displayed to its fullest.

Madame Gadski was the soloist.

The program books of the Symphony concerts always have something to edify readers before the performances begin, or to engage their attention and keep them awake when the music proves nap-stimulating. In the latest book the subject is score-reading. In it we are informed that of all kinds of music-reading reading a complex orchestral score is the most difficult, a truth which doubtless surprised even those who had tried it and failed. There could have been few who learned from this kindly paper that "to read a score written on sixteen or twenty-four staves certainly requires a wider and quicker sweep of the eye than to read ordinary piano music written on two," who did not add something new and valuable to their stock of useful knowledge. What gives to the whole article its principal charm is the clearness with which it infers that those who can read an orchestral score can, and that those who can't, can't. It is simplicity itself.

* * *

The Boston *Home Journal* says:

Mr. Gericke is being welcomed as an old friend in many places. He has been entertained nowhere more uniquely than at the Tavern Club, when he was the guest of honor at a dinner, and afterward allowed to lead the Tavern Club Orchestra in a manner as eccentric as any of the burlesque imitations of Sousa. His own march was prominently placed on the program, and showed that the Symphony leader might be something of a "march king" himself, if he choose to reach for that variety of laurels

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NEW YORK HERALD.

SATURDAY. NOVEMBER 5, 1898.

AT THE PHILHARMONIC.

Under the conductorship of Mr. Emil Paur the Philharmonic Society began its fifty-seventh season at Carnegie Hall yesterday afternoon.

The programme consisted of compositions by Berlioz, Brahms and Beethoven, and Miss Adele Aus der Ohe was the soloist.

Even so accomplished and circumspect a conductor cannot be expected to make virtuosi of each and every one of the members of the Philharmonic. He cannot prevent the horn from breaking on the tone, as was the case in the opening bars of the Brahms concerto, neither can he invest the strings with a smoother and a more mellifluous tone quality.

In a word, then, Mr. Paur played on an instrument yesterday afternoon that was inferior to the one on which he had formerly been heard. His mastery of that instrument, however, was quite amazing, and argues splendidly for the future.

His readings of the "Benvenuto Cellini" overture and the eight symphony were altogether satisfying, and his accompaniment of the second Brahms concerto remarkably discreet and effective. The man should learn to desist from using his head as if it were a metronome. Those gyrations of the cranium do not add to the listener's enjoyment.

Miss Aus der Ohe is no longer addicted to that famous braid, but now affects a coiffure a la Defregger. Perhaps this was a concession to Brahms the Severe, whose second concerto she plays better than she does the Schumann, and not so well as she performs the first one by Liszt. It was a virile, sweeping performance, but one that was lacking in delicacy of coloring and in rhythmic precision.

BOSTON DAILY ADVERTISER.

Established 1813.

The Official Paper of the State.

The Official Paper of the City.

MONDAY MORNING, NOV. 7, 1898.

Rosenthal—Straus's "Don Juan" —Brahms's Third Symphony.

A Varied Programme at the Symphony Concert.

The Symphony came first in the programme of Saturday, for Brahms' third symphony (which was given) does not suit to the end of a concert because of its gentle ending.

It is probably the least played of Brahms' four symphonies, yet it is as characteristic as any of the set. Hans Richter once called it the "Heroic Symphony" and it presents enough of strife and conflict to justify the title, yet it stops short of tragedy; Beethoven in his "Eroica," Tschaikowsky in his "Pathetique," both land their hero in the tomb; Brahms' is more phlegmatic and ends with a few sighs that by no means suggest an undertaker.

Yet the work is beautified even in its combats, and its "alarums and excursions" never interfere with its shapeliness; Brahms is certainly the tonic for these unhealthy musical times.

In the second movement the dialogue between strings and wind instruments was admirably played. The "Poco Allegretto" was full of tenderness, the violoncellos doing especially fine work. The simplicity of scoring in this is remarkable, yet the movement contains more than Richard Strauss could say with a brass cyclone, fine harps and a regiment of piccolos.

It is very far removed from the style of a Scherzo, which movement it replaces, but Schumann and Brahms were ever serious in their scherzo movements, the latter wisely leaving the name and form altogether.

The finale was virile and combative and its earnest contents lost nothing in the performance. Altogether it was a performance of Brahms that was thoroughly satisfying, full of dignity, contrast and power. The audience applauded heartily and it is evident that the Boston Brahmins are Brahmsites as well.

But it was not Brahms that had caused the audience to overflow into every available inch of standing room; it was the return of a wonderful pianist, or rather, not a pianist but a fortissimist; Rosenthal entirely purged of typhoid germs, in most muscular health, was to play Xaver Scharwenka's B flat minor piano concerto.

In choosing this work for his rentree Mr. Rosenthal deliberately calls attention to his technique rather than to his poetic feeling; the concerto is "Clavier-maessig," well suited to display the piano, but that is about all; it tells its tale of passion about as ably as Christian recites his devotion to Roxane in "Cyrano de Bergerac;" but it is full of difficulties and has bravura enough to daunt any one but such a second Tausig.

Viewed then from the standpoint of virtuosity one must pay great tribute to the pianist; if he did not charm he certainly astonished and overwhelmed, and, after all, such fiery power is at times a great relief from the sickly sentimentalism which is inundating the modern concert room.

There are no difficulties remaining for such an Alexander to conquer, he possesses a technique that throws other pianists in the shade. Yet one may well decline to give a verdict upon the hearing of this one-sided work; after Rosenthal has given his recitals here we can form a fairer estimate.

The bravura and force of the last movement of the concerto was phenomenal; it was no longer a matter of fingers and ivory, it was Jupiter Tonans playing with thunderbolts. The public naturally became excited and the recalls showed that virtuosity also has its reward.

Brahms' symphony had shown the auditor how well-balanced a composer could remain even in the expression of stress and storm; now Richard Strauss showed him how distorted and hysterical it was possible to become and still call the result "Music." After the Brahms work one could only regard Strauss's "Don Juan" as a warning example. The pain one feels at such an exhibition is only intensified by the constant evidence that the composer is a genius, as absolute in his way as Berlioz himself, a genius wandering in the pseudo-Wagnerian labyrinth!

There are moments of great beauty in "Don Juan," passages where the horn woos the oboe with the utmost tenderness and expression, nor is the portrayal of the vehement nature of the hero without its charm, but the work, even at a second hearing, is but an affair of shreds and patches, nothing is carried to a conclusion and even the beautiful phrases seem like "Sweet bells jangled out of tune."

Trombones and tuba thundered out their threatening passages with resolute power, a dissonant crash and a mysterious roll of kettledrums seemed to indicate that Don Juan had got into trouble of some kind, the violins plunged boldly into high positions that once were deemed impossible in orchestral playing (they scolded Beethoven royally for using four-lined C in the "Egmont Overture") the harp gave its glissando and other effects with tinkling sweetness and the battle of orchestral virtuosity was brilliantly won by Gen. Gericke and his brave men, but, like young Peterkin, anent the Battle of Blenheim, we feel like asking—"Now tell us what [illegible]

After th[illegible] there followed a [illegible] in the concert arrang[illegible] "Tristan and Isolde." By stitching the beginning and the end of this great opera together one obtains a very effective work for orchestral performance, although the suggestions of the leit-motiven do not tell a very clear story in this abridged version, for Tristan and Isolde are no sooner indicated by their intertwined motive than they are slaughtered in the figure portraying the "Love death."

Spite of a few slight aberrations in attack the performance seemed to us one of the most glorious that we have heard; there was a breadth and nobility in Mr. Gericke's reading that held one mightily and the orchestra seemed to catch the fire which animated the conductor.

In this concert Mr. Gericke showed very distinctly that he has not been standing still since he left Boston; one may doubt whether he possessed such abandon in former years; he has gained in this and yet has not lost an iota of his finished style and elegance. The concert was a triumph for him and for his men.

The crescendo beginning with the introduction of the "Love-death" motif, pianissimo, and ending with the triumphant figure of ecstasy, was given in a thrilling manner and brought the widely contrasted programme to a worthy end.

This week there will be no concert as our orchestra will be plucking at the laurel-bushes of New York, Philadelphia and other of our musical suburbs.

Louis C. Elson.

BOSTON SATURDAY EVENING Gazette

Nov

ESTABLISHED 1813.

The Symphony Concert.—Rosenthal, Soloist.—He is Welcomed With Enthusiasm.—Cambridge Concert.—Notes, Etc.

Symphony Concert.

The fourth symphony concert was heard by a large and enthusiastic audience. The programme was:

Symphony No. 3, F major, op. 90	Brahms
Concerto for Pianforte No. 1, B flat minor	Scharwenka
Lone Poem, "Don Juan," op. 90	R. Strauss
Vorspiel and Isoldes "Love-Death"	Wagner

Soloist, Mr. Moritz Rosenthal.

The Brahms symphony was given with elaborate care and finish, with exactitude and with the most pronounced indications of careful study. It made but little impression on the audience, however, that was eagerly waiting for the soloist and greeted him in the heartiest manner. The concerto is not very exhilerating on the high art side, and easily shows that its composer was more intent on bringing the piano into prominence than in writing a connected and enduring work of art. It is a brilliant piece of manufactured work, that already shows the corroding marks of time, and stands in the shadow of antiquity itself.

It was brilliantly and wonderfully played and demonstrated on the side of technique, at least, Mr. Rosenthal is a marvel. He has fingers of iron and of silk as occasion requires, they fall as light as down on the keys, or with the weight of granite. His beautiful work in pianissimo passages is a thing to be remembered, and he is less inclned to the habit of "pounding" than when he was last bered, and he is less inclined to the habit his caressing touch, or vibrates to the last molecule of its structure when the full strength of his fingers is felt. It was exquisite and most beautifully finished work throughout, large in style, massive in finish, and in the way of finger agility unsurpassed. There is no doubt that in the matter of technique Mr. Rosenthal stands alone among living pianists; the cleanness, clearness and equality of tone in the rapid passages that he plays, the wonderful gradations of tone that he produces, the magic of his touch, his dazzling brilliancy are things to be remembered. The concerto did not give him the opportunity to show his talents on the interpretative side, but it thoroughly settled the fact that on the side of technique he is a phenomenon. He roused his audience into the wildest enthusiasm and was called out again and again to bow his acknowledgements. There will be no rehearsal or concert next week: for the evening of November 19 the programme will be: Barber of Bagdad, Peter Cornelius; concerto for violincello in A minor, op. 33, Saint sky; symphony in D minor, Volkmann. Saens; Mozartina, rst time Tscharkou-The solist will be, Mr. Almin Schrveder.

[illegible]

ROSENTHAL

The Roumanian Pianist Thunders and Lightens at the Fourth Symphony Concert—Xaver Scharwenka's First Concerto the Stalking-Horse for His Technic.

The program of the fourth Symphony concert in Music Hall, last evening, Mr. Gericke conductor, was as follows:

Symphony No. 3, in F major	Brahms
Concerto for Pianoforte, No. 1, in B-flat minor	Scharwenka
Mr. Rosenthal.	
Tone-Poem, "Don Juan"	Richard Strauss
Prelude and "Isolde's Love-Death," from "Tristan and Isolde"	Wagner

Scharwenka's concerto is not much over 20 years of age, and yet it has gray hair and the tiresome elegance of an old beau. When it was first played throughout Germany and in London, it made a sensation, and Von Bülow did not hesitate to say that it was equal to either of the concertos by Chopin in musical thought, and superior to either in orchestration; but Von Bülow was a mad wag, never to be taken seriously, not even in his commentaries on Beethoven, Mendelssohn and others.

The first movement suggests too plainly the E flat concerto of Liszt, which is, by the way, as fresh as though it had been written last spring; in the second movement, which is by far the best, we hear Liszt improvising on a Viennese waltz; and the last movement is a mixture of Chopin, Rubinstein and again Liszt. The elegance, the salon-elegance of this concerto is the only feature of the work that is tolerable and to be endured. Scharwenka's passion is swollen, turgid, unreal; and the pathos is like unto a conversation in which the lover, desiring to wring the heart of the adored one, says the wrong thing, steps on the pet dog and knocks over a vase of flowers.

I regret, therefore, that Mr. Rosenthal chose this concerto for his first appearance at a Symphony concert. In it he appeared frankly as a bravura-player, and while his bravura is wonderful, we have now all reached the age when we are no longer stunned by the athletic exhibition of a formidable pianist or dazzled to blindness by incredible and at the same time elegant velocity.

When you say that Mr. Rosenthal last night gave a remarkable exhibition of technical proficiency; when you add that in fortissimo he pounded—yes, pounded is the word, you have then said all that can be truly said, and thereby you do injustice to a pianist who is something more than a mere virtuoso. For outside of the opportunity for the display of strength, brilliance and velocity there is nothing in the concerto that appeals to either pianist or hearer; there is nothing that tests the mind or the soul of an interpreter. Mr. Rosenthal will give two recitals here this month. His performance then will show the true stuff of which he is made. It is enough now to add that his playing of the scherzo was marvelous for its ease and elegance, and that he was heartily applauded.

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Nor is there much to be said about the orchestral numbers of the program. The third movement of the symphony was played delightfully, and the finale was unusually effective. It seemed to me that in the first movement continuity of thought was sometimes weakened by over-attention to detail. There was a brilliant performance of the Wagnerian excerpts, and Mr. Gericke prepared and gained his climaxes in masterly fashion.

And what will the future generations say concerning Richard Strauss's "Don Juan?" Is it the barren result of one-sided study of orchestration? Is it an attempt of a man with a fine ear for orchestral color to go beyond his masters, Berlioz, Liszt, Wagner? Is he a composer who thinks orchestrally rather than musically? A composer who prefers to put anything or everything into a musical frame except music itself? Or is he the inventor of a new art, the originator of a new scheme, in which literature and instruments are to be combined to move the hearer by other means than by music as it is now understood?

It is easy to ask these questions; it is not easy to answer them, when you remember how that which once was regarded as madness and ugliness in music is now accepted generally. Wagner's music last night had the simplicity of an old and respected composer with worked slippers and long pipe, after the "Don Juan" of the adventurous and neurotic Strauss.

⁂

The performance of the orchestra throughout the concert was often extremely impressive, both in brilliance, beauty in phrasing, strength in contrasts, tonal color, and individual display. On the other hand, there were one or two disturbing slips, and the attack of the wood-wind and brass was not always as precise as we expect under the stick held by Mr. Gericke.

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There will be no concert Friday or Saturday. The program for Nov. 18-19 will be as follows:

Overture, "Barber of Bagdad"	Cornelius
Concerto for 'Cello in A minor	Saint-Saëns
Mr. Schroeder.	
Mozartiana (First time.)	Tschaikowsky
Symphony in D minor	Volkmann

Philip Hale.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, NOVEMBER 2, 1898.

The third concert of the Boston Symphony Orchestra, last evening, presented this program:

Overture, In the Spring	Goldmark
Aria, Ocean, Thou Mighty Monster	Weber
Symphony, Pathetique	Tschaikowsky
Aria, Dich Theure Halle	Wagner
Hungarian Rhapsody, No. 3	Liszt

The performance of the symphony was, on the whole, disappointing. The reading was painstaking; every detail as indicated by the composer's markings was scrupulously observed, and the rendering was remarkable for its extreme finish; but something was wanting to make the work take as firm a hold on the interest and attention as it has taken before. For the first time it seemed labored and heavy—even dull. The passion and the sincerity had disappeared to make way for an academic propriety in which there was a suppression of emotionality, and precision, whose unblemished respectability, however excellent it may have been in one direction, was depressing in another. One might have imagined that Mr. Gericke's sympathies did not go out toward the work; that its whirl of passionate expression made no irresistible appeal to him; that in his eyes the warm and glowing coloring appeared pallid and frigid. In a purely technical aspect the rendering of the work was unimpeachable, the splendid orchestra did its work faultlessly, the conductor acquitted himself in a spirit in which artistic conscience was always convincingly active; the soul of the composer's inspiration had flown. In brief, where there should have been fiery vigor there was perfunctory elegance; the points where a certain roughness was left, evidently for the purpose of providing effective contrasts, were carefully rubbed down until they were as smooth as glass. The polish of the interpretation was as remarkable as its general ineffectiveness was absolute. The moral of all which is that it is a mistake to attempt to make the lion bleat like the lamb.

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NEW YORK HERALD.

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AT THE PHILHARMONIC.

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The programme consisted of compositions by Berlioz, Brahms and Beethoven, and Miss Adele Aus der Ohe was the soloist.

Even so accomplished and circumspect a conductor cannot be expected to make virtuosi of each and every one of the members of the Philharmonic. He cannot prevent the horn from breaking on the tone, as was the case in the opening bars of the Brahms concerto, neither can he invest the strings with a smoother and a more mellifluous tone quality.

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It is probably the least played of Brahms' four symphonies, yet it is as characteristic as any of the set. Hans Richter once called it the "Heroic Symphony" and it presents enough of strife and conflict to justify the title, yet it stops short of tragedy; Beethoven in his "Eroica," Tschaikowsky in his "Pathetique," both land their hero in the tomb; Brahms' is more phlegmatic and ends with a few sighs that by no means suggest an undertaker.

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There are no difficulties remaining for such an Alexander to conquer, he possesses a technique that throws other pianists in the shade. Yet one may well decline to give a verdict upon the hearing of this one-sided work; after Rosenthal has given his recitals here we can form a fairer estimate.

The bravura and force of the last movement of the concerto was phenomenal; it was no longer a matter of fingers and ivory, it was Jupiter Tonans playing with thunderbolts. The public naturally became excited and the recalls showed that virtuosity also has its reward.

Brahms' symphony had shown the auditor how well-balanced a composer could remain even in the expression of stress and storm; now Richard Strauss showed him how distorted and hysterical it was possible to become and still call the result "Music." After the Brahms work one could only regard Strauss's "Don Juan" as awarning example. The pain one feels at such an exhibition is only intensified by the constant evidence that the composer is a genius, as absolute in his way as Berlioz himself, a genius wandering in the pseudo-Wagnerian labyrinth!

There are moments of great beauty in "Don Juan," passages where the horn woos the oboe with the utmost tenderness and expression, nor is the portrayal of the vehement nature of the hero without its charm, but the work, even at a second hearing, is but an affair of shreds and patches, nothing is carried to a conclusion and even the beautiful phrases seem like "Sweet bells jangled out of tune."

Trombones and tuba thundered out their threatening passages with resolute power, a dissonant crash and a mysterious roll of kettledrums seemed to indicate that Don Juan had got into trouble of some kind, the violins plunged boldly into high positions that once were deemed impossible in orchestral playing (they scolded Beethoven royally for using four-lined C in the "Egmont Overture") the harp gave its glissando and other effects with tinkling sweetness and the battle of orchestral virtuosity was brilliantly won by Gen. Gericke and his brave men, but, like young Peterkin, anent the Battle of Blenheim, we feel like asking—"Now tell us what 'twas all about?"

After this draught of musical absinthe there followed a more legitimate frenzy in the concert arrangement from "Tristan and Isolde." By stitching the beginning and the end of this great opera together one obtains a very effective work for orchestral performance, although the suggestions of the leit-motiven do not tell a very clear story in this abridged version, for Tristan and Isolde are no sooner indicated by their intertwined motive than they are slaughtered in the figure portraying the "Love death."

Spite of a few slight aberrations in attack the performance seemed to us one of the most glorious that we have heard; there was a breadth and nobility in Mr. Gericke's reading that held one mightily and the orchestra seemed to catch the fire which animated the conductor.

In this concert Mr. Gericke showed very distinctly that he has not been standing still since he left Boston; one may doubt whether he possessed such abandon in former years; he has gained in this and yet has not lost an iota of his finished style and elegance. The concert was a triumph for him and for his men.

The crescendo beginning with the introduction of the "Love-death" motif, pianissimo, and ending with the triumphant figure of ecstasy, was given in a thrilling manner and brought the widely contrasted programme to a worthy end.

This week there will be no concert as our orchestra will be plucking at the laurel-bushes of New York, Philadelphia and other of our musical suburbs.

Louis C. Elson.

BOSTON SATURDAY EVENING Gazette

ESTABLISHED 1813.

The Symphony Concert.—Rosenthal, Soloist.—He is Welcomed With Enthusiasm.—Cambridge Concert.—Notes, Etc.

Symphony Concert.

The fourth symphony concert was heard by a large and enthusiastic audience. The programme was:

Symphony No. 3, F major, op. 90	Brahms
Concerto for Pianforte No. 1, B flat minor	Scharwenka
Lone Poem, "Don Juan," op. 90	R. Strauss
Vorspiel and Isoldes "Love-Death"	Wagner

Soloist, Mr. Moritz Rosenthal.

The Brahms symphony was given with elaborate care and finish, with exactitude and with the most pronounced indications of careful study. It made but little impression on the audience, however, that was eagerly waiting for the soloist and greeted him in the heartiest manner. The concerto is not very exhilerating on the high art side, and easily shows that its composer was more intent on bringing the piano into prominence than in writing a connected and enduring work of art. It is a brilliant piece of manufactured work, that already shows the corroding marks of time, and stands in the shadow of antiquity itself.

It was brilliantly and wonderfully played and demonstrated on the side of technique, at least, Mr. Rosenthal is a marvel. He has fingers of iron and of silk as occasion requires, they fall as light as down on the keys, or with the weight of granite. His beautiful work in pianissimo passages is a thing to be remembered, and he is less inclned to the habit of "pounding" than when he was last bered, and he is less inclined to the habit his caressing touch, or vibrates to the last molecule of its structure when the full strength of his fingers is felt. It was exquisite and most beautifully finished work throughout, large in style, massive in finish, and in the way of finger agility unsurpassed. There is no doubt that in the matter of technique Mr. Rosenthal stands alone among living pianists; the cleanness, clearness and equality of tone in the rapid passages that he plays, the wonderful gradations of tone that he produces, the magic of his touch, his dazzling brilliancy are things to be remembered. The concerto did not give him the opportunity to show his talents on the interpretative side, but it thoroughly settled the fact that on the side of technique he is a phenomenon. He roused his audience into the wildest enthusiasm and was called out again and again to bow his acknowledgements. There will be no rehearsal or concert next week: for the evening of November 19 the programme will be: Barber of Bagdad, Peter Cornelius; concerto for violincello in A minor, op. 33, Saint sky; symphony in D minor, Volkmann. Saens; Mozartina, rst time Tscharkou-The solist will be, Mr. Almin Schrveder.

Boston Journal.

SUNDAY, NOVEMBER 6, 1898.

ROSENTHAL.

The Roumanian Pianist Thunders and Lightens at the Fourth Symphony Concert—Xaver Scharwenka's First Concerto the Stalking-Horse for His Technic.

The program of the fourth Symphony concert in Music Hall, last evening, Mr. Gericke conductor, was as follows:

Symphony No. 3, in F major	Brahms
Concerto for Pianoforte, No. 1, in B-flat minor	Scharwenka
Mr. Rosenthal.	
Tone-Poem, "Don Juan"	Richard Strauss
Prelude and "Isolde's Love-Death," from "Tristan and Isolde"	Wagner

Scharwenka's concerto is not much over 20 years of age, and yet it has gray hair and the tiresome elegance of an old beau. When it was first played throughout Germany and in London, it made a sensation, and Von Bülow did not hesitate to say that it was equal to either of the concertos by Chopin in musical thought, and superior to either in orchestration; but Von Bülow was a mad wag, never to be taken seriously, not even in his commentaries on Beethoven, Mendelssohn and others.

The first movement suggests too plainly the E flat concerto of Liszt, which is, by the way, as fresh as though it had been written last spring; in the second movement, which is by far the best, we hear Liszt improvising on a Viennese waltz; and the last movement is a mixture of Chopin, Rubinstein and again Liszt. The elegance, the salon-elegance of this concerto is the only feature of the work that is tolerable and to be endured. Scharwenka's passion is swollen, turgid, unreal; and the pathos is like unto a conversation in which the lover, desiring to wring the heart of the adored one, says the wrong thing, steps on the pet dog and knocks over a vase of flowers.

I regret, therefore, that Mr. Rosenthal chose this concerto for his first appearance at a Symphony concert. In it he appeared frankly as a bravura-player, and while his bravura is wonderful, we have now all reached the age when we are no longer stunned by the athletic exhibition of a formidable pianist or dazzled to blindness by incredible and at the same time elegant velocity.

When you say that Mr. Rosenthal last night gave a remarkable exhibition of technical proficiency; when you add that in fortissimo he pounded—yes, pounded is the word, you have then said all that can be truly said, and thereby you do injustice to a pianist who is something more than a mere virtuoso. For outside of the opportunity for the display of strength, brilliance and velocity there is nothing in the concerto that appeals to either pianist or hearer; there is nothing that tests the mind or the soul of an interpreter. Mr. Rosenthal will give two recitals here this month. His performance then will show the true stuff of which he is made. It is enough now to add that his playing of the scherzo was marvelous for its ease and elegance, and that he was heartily applauded.

⁂

Nor is there much to be said about the orchestral numbers of the program. The third movement of the symphony was played delightfully, and the finale was unusually effective. It seemed to me that in the first movement continuity of thought was sometimes weakened by over-attention to detail. There was a brilliant performance of the Wagnerian excerpts, and Mr. Gericke prepared and gained his climaxes in masterly fashion.

And what will the future generations say concerning Richard Strauss's "Don Juan?" Is it the barren result of one-sided study of orchestration? Is it an attempt of a man with a fine ear for orchestral color to go beyond his masters, Berlioz, Liszt, Wagner? Is he a composer who thinks orchestrally rather than musically? A composer who prefers to put anything or everything into a musical frame except music itself? Or is he the inventor of a new art, the originator of a new scheme, in which literature and instruments are to be combined to move the hearer by other means than by music as it is now understood?

It is easy to ask these questions; it is not easy to answer them, when you remember how that which once was regarded as madness and ugliness in music is now accepted generally. Wagner's music last night had the simplicity of an old and respected composer with worked slippers and long pipe, after the "Don Juan" of the adventurous and neurotic Strauss.

⁂

The performance of the orchestra throughout the concert was often extremely impressive, both in brilliance, beauty in phrasing, strength in contrasts, tonal color, and individual display. On the other hand, there were one or two disturbing slips, and the attack of the wood-wind and brass was not always as precise as we expect under the stick held by Mr. Gericke.

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There will be no concert Friday or Saturday. The program for Nov. 18-19 will be as follows:

Overture, "Barber of Bagdad"	Cornelius
Concerto for 'Cello in A minor	Saint-Saëns
Mr. Schroeder.	
Mozartiana	Tschaikowsky
(First time.)	
Symphony in D minor	Volkmann

Philip Hale.

HERALD.

EVERY SUNDAY IN THE YEAR
VOL. CIV., NO. 129.

SUNDAY, NOVEMBER 6, 1898.

THE SYMPHONY CONCERT.

Mr. Rosenthal, the Pianist, Was Recalled Several Times.

Gigantic Exhibition of Technique—Artist's Success with Audience Was Overwhelming—Work of the Orchestra Throughout Was Above and Beyond Praise.

The programme for the fourth concert of the season by the Boston Symphony orchestra last evening was:

Symphony No. 3, in F major............Brahms
Concerto for pianoforte, B flat minor......
X. Scharwenka
Tone Poem, "Don Juan"............R. Strauss
Prelude and Love-Death, "Tristan and Isolde"..............................Wagner

Mr. Rosenthal was the soloist.

The auditorium was packed, standing room and all, and it was evident that the interest of the huge assemblage centred in the pianist of whom so much had been said. That he realized all that was expected of him can scarcely be doubted; but the work in which he elected to show his skill was, in a large part, answerable for that.

With the exception of the scherzo there is little in it that is attractive. There is exacting finger work enough and to spare, but there is little else. The composition is empty, and for the most part made up of pretentious noise and blustering bravura, and it was difficult to feel any special interest in it.

It would be wholly unjust to attempt to form any judgment regarding the finer powers of the artist from his rendering of this work. One thing he made perfectly clear, however, and that is his possession of a fairly astounding technique. His virtuosity is bewildering in its amplitude, its tireless energy and its incomparable fluency. He has fingers of steel, and they do to perfection whatever he demands of them; at least, in music of the character of that he performed on this occasion.

Nothing could have been more wonderful than his playing of the brilliant coda of the scherzo, with its prolonged succession of bristling difficulties, which he gave at a pace and rendered with a clearness that was enough to take one's breath away; but this was all, except the almost stunning volume of tone he hammered from the piano.

Of cantabile playing, of delicacy, of the more peacefully emotional side of his art there was nothing, because the concerto gave him no opportunities for the display of these. Everything appealed to one's wonderment, little or nothing of importance to one's finer intelligence. It was gigantic as an exhibition of technique without soul, and that was all. Therefore is it more just to the artist and to his fame to await an opportunity more favorable to an exemplification of his skill in a larger and more aesthetic way than was afforded last evening. His success with his audience was overwhelming. The applause was thundering, and he was recalled excitedly some half-dozen times.

The work of the orchestra throughout the whole concert was above and beyond praise, its splendid virtuosity being shown with the most brilliant results in the Strauss tone poem. Mr. Gericke had set himself an arduous task in the trying programme he had selected, and acquitted himself of it with his best ability and with a spirit that dominated his orchestra unfailingly to the precision and finish that he always seeks so successfully.

There will be no rehearsal and concert this week. The next programme is: Overture, "Barber of Bagdad," Cornelius; concerto for 'cello in A minor, Saint-Saens; "Mozartiana," Tschaikowsky (first time); and symphony, D minor, Volkmann. Mr. Alwin Schroeder is to be the soloist.

Last week's rehearsal drew out the largest audience of the season, and the reception given Rosenthal on his entrance was very hearty. He was recalled six times at the close of his masterly performance of Scharwenka's concerto. In the audience were the Hon. Robert Treat Paine, Dr. W. S. Bigelow, Mr. Carl Zerrahn, Mrs. Henry Cabot Lodge, Mr. Charles T. White, Mrs. D. Webster King, Miss King, Mrs. R. C. Heaton, Mrs. William Hooper, Miss Bush, Mr. John W. Saxe, Mrs. Theodore P. Gooding, Mr. Lyman B. Greenleaf, Mr. Richard H. Stearns, Jr., Mrs. Aaron H. Latham, the Rev. Reuen Thomas, Miss Snow, Prof. John Orth, Mr. H. G. Tucker and Mr. Ernest Perabo.

Rosenthal, who had another great reception last night at the Symphony concert, will be heard at his own recitals Nov. 16 and 23 at the Music Hall, under the management of Mr. Mudgett.

Boston Courier.

SUNDAY MORNING, OCT. 30, 1898.

THE FOURTH SYMPHONY.—THE HANDEL AND HAYDN, ETC.

Probably few people in the audience would deny that the chief matter of interest in the fourth Symphony concert was the re-entrance of the pianist Rosenthal, which was effected in Xaver Scharwenka's concerto in B-flat minor, written some twenty years ago and still commanding attention among modern works of its kind, even though the stir which its brilliancy, skill and effectiveness created at first has subsided into a quieter appreciation. There is some originality in the scheme, which contains no entire slow movement, and the disposition of the various parts shows consideration for all the elements of the orchestra, scarcely less than for the piano as the solo instrument. Probably there is no error in placing Mr. Rosenthal at the head of the list of piano virtuosi, even when all the wonderful qualities of Joseffy, D'Albert, Siloti, Paderewski and others are remembered and weighed. His technique seems actually marvellous at times because of its forcefulness, its clarity, its speed, its delicacy, its proportion, and its unerring exactitude. If we were to find a fault or flaw in it, this would be that in cantabile the touch, in spite of its pearly, lucent and equable tone, lacks something of the velvety, caressing sympathy which goes to the heart. It brings out rather a quality akin to the flute's cool voice than to any richer and warmer vocality. As art, the delivery of the concerto was entirely fine in its distinction of the values of the several themes and movements, its regard for the proper mutual relations of the piano and the band its intellectual shaping and its emphatic coloring. The broad bold cadenza came as a true tour de force and the plain melodies had simple, graceful ease. The performance created great enthusiasm and recalls were many.

The concert began with an expressive reading of Brahms's third symphony; the middle movements have so much tender sweetness and its finale so much sturdy animation, while the first seems to impress precise folk mainly by its queer little antagonism between a major and a minor key. And yet some of them do not think that there is anything but the wisdom of the spheres in Wagner when he does some similar thing—turns a theme upside down, or hind end to, or distorts it generally! Later there was played Richard Strauss's "Don Juan" tone poem, out of the vast and sonorous combinations of which Mr. Gericke let his men get all the volume and the vehemence they could desire and compass. Really if the music had been set down to represent an exciting day in the tropics, with an occasional typhoon and a nightfall upon exhaustion, composer and players could hardly have been more correspondent. The last number was that ever-familiar death-scene of Tristan and Isolde, which was well rendered, but did not persuade all the audience to stay and listen.

The next programme, which is set for a fortnight hence, is this: Cornelius, Barber of Bagdad overture; Saint-Saens, Concerto for violoncello in A minor, Op. 33, Mr. Schroeder; Tschaikowsky, Mozartiana, (first time); Volkman, Symphony in D minor.

Boston Sunday Globe.

SUNDAY, NOV 6, 1898.

Rosenthal at the Symphony.

Although a considerable period has elapsed since the distinguished Roumanian pianist, Moriz Rosenthal, was last heard in Boston, it is pleasantly evident that his past successes here have not been forgotten, for Music hall has seldom held more people than on the occasion of the artist's reentrance at the fourth "Symphony." However high expectation may have risen regarding the ability of Rosenthal, it was certainly amply justified. The pianist has unquestionably gained in skill and power of expression since he last played here, and we are inclined to think in force also, though force was recognized as one of his marked characteristics during his earlier visit to America.

Scharwenka's great concerto for pianoforte, opus 32, gave Rosenthal his opportunity, and he established himself in the highest favor as an executant. It is not too much to say, indeed, that his interpretation surpassed in more respects than one the performance which was given by the noted composer himself during the Nikisch regime of 1891. If it must be conceded that, at rare moments, overmuch vigor was displayed, praise can scarcely go too far in commending the singular effectiveness of the performance as a whole. The second movement of the concerto—the scherzo—was given with a delicacy, sureness and wonderful skill in technique that won the heartiest applause that the gloved hands of a Symphony rehearsal audience could evoke. At the close of the concerto, Rosenthal was recalled not less than five times, Mr Gericke and the orchestra cordially joining in the plaudits. Theirs was no slight share in the success of the soloist, and well merits recognition. Never was artist accompanied by an orchestra gifted with keener appreciation for the varied beauties of the work in hand.

Brahms' third symphony in F major opened the program and found admirable interpretation from first to last. By way of successor to Scharwenka's concerto, Mr Gericke provided Richard Strauss' tone-poem, "Don Juan," which makes demands upon nearly every department of a grand orchestra—demands which were fully met by our players. As the closing number the prelude and Isolde's "love death," from Wagner's "Tristan and Isolde," were performed with as much care, skill and appreciation as if the selection came at the opening of the Symphony offering, instead of following three sufficiently exacting musical tasks.

Mr Gericke's orchestra will be absent from the city this week. On the occasion of their return, a fortnight hence, they will present Cornelius' "Barber of Bagdad," Tschaikowsky's "Mozartiana" (first time) and Volkmann's symphony in D minor. Mr Alwin Schroeder is to be the soloist, and will perform, with orchestral cooperation, Saint-Saens' concerto for violoncello in D minor.

BOSTON POST,

The Representative Democratic Pape
OF NEW ENGLAND.

SUNDAY MORNING, NOVEMBER 6, 1898.
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THE SYMPHONY CONCERT.

The fourth concert of the Boston Symphony Orchestra, given last evening in Music Hall, was a notable one, inasmuch as it marked the reappearance of Moritz Rosenthal after an absence from this city of several years. The announcement of his appearance, together with an admirable orchestral programme, was the cause of one of the largest audiences ever assembled at a symphony concert. It is so many years since Mr. Rosenthal was last heard here that probably most of those who were present heard him for the first time.

The work selected for performance was Scharwenka's concerto, No. 1, in B flat minor, a work which was introduced here by Mme. Madeline Schiller some twenty years ago, and later performed by the composer himself at a symphony concert under Arthur Nikisch in 1891.

It is a work which exhibits a pianist on the technical side rather than the artistic, and is in fact a "show piece," lacking in most of the artistic excellences noticeable in such concerts as those of Brahms and Tschaikowsky. Mr. Rosenthal played the work superbly, the second and last movements showing him at his very best. He is no doubt able to accomplish anything in the way of technic, his mastery over difficulties and powers of endurance being wonderful and not easy to describe.

The concerto did not give him much opportunity to show his powers in the higher artistic sense—those will doubtless be shown in his recitals which he is soon to give here. Mr. Rosenthal created unbounded enthusiasm, and he was recalled again and again for his masterly work.

The orchestral numbers of the programme were Brahms's third symphony in F, Richard Strauss's tone poem "Don Juan" and prelude, and Isolde's "Love Death," from "Tristan and Isolde."

The work of the orchestra in these numbers, especially the symphony, was admirable in every way; in the accompaniment to the pianoforte concerto, however, there were times when less power would have seemed desirable.

There will be no rehearsal and concert this coming week.

The recitals to be given at Music Hall by Rosenthal on Wednesday afternoons, Nov. 1 6and 23, are attracting widespread attention. The sale of seats for these events opens at Music Hall box office on Monday morning, and orders for seats will be filled as they are received.

THE SUN, SUNDAY

NOVEMBER 6, 1898.

TWO VIOLINISTS.

Titled Woman Player Popular in England and a German Praised Abroad.

Willy Burmester, one of the violinists to be heard here for the first time during the present season, is, like Emil Sauer, a native of Hamburg. He was born there thirty years ago, and began to study as a child with his father. When he was 12 years old he went to Berlin and became a pupil of Joachim. Under his instruction for four years Burmester lived and worked in Berlin. There he became acquainted with Hans von Bülow, who had always a great admiration for his talent. He astonished the young violinist one day by inviting him to play a duet with him. Soon that became a familiar compliment, and von Bülow devoted many hours to playing duets with the young man for whose talents he had so much admiration. Whether or not it was on von Bülow's advice has not been told, but after his Berlin studies and the promise of a career had made itself felt, Burmester retired for three years to Helsingfors, in Finland. There he remained and devoted from eight to ten hours of every day to practice. When he made his reappearance after this retirement his work of preparation showed itself in the technique he had acquired—"a technique," wrote one critic in Berlin, "with which even Sarasate cannot keep step." He has played in all of the German cities, and his position as a violinist is at the head of his associates. His is one of the big names that in Europe ranks with such as César Thompson and Ysaye.

Lady Hallé will be an interesting figure in the musical world next winter. She comes here under the shadow of a sorrow, as her son was killed on the mountains of Austria only a few weeks ago. He was an experienced mountain climber, and had made the same ascent five times before that which ended in his death. Lady Hallé is an Austrian herself, although her musical career is associated almost entirely with England. Her husband was Sir Charles Hallé, who was for many years the conductor of the Hallé concerts at Manchester. She had been married before her meeting with Charles Hallé. He was a pianist who had studied in France and was compelled to leave Paris during the revolution of 1848. His orchestra played regularly in London as well as in Manchester. Lady Hallé's father was the organist of the cathedral in the town of Brünn, which has produced so many musicians. She is now 58 years old. Her first studies were made with Jansa in Vienna, and her début was made there in 1846. Her first appearance was made in London when she was only 8 years old. Her name then was Wilhelmine Neruda. She travelled through the European countries, playing with particular success in Russia, and when she was 24 years old was heard at the Pasdeloup concerts and at the Conservatoire. In that year—1864—she met Ludwig Norman, a Swedish musician, and they were married soon after. In the spring of 1869 she made her reappearance in London, and since that time not a season has passed without Mme. Norman-Neruda as an active figure in its music. She became in that time a great favorite. She is known socially and is said to enjoy the acquaintance of the Princess of Wales, who has consented to take tea at her house on many occasions. Only ten years ago, after Sir Charles Hallé was knighted by the Queen, he married Mme. Norman-Neruda. New York has never before heard a musician with an English title, or indeed any titled singer outside of the music halls.

The Boston Symphony Orchestra will give its first pair of concerts at Carnegie Hall on Wednesday afternoon and Thursday evening of this week, when Wilhelm Gericke, its distinguished conductor, will renew his acquaintance with the New-York public, after an absence of ten years. Moris Rosenthal will be the solo performer on both occasions. Following are the programmes:

WEDNESDAY AFTERNOON.

Overture, "Euryanthe"..............................Weber
Concerto for pianoforte in E minor, No. 1..........Chopin
Mr. Rosenthal.
Variations on a Theme by Haydn, Op. 56..........Brahms
Symphony in C minor, No. 5......................Beethoven

THURSDAY EVENING.

Symphony in C major, No. 2......................Schumann
Concerto for pianoforte No. 1 in B flat minor, Op. 32...................................Scharwenka
Mr. Rosenthal.
Tone poem, "Don Juan"..................Richard Strauss
Prelude and Isolde's Love Death from "Tristan and Isolde"...................................Wagner

Mr. Paur has found a backer for his orchestral undertaking—a shrewd guess would be the Knabe firm of pianoforte manufacturers—and a new manager—Victor Thrane; and an attempt will be made to carry out, at least in part, the programme laid down by Mr. Loewenstein. The Sunday popular concerts in Carnegie Hall will begin this evening. The programme is as follows:

Overture, "William Tell"..............................Rossini
Polonaise Brillante, op. 22 (for piano, with orchestra accompaniment)..............................Chopin
Eugenia Castellano.
(a) Hymn, "St. Cécilie"..............................Gounod
(b) Prelude to Part III of "The Cricket on the Hearth"..............................Goldmark
Mad scene, "Lucia"..............................Donizetti
Charlotte Maconda.
Capriccio Espagnol, op. 34..............Rimski-Korsakow
Overture, "Tannhäuser"..............................Wagner
(a) "Frühlingsnacht"..............................Liszt
(b) "Etude de Concert"..............................F. Martucci
Eugenia Castellano.
"Nymphes et Sylvains"..............................Bemberg
Charlotte Maconda.
(a) "Kol Nidrei"..............................Bruch
(b) "Elfentanz"..............................Popper
Leo Schulz.
Rhapsodie Hongroise No. 2..............................Liszt

THE WORLD: SUNDAY

NOVEMBER 6, 1898.

The event of the week in musical affairs will be the two concerts of the Boston Symphony Orchestra—the first of its eighteenth New York season. The fact that they will reintroduce Mr. Wilhelm Gericke as conductor to this city adds to the interest felt in these functions. Both of the concerts will take place at Carnegie Hall, and Mr. Mauritz Rosenthal will be the soloist. The programmes are as follows: Wednesday afternoon, Nov. 9—Weber's "Euryanthe" overture; Chopin's concerto for pianoforte in E minor No. 1; Brahms's variations on a theme by Josef Haydn (Chorale Sancti Antoni),, op. 56 A, and Beethoven's Symphony in C minor No. 5; and Thursday evening, Nov. 10—Schumann's Symphony in C major No. 2; Scharwenka's Concerto for pianoforte No. 1; Richard Strauss's Tone Poem, "Don Juan," and the prelude, and "Liebestod," from Wagner's "Tristan and Isolde."

NEW YORK TIMES,

NOVEMBER 6. 1

At the concerts in Carnegie Hall next Wednesday afternoon and Thursday evening Mr. Wilhelm Gericke will make his reappearance as conductor of the Boston Symphony Orchestra. Mr. Rosenthal will be the soloist on both occasions. At the afternoon concert he will play the concerto for pianoforte in E minor, No. 1, Chopin, and the orchestral numbers will be the overture "Euryanthe," Weber; variations on a theme by Haydn, Brahms; and the Symphony in C minor, No. 5, Beethoven. The programme for Thursday evening is as follows: Symphony in C major, No. 2, Schumann; concerto for pianoforte in B flat minor, No. 1, Scharwenka; tone poem, "Don Juan," Richard Strauss; prelude and Love's Death from "Tristan and Isolde," Wagner.

BOSTON POST,

The Representative Democratic Pape
OF NEW ENGLAND.

SUNDAY MORNING, NOVEMBER 13, 1898.

The first concerts of the Symphony Orchestra in New York this season were given in Carnegie Hall Wednesday afternoon and Thursday evening of the past week. Mr. Rosenthal was the soloist in both concerts, playing the Chopin E minor concerto in the afternoon concert and the Scharwenka concerto in the evening concert.

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The programme for the fourth concert of the season by the Boston Symphony orchestra last evening was:

Symphony No. 3, in F major...........Brahms
Concerto for pianoforte, B flat minor......X. Scharwenka
Tone Poem, "Don Juan"............R. Strauss
Prelude and Love-Death, "Tristan and Isolde"...............................Wagner

Mr. Rosenthal was the soloist.

The auditorium was packed, standing room and all, and it was evident that the interest of the huge assemblage centred in the pianist of whom so much has been said. That he realized all that was expected of him can scarcely be conceded; but the work in which he elected to show his skill was, in a large part, answerable for that.

With the exception of the scherzo there is little in it that is attractive. There is exacting finger work enough and to spare, but there is little else. The composition is empty, and for the most part made up of pretentious noise and blustering bravura, and it was difficult to feel any special interest in it.

It would be wholly unjust to attempt to form any judgment regarding the finer powers of the artist from his rendering of this work. One thing he made perfectly clear, however, and that is his possession of a fairly astounding technique. His virtuosity is bewildering in its amplitude, its tireless energy and its incomparable fluency. He has fingers of steel, and they do to perfection whatever he demands of them; at least, in music of the character of that he performed on this occasion.

Nothing could have been more wonderful than his playing of the brilliant coda of the scherzo, w th its prolonged succession of bristling difficulties, which he gave at a pace and rendered with a clearness that was enough to take one's breath away; but this was all, except the almost stunning volume of tone he hammered from the piano.

Of cantabile playing, of delicacy, of the more peacefully emotional side of his art there was nothing, because the concerto gave him no opportunities for the display of these. Everything appealed to one's wonderment, little or nothing of importance to one's finer intelligence. It was gigantic as an exhibition of technique without soul, and that was all. Therefore is it more just to the artist and to his fame to await an opportunity more favorable to an exemplification of his skill in a larger and more aesthetic way than was afforded last evening. His success with his audience was overwhelming. The applause was thundering, and he was recalled excitedly some half-dozen times.

The work of the orchestra throughout the whole concert was above and beyond praise, its splendid virtuosity being shown with the most brilliant results in the Strauss tone poem. Mr. Gericke had set himself an arduous task in the trying programme he had selected, and acquitted himself of it with his best ability and with a spirit that dominated his orchestra unfailingly to the precision and finish that he always seeks so successfully.

There will be no rehearsal and concert this week. The next programme is: Overture, "Barber of Bagdad," Cornelius; concerto for 'cello in A minor, Saint-Saens; "Mozartiana," Tschaikowsky (first time); and symphony, D minor, Volkmann. Mr. Alwin Schroeder is to be the soloist.

Last week's rehearsal drew out the largest audience of the season, and the reception given Rosenthal on his entrance was very hearty. He was recalled six times at the close of his masterly performance of Scharwenka's concerto. In the audience were the Hon. Robert Treat Paine, Dr. W. S. Bigelow, Mr. Carl Zerrahn, Mrs. Henry Cabot Lodge, Mr. Charles T. White, Mrs. D. Webster King, Miss King, Mrs. R. C. Heaton, Mrs. William Hooper, Miss Bush, Mr. John W. Saxe, Mrs. Theodore P. Gooding, Mr. Lyman B. Greenleaf, Mr. Richard H. Stearns, Jr., Mrs. Aaron H. Latham, the Rev. Reuen Thomas, Miss Snow, Prof. John Orth, Mr. H. G. Tucker and Mr. Ernest Perabo.

Rosenthal, who had another great reception last night at the Symphony concert, will be heard at his own recitals Nov. 16 and 23 at the Music Hall, under the management of Mr. Mudgett.

Boston Courier.
SUNDAY MORNING, OCT. 30, 1898.

THE FOURTH SYMPHONY.—THE HANDEL AND HAYDN, ETC.

Probably few people in the audience would deny that the chief matter of interest in the fourth Symphony concert was the re-entrance of the pianist Rosenthal, which was effected in Xaver Scharwenka's concerto in B-flat minor, written some twenty years ago and still commanding attention among modern works of its kind, even though the stir which its brilliancy, skill and effectiveness created at first has subsided into a quieter appreciation. There is some originality in the scheme, which contains no entire slow movement, and the disposition of the various parts shows consideration for all the elements of the orchestra, scarcely less than for the piano as the solo instrument. Probably there is no error in setting Mr. Rosenthal at the head of the list of piano virtuosi, even when all the wonderful qualities of Joseffy, D'Albert, Siloti, Paderewsky and others are remembered and weighed. His technique seems actually marvellous at times because of its forcefulness, its clarity, its speed, its delicacy, its proportion, and its unerring exactitude. If we were to find a fault or flaw in it, this would be that in cantabile the touch, in spite of its pearly, lucent and equable tone, lacks something of the velvety, caressing sympathy which goes to the heart. It brings out rather a quality akin to the flute's cool voice than to any richer and warmer vocality. As art, the delivery of the concerto was entirely fine in its distinction of the values of the several themes and movements, its regard for the proper mutual relations of the piano and the band, its intellectual shaping and its emphatic coloring. The broad bold cadenza came as a true tours de force and the plain melodies had simple, graceful ease. The performance created great enthusiasm and recalls were many.

The concert began with an expressive reading of Brahms's third symphony; the middle movements have so much tender sweetness and its finale so much sturdy animation, while the first seems to impress precise folk mainly by its queer little antagonism between a major and a minor key. And yet some of them do not think that there is anything but the wisdom of the spheres in Wagner when he does some similar thing—turns a theme upside down, or hind end to, or distorts it generally! Later there was played Richard Strauss's "Don Juan" tone poem, out of the vast and sensuous combinations of which Mr. Gericke let his men get all the volume and the vehemence they could desire and compass. Really if the music had been set down to represent an exciting day in the tropics, with an occasional typhoon and a nightfall upon exhaustion, composer and players could hardly have been more correspondent. The last number was that ever-familiar death-scene of Tristan and Isolde, which was well rendered, but did not persuade all the audience to stay and listen.

The next programme, which is set for a fortnight hence, is this: Cornelius, Barber of Bagdad overture; Saint-Saens, Concerto for violoncello in A minor, Op. 33, Mr. Schroeder; Tschaikowsky, Mozartiana, (first time); Volkman, Symphony in D minor.

Boston Sunday Globe.
SUNDAY, NOV 6, 1898.

Rosenthal at the Symphony.

Although a considerable period has elapsed since the distinguished Roumanian pianist, Moriz Rosenthal, was last heard in Boston, it is pleasantly evident that his past successes here have not been forgotten, for Music hall has seldom held more people than on the occasion of the artist's reentrance at the fourth "Symphony." However high expectation may have risen regarding the ability of Rosenthal, it was certainly amply justified. The pianist has unquestionably gained in skill and power of expression since he last played here, and we are inclined to think in force also, though force was recognized as one of his marked characteristics during his earlier visit to America.

Scharwenka's great concerto for pianoforte, opus 32, gave Rosenthal his opportunity, and he established himself in the highest favor as an executant. It is not too much to say, indeed, that his interpretation surpassed in more respects than one the performance which was given by the noted composer himself during the Nikisch regime of 1891. If it must be conceded that, at rare moments, overmuch vigor was displayed, praise can scarcely go too far in commending the singular effectiveness of the performance as a whole. The second movement of the concerto—the scherzo—was given with a delicacy, sureness and wonderful skill in technique that won the heartiest applause that the gloved hands of a Symphony rehearsal audience could evoke. At the close of the concerto, Rosenthal was recalled not less than five times, Mr Gericke and the orchestra cordially joining in the plaudits. Theirs was no slight share in the success of the soloist, and well merits recognition. Never was artist accompanied by an orchestra gifted with keener appreciation for the varied beauties of the work in hand.

Brahms' third symphony in F major opened the program and found admirable interpretation from first to last. By way of successor to Scharwenka's concerto, Mr Gericke provided Richard Strauss' tone-poem, "Don Juan," which makes demands upon nearly every department of a grand orchestra—demands which were fully met by our players. As the closing number the prelude and Isolde's "love death," from Wagner's "Tristan and Isolde," were performed with as much care, skill and appreciation as if the selection came at the opening of the Symphony offering, instead of following three sufficiently exacting musical tasks.

Mr Gericke's orchestra will be absent from the city this week. On the occasion of their return, a fortnight hence, they will present Cornelius' "Barber of Bagdad," Tschaikowsky's "Mozartiana" (first time) and Volkmann's symphony in D minor. Mr Alwin Schroeder is to be the soloist, and will perform, with orchestral cooperation, Saint-Saens' concerto for violoncello in D minor.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, NOVEMBER 6, 1898.
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THE SYMPHONY CONCERT.

The fourth concert of the Boston Symphony Orchestra, given last evening in Music Hall, was a notable one, inasmuch as it marked the reappearance of Moritz Rosenthal after an absence from this city of several years. The announcement of his appearance, together with an admirable orchestral programme, was the cause of one of the largest audiences ever assembled at a symphony concert. It is so many years since Mr. Rosenthal was last heard here that probably most of those who were present heard him for the first time.

The work selected for performance was Scharwenka's concerto, No. 1, in B flat minor, a work which was introduced here by Mme. Madeline Schiller some twenty years ago, and later performed by the composer himself at a symphony concert under Arthur Nikisch in 1891.

It is a work which exhibits a pianist on the technical side rather than the artistic, and is in fact a "show piece," lacking in most of the artistic excellences noticeable in such concerts as those of Brahms and Tschaikowsky. Mr. Rosenthal played the work superbly, the second and last movements showing him at his very best. He is no doubt able to accomplish anything in the way of technic, his mastery over difficulties and powers of endurance being wonderful and not easy to describe.

The concerto did not give him much opportunity to show his powers in the higher artistic sense—those will doubtless be shown in his recitals which he is soon to give here. Mr. Rosenthal created unbounded enthusiasm, and he was recalled again and again for his masterly work.

The orchestral numbers of the programme were Brahms's third symphony in F, Richard Strauss's tone poem "Don Juan" and prelude, and Isolde's "Love Death," from "Tristan and Isolde."

The work of the orchestra in these numbers, especially the symphony, was admirable in every way; in the accompaniment to the pianoforte concerto, however, there were times when less power would have seemed desirable.

There will be no rehearsal and concert this coming week.

The recitals to be given at Music Hall by Rosenthal on Wednesday afternoons, Nov. 1 6and 23, are attracting widespread attention. The sale of seats for these events opens at Music Hall box office on Monday morning, and orders for seats will be filled as they are received.

THE SUN, SUNDAY
NOVEMBER 6, 1898.,

TWO VIOLINISTS.

Titled Woman Player Popular in England and a German Praised Abroad.

Willy Burmester, one of the violinists to be heard here for the first time during the present season, is, like Emil Sauer, a native of Hamburg. He was born there thirty years ago, and began to study as a child with his father. When he was 12 years old he went to Berlin and became a pupil of Joachim. Under his instruction for four years Burmester lived and worked in Berlin. There he became acquainted with Hans von Bülow, who had always a great admiration for his talent. He astonished the young violinist one day by inviting him to play a duet with him. Soon that became a familiar compliment, and von Bülow devoted many hours to playing duets with the young man for whose talents he had so much admiration. Whether or not it was on von Bülow's advice has not been told, but after his Berlin studies and the promise of a career had made itself felt, Burmester retired for three years to Helsingfors, in Finland. There he remained and devoted from eight to ten hours of every day to practice. When he made his reappearance after this retirement his work of preparation showed itself in the technique he had acquired—"a technique," wrote one critic in Berlin, "with which even Sarasate cannot keep step." He has played in all of the German cities, and his position as a violinist is at the head of his associates. His is one of the big names that in Europe ranks with such as César Thompson and Ysaye.

Lady Hallé will be an interesting figure in the musical world next winter. She comes here under the shadow of a sorrow, as her son was killed on the mountains of Austria only a few weeks ago. He was an experienced mountain climber, and had made the same ascent five times before that which ended in his death. Lady Hallé is an Austrian herself, although her musical career is associated almost entirely with England. Her husband was Sir Charles Hallé, who was for many years the conductor of the Hallé concerts at Manchester. She had been married before her meeting with Charles Hallé. He was a pianist who had studied in France and was compelled to leave Paris during the revolution of 1848. His orchestra played regularly in London as well as in Manchester. Lady Hallé's father was the organist of the cathedral in the town of Brünn, which has produced so many musicians. She is now 58 years old. Her first studies were made with Jansa in Vienna, and her début was made there in 1846. Her first appearance was made in London when she was only 8 years old. Her name then was Wilhelmine Neruda. She travelled through the European countries, playing with particular success in Russia, and when she was 24 years old was heard at the Pasdeloup concerts and at the Conservatoire. In that year—1864—she met Ludwig Norman, a Swedish musician, and they were married soon after. In the spring of 1869 she made her reappearance in London, and since that time not a season has passed without Mme. Norman-Neruda as an active figure in its music. She became in that time a great favorite. She is known socially and is said to enjoy the acquaintance of the Princess of Wales, who has consented to take tea at her house on many occasions. Only ten years ago, after Sir Charles Hallé was knighted by the Queen, he married Mme. Norman-Neruda. New York has never before heard a musician with an English title, or indeed any titled singer outside of the music halls.

NEW-YORK DAILY TRIBUNE
SUNDAY, NOVEMBER 6, 18

The Boston Symphony Orchestra will give its first pair of concerts at Carnegie Hall on Wednesday afternoon and Thursday evening of this week, when Wilhelm Gericke, its distinguished conductor, will renew his acquaintance with the New-York public, after an absence of ten years. Moriz Rosenthal will be the solo performer on both occasions. Following are the programmes:

WEDNESDAY AFTERNOON.

Overture, "Euryanthe"..............................Weber
Concerto for pianoforte in E minor, No. 1..........Chopin
Mr. Rosenthal.
Variations on a Theme by Haydn, Op. 56.........Brahms
Symphony in C minor, No. 5....................Beethoven

THURSDAY EVENING.

Symphony in C major, No. 2....................Schumann
Concerto for pianoforte No. 1 in B flat minor, Op. 32...............................Scharwenka
Mr. Rosenthal.
Tone poem, "Don Juan"..................Richard Strauss
Prelude and Isolde's Love Death from "Tristan and Isolde"..............................Wagner

Mr. Paur has found a backer for his orchestral undertaking—a shrewd guess would be the Knabe firm of pianoforte manufacturers—and a new manager—Victor Thrane; and an attempt will be made to carry out, at least in part, the programme laid down by Mr. Loewenstein. The Sunday popular concerts in Carnegie Hall will begin this evening. The programme is as follows:

Overture, "William Tell"..........................Rossini
Polonaise Brillante, op. 22 (for piano, with orchestra accompaniment)..........................Chopin
Eugenia Castellano.
(a) Hymn, "St. Cécilie"..........................Gounod
(b) Prelude to Part III of "The Cricket on the Hearth"..............................Goldmark
Mad scene, "Lucia"..........................Donizetti
Charlotte Maconda.
Capriccio Espagnol, op. 34...............Rimski-Korsakow
Overture, "Tannhäuser"............................Wagner
(a) "Frühlingsnacht"..............................Liszt
(b) "Etude de Concert"........................F. Martucci
Eugenia Castellano.
"Nymphes et Sylvains"..........................Bemberg
Charlotte Maconda.
(a) "Kol Nidrei"...............................Bruch
(b) "Elfentanz"................................Popper
Leo Schulz.
Rhapsodie Hongroise No. 2..........................Liszt

THE WORLD: SUNDAY
NOVEMBER 6, 1898.

The event of the week in musical affairs will be the two concerts of the Boston Symphony Orchestra—the first of its eighteenth New York season. The fact that they will reintroduce Mr. Wilhelm Gericke as conductor to this city adds to the interest felt in these functions. Both of the concerts will take place at Carnegie Hall, and Mr. Mauritz Rosenthal will be the soloist. The programmes are as follows: Wednesday afternoon, Nov. 9—Weber's "Euryanthe" overture; Chopin's concerto for pianoforte in E minor No. 1; Brahms's variations on a theme by Josef Haydn (Chorale Sancti Antoni),, op. 56 A, and Beethoven's Symphony in C minor No. 5; and Thursday evening, Nov. 10—Schumann's Symphony in C major No. 2; Scherwenka's Concerto for pianoforte No. 1; Richard Strauss's Tone Poem, "Don Juan," and the prelude, and "Liebestod," from Wagner's "Tristan and Isolde."

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NEW YORK TIMES,
NOVEMBER 6. 1

At the concerts in Carnegie Hall next Wednesday afternoon and Thursday evening Mr. Wilhelm Gericke will make his reappearance as conductor of the Boston Symphony Orchestra. Mr. Rosenthal will be the soloist on both occasions. At the afternoon concert he will play the concerto for pianoforte in E minor, No. 1, Chopin, and the orchestral numbers will be the overture "Euryanthe," Weber; variations on a theme by Haydn, Brahms; and the Symphony in C minor, No. 5, Beethoven. The programme for Thursday evening is as follows: Symphony in C major, No. 2, Schumann; concerto for pianoforte in B flat minor, No. 1, Scharwenka; tone poem, "Don Juan," Richard Strauss; prelude and Love's Death from "Tristan and Isolde," Wagner.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, NOVEMBER 13, 1898.

The first concerts of the Symphony Orchestra in New York this season were given in Carnegie Hall Wednesday afternoon and Thursday evening of the past week. Mr. Rosenthal was the soloist in both concerts, playing the Chopin E minor concerto in the afternoon concert and the Scharwenka concerto in the evening concert.

PASTE OVER

THE BALTIMORE NEWS

WEDNESDAY EVENING, NOV. 2, 1898.

FIRST SYMPHONY CONCERT.

Sale of Single Seats to Open Tomorrow—Mme. Gadski the Soloist.

The sale of single seats for the first concert to be given by the Boston Symphony Orchestra next Tuesday night will open tomorrow. The programme has aroused much interest, and the first concert will be additionally attractive from the fact that it will be the first appearance in this city of the new conductor, Mr. William Gericke, since his re-engagement with the orchestra and from the fact also that Mme. Gadski will be the soloist. It is hoped, for the musical reputation of the city, that these concerts will be better patronized than they were last winter. A gentleman interested in the matter said today:

"The sale for season tickets opened a week or more ago, and up to the present time the sale does not amount to half the expense. It seems to me that the newspapers of this city, and The News in particular, should take up this matter, with a view to educating the people to the opportunity they have for enjoying the very best music by attending the concerts of this orchestra. I think you will agree with me that it is not alone from this standpoint that the matter should be viewed, but of Baltimore appreciating so lightly the opportunities it has in the line of listening to good music.

"Now, for instance, in Boston, the home of this orchestra, at the time the sale opened for this season a large number of the choicest orchestra seats sold for a premium of several hundreds of dollars; in Philadelphia the whole auditorium was sold out shortly after the box office opened, and so it goes, but in Baltimore, I am sorry to relate, the interest does not appear to be as great in this particular organization as it was two or three years ago, and it cannot be charged that this condition of affairs comes about because Baltimore has not been treated as well as other cities. If the concerts this year are not a financial success it will mean that the Boston Symphony will simply omit Baltimore in future and employ the evening now devoted to this city in Washington, Philadelphia, New York or Boston, where their efforts will be appreciated in a more tangible form."

A MUSICAL PRIVILEGE.

When the Boston Symphony Orchestra announced, last spring, that it would give no concerts in Baltimore this season, there was a general feeling of keen regret, on the part not only of special lovers of music but of all who are interested in the possession by Baltimore of public opportunities which are prized by other cities, and which in a great measure constitute their attractiveness as places of residence. Some time afterward, it was announced that the Orchestra Company had reconsidered its determination, and would give its usual series of concerts this winter. This result was brought about by the earnest and energetic efforts of several gentlemen in this city who are lovers of music and who are also public-spirited citizens; and it is not too much to say that in inducing the Boston Orchestra to come here again they did the community a very important service.

But this will be of little avail if the people of the city do not respond liberally, and avail themselves in abundant measure of the opportunity offered to them of hearing music of the highest order presented by a company unsurpassed in the world, and unapproached in excellence in this country. The number of concerts is only five, and the price is moderate; so that a very large part of the house ought to be taken up in the sale of season tickets. In Boston, where the number of concerts given is far greater, all the seats are eagerly taken up long before the time for the concerts, and the choicest seats are always sold (at auction) at very large premiums; and in other cities the whole house is taken very soon after the sale of tickets opens. If Baltimore shows itself indifferent, the company cannot be expected to continue its visits here, in spite of the hearty appreciation with which it has always ne[illegible] more's music-lovers.

Those who appreciate the value of such a musical opportunity as is furnished by the Boston Symphony Concerts should hasten to buy their tickets, and thus help to settle the question of the retention by Baltimore of this privilege. The first concert of the series is to be given next Tuesday, and the programme is most attractive. Moreover, this performance will mark the return of Mr. William Gericke as director, and his reappearance should be welcomed with enthusiasm, in memory of the delightful concerts which he presented in our city in the early seasons of the Boston Orchestra. There ought to be a rush for seats, both season tickets and single tickets, in the next two or three days, and the gentlemen who worked in so creditable a way for the retention of this musical opportunity by Baltimore should be made to feel that their work was not fruitless.

"This Country with its Institutions, Belongs to the People who Inhabit It."

Nov 10

BOSTON EVENING RECORD.

TO BUILD.

New Music Hall Subscribers Asked

For Full Payment at Once.

The committee having in charge the securing of subscriptions for the building of a new Music Hall on the property purchased corner of Massachusetts ave. and Huntington ave. has called for the full payment of subscriptions.

Total subscriptions for a new Music Hall in 1893 amounted to $402,500 from 406 subscribers. 364 subscribers have already paid in $208,750.

As the old Music Hall corporation has recently sold its property to the Boston Real Estate Trust the directors of the new Boston Music Hall have decided that a new hall should be built as soon as possible.

The committee, Messrs. E. W. Hooper, H. F. Sears and H. L. Higginson, ask that subscribers to the $500,000 capital stock make full payment in order that new stock may be issued therefor before the building contracts are to be signed.

As there still remains $98,500 stock of the $500,000 capital unsubscribed for, the committee is desirous of securing new subscriptions.

The Boston Traveler

Nov 7

Seventy-sixth Year—Vol. LIV. No. 186.

THE SYMPHONY

Rosenthal Gives a Fine Exhibition of Virtuosity as the Soloist of the Occasion.

Eighteenth season Boston Symphony Orchestra; fourth concert. Moritz Rosenthal, soloist. The programme:

Symphony No. 3, in F major, Op. 90..... Johannes Brahms
Concerto for pianoforte, No. 1, B-flat minor, Op. 32..............Xaver Scharwenka
Tone-Poem, "Don Juan," Op. 20.Richard Strauss
Prelude and "Isolde's Love-Death," from "Tristan and Isolde" ....Richard Wagner

Of course the reappearance in Boston of Rosenthal after ten years' absence was the thing that filled the public mind. In person, the great pianist has changed somewhat. He is heavier of figure, and there is altogether less romantic charm about his face for those who are affected by that sort of qualification. As a player, however—and it is extremely difficult to bear a man in the consciousness for a decade and compare the past with the present with any real accuracy—as a technicist, as a force at the piano, he seems to have grown very appreciably. He was surprising before; now he compels you to believe that there is nothing too complex, too difficult for him to overcome with the utmost surety. He is one of those pianists in whom you have such perfect faith that you fail to marvel at his work as much as it, perhaps, deserves.

But—and it is a pity that there should be a "but" in such a case as this—the Scharwenka concerto which Mr. Rosenthal played was not at all adapted to bring out the player's best. It never reaches greatness anywhere; it displays not much of the beauty of the piano's tone; it does not even offer any extraordinary difficulties for virtuosity to overcome. Such as it was, it was played in masterly fashion, but we must wait for the recitals, that are to come later, to guage the full depth of Rosenthal's power, his virtuosity and his musicianship. He was recalled with great enthusiasm time after time.

Richard Strauss' "Don Juan" certainly grows better-looking with more acquaintance. When we were introduced to him some years ago by Mr. Nikisch, I thought him a wild-eyed lunatic who raved incoherently of love and his own importance therein. But now he really appears to be a fellow of considerable charm. Perhaps it is because we have since met the same composer's hideously bellowing "Zarathustra." At any rate, to drop figures of speech, the orchestration of "Don Juan" is so virile and rich, and the working out of that one great theme for the brasses so skilful that the whole thing is dazzling. The performance was magnificent, and effectively disposed of the old-time suspicion that Mr. Gericke lacked emotional force. Splendidly vivid, too, was the playing of the "Tristan" selections. And, on the other hand, the Brahms symphony was given with the reverent classicism that befitted it.

WILDER D. QUINT.

Boston Transcript

MONDAY, NOVEMBER 7, 1898

Music Hall: Boston Symphony Orchestra

The fourth symphony concert was given in the Music Hall last Saturday evening, the programme being as follows:

Brahms: Symphony No. 3, in F major, opus 90.
Xaver Scharwenka: Concerto for Pianoforte, No. 1, in B-flat minor, opus 32.
Richard Strauss: Tone-Poem, "Don Juan," opus 20.
Wagner: Prelude and "Isoldens Liebestod," from "Tristan und Isolde."

Mr. Rosenthal was the pianist.

The performance of the Brahms symphony was simply superb at every point. The nicest, the most minute attention to matters of detail, the most perfect technical execution, served only to throw into due relief the larger constructive outlines and the higher psychical gist of the work—which latter may be succinctly described as great intensity of feeling, coupled with a noble reserve in expression. It would take too long to note all the fine points made in this wonderful performance; let us only mention the admirable way in which the counter-theme in the first movement was always distinctly brought out, and always with just the right expression, according to the momentary changes of character this protean theme undergoes—owing to shifting position in the scale, or subtle changes in harmonization—in the course of its long conflict with the first theme of the movement. Let us note also the beautifully apposite tempo Mr. Gericke took in the third movement, Poco Allegretto; the wondrously beautiful phrasing of the first wood-wind players, and their fine security, in that dangerous sudden outburst into F major in the coda of the finale, as well as the clearness with which that "ghost of the first theme" was made manifest to the ear, just before the close. And how all this completeness of conception and perfection of execution brought out the intrinsic greatness and beauty of the work! Never has Brahms seemed more surely great, more profoundly human in his inspiration. One felt that the symphony had immortality in it.

From Brahms to Richard Strauss is a long leap; and none the less so for Scharwenka's coming between them; for the Scharwenka concerto was no bridge, leading from the symphony over to the "Don Juan," but rather an episodic excursion on a side-track. As for ourselves, we must still be content to look upon this "Don Juan" as a puzzling work; save for the vivid picturesqueness of suggestion of "cold and dark on the hearth" in the last few measures—a passage of genuinely tragic power—we can find little in the music to suggest Lenau's poem, on which it is based, nor vice versa. We can find nothing expressive, or even suggestive of the Don Juan idea. Lenau seems to have conceived his hero somewhat on the lines of the late John S. Dwight's summing up of the character, in his analysis of Mozart's very different "Don Giovanni." Dwight says:

"Don Juan is one of the permanent traditional types of character; and Mozart's music, sympathetically, instinctively, rather than with any conscious philosophical purpose, brings out the essence of it. The gay, gallant, magnetic disturber of every woman's peace that comes within his sphere, is not intended for that vulgar sensualist, that swaggering street-rake, that caricatures the part in most performances we have seen. The true conception of Mozart's Don Juan is that of a gentleman, to say the least, and more than that, a man of genius; a being naturally full of glorious passion, large sympathies, and irrepressible energies; noble in mind, in person and in fortune; a large, imposing, generous, fascinating creature. Dramatically he is made a little more than human, yet in a purely human direction. He is such as we all are, 'only more so,' to borrow an expressive vulgarism. Remarkably is he such as Mozart himself was. He is a sort of ideal impersonation of two qualities, or springs of character, raised as it were to the highest power, projected into supernatural dimensions—which is only the poet's and musician's way of truly recognizing the element of infinity in every passion of the human soul, since not one ever finds its perfect satisfaction. Mozart in his own life knew them too well, these two springs or sources of excitement!"

Lenau, to be sure, does not get as high up as this; but one feels that something of the sort hovered vaguely before his mind. Yet we can find no reflection of anything of the kind in Strauss's music; perhaps because we as yet fail utterly to grasp the music itself, as such. Richard Strauss is still largely a mystery to us; the only distinct impression we have ever got from any of his tone poems is that of a strong, individual and commanding personality. Outrageous though he be, we have always felt that there was something in him that made pooh-poohing out of place. But somehow we felt this less last Saturday evening in listening to his "Don Juan" than ever before. The performance was technically admirable; of its higher qualities we are too much out of touch with the music to be able to judge.

The performance of the Wagner selections was exhaustive, overwhelmingly complete and fine.

Scharwenka's B-flat minor concerto has gone the way of all flesh! We well remember the stir it made in the musical world when it first came out; there was rather a dearth of fine modern concertos at the time, and this one was hailed with joy, as a work that was at once "modern" and especially musical; one that was, at any rate, something better than mere "pianist's" or Kapellmeister music. But times have changed, and it now seems very "kapellmeisterhaft" indeed. Why a pianist like Mr. Rosenthal should have thought it worth while to pick it up, where he found it stranded on the shores of time, and try to breathe new life into it is not easy to fancy. It was never a very solid work, and now there is not even effectiveness in it. Mr. Rosenthal's playing was a thing of wonder; such technique as his hides itself, and you hardly notice its perfection, its well-nigh limitless scope. His tone, phrasing, brilliance, [illegible] strength, that of the gentle giant. Of his deeper quality of feeling, and his higher, of imagination, one could hardly judge; there was nothing in the concerto to call these forth; in playing such a thing even the greatest artist can shine only by the negative virtue of impeccability—and Mr. Rosenthal showed himself as distinctly impeccable. He was enthusiastically recalled, as well he deserved to be, several times after the playing was over. But we await his recitals to judge of his present status as an artist.

The next programme, to be given on Friday afternoon, Nov. 18, and Saturday evening, Nov. 19,—there will be no rehearsal nor concert this week—is: Peter Cornelius, overture to "Der Barbier von Bagdad"; Saint-Saëns, concerto for violoncello, in A minor, opus 33; Tchaikovsky, "Mozartiana" (first time); Volkmann, symphony No. 1, in D minor, opus 44. Mr. Alwin Schroeder will be the solo 'cellist.

[46]

MUSICAL AMERICA
EDITED BY JOHN C FREUND
PUBLISHED AT 27 UNION SQUARE NEW YORK

New York, November 12, 1898.

MUSICAL BOSTON.

BOSTON, MASS., Nov. 7, 1898.

Rosenthal was the attraction at the fourth concert of the Boston Symphony Orchestra last Saturday evening, Music Hall being crowded to the doors by an audience that was immensely enthusiastic over the Titanic performance of this wonderful player. Rosenthal selected Scharwenka's B flat minor concerto, a work of musical merit, if not strikingly original or particularly adapted to exhibit the powers of the player in a variety of artistic lights. To be sure there is a brilliancy and grace to the scherzo that received an exquisite interpretation, but otherwise than that the composition calls principally for bravura work, and Rosenthal accomplished the task in a stupendous manner. He was recalled several times.

The programme selected by Rosenthal for his coming recital here will serve better in a display of the artistic elements, as well as those of virtuosity, as it embraces Sonata, Op. 109, Beethoven; Schumann's Carnival; four pieces by Chopin, including the player's study on the D flat waltz; pieces by other composers, and as a finale his "Carneval de Vienne," a combination that will offer his marvelous ability the widest scope, and thereby enable the critical listener to better judge of his standing as an interpreter in its highest artistic sense.

The orchestra, under Gericke's firm hand, accompanied Rosenthal in a faultless manner. The orchestral numbers of the programme were Symphony No. 3, Brahms; "Don Juan," tone-poem by Richard Strauss; and Prelude and "Love Death," from "Tristan and Isolde," Wagner. Gericke was at his best, and the playing of the orchestra was superb, other than that the wood-wind is not yet sufficiently subdued in the softer passages, and that the principal flute and clarinet could improve both their tone and intonation to advantage.

Mr. Emil Sauer will make his first appearances in Boston on January 13 and 14, with the Boston Symphony Orchestra, and will probably give a recital on Friday afternoon of the following week. Sauer's reputation having preceded his advent, one is obliged to regard him as a natural rival of Rosenthal, and so the town is agog over his anticipated appearance.

It is seldom that two such world-famed artists are heard in approximate conjunction. It will be interesting to observe the opinions that will be evoked in a comparison of the relative merits of these great players.

BOSTON SYMPHONY ORCHESTRA.

Carnegie Hall was filled very comfortably last Wednesday afternoon, when the celebrated Boston Symphony Orchestra gave the first concert of its New York season. The interest of the public naturally centered in the new-old conductor, Wilhelm Gericke, who had been chosen by Colonel Higginson to succeed Emil Paur. As Mr. Gericke has once before been the conductor of this orchestra, he is now one of his own successors.

It is furthermore a strange coincidence that both Nikisch and Paur, the younger men, years ago in Vienna used to play under the baton of Mr. Gericke, their predecessor and successor in Boston.

During the concert it became evident that Mr. Gericke has not changed the least little bit since he left us some nine or ten years ago. Even in appearance he has hadly grown older. He is the same reliable, solid conductor, whose highest aim seems to be a smooth, delicate and polished performance. To be sure it was Gericke who in former years gave the orchestra that wonderful training which made its execution the joy of every musician and layman. To a great extent Gericke is responsible for the eminent artistic standard this orchestra of master players achieved. And it seems that he is willing and able to hold up this standard in the future as far as mechanical perfection of execution goes.

But do not people expect something more? Gericke has remained the same man while the taste of our public has changed considerably. Men like Nikisch and Seidl, for instance, have given us a different idea about the conductor's power; they have taught us to look for individuality in conception and for emotionality in execution. And as far as the New York public in particular is concerned, it has fairly outgrown the conventionalism of a Theodore Thomas. It is, therefore, eminently doubtful whether it will be delighted over the conventionalism of Gericke.

To be sure, the programme of last Wednesday's concert did not call for much individuality on the part of the conductor. However, there was noticeable a certain reserve in expression, a lack of temperament in the performance which cannot be said to be in accord with, for instance, the spirit of the last movement of Beethoven's C minor symphony. Subdued vigor is all well enough where it belongs, but it cannot be accepted in places where the composer himself has given way to his full passion. Reserve may be taken as an indication of an aristocratic mind, but it is certainly not artistic to employ it constantly and everywhere.

However, as said before, the programme did not offer much occasion for the display of temperament and originality, and as Mr. Gericke's reading of the "Euryanthe" overture really showed more vigor and energy than the other numbers, one may hope that in works of the romantic and modern school he will drop his aristocratic reserve. Though he should have dropped it before the thoroughly democratic Beethoven too.

The reading of the Fifth Symphony, while excellent in detail, lacked *grandeur*. The Brahms' variations on that quaint old theme by Haydn—with the odd symmetry of five-bar periods—were neatly played. Here subdued emotion really was called for, because the composer never was very emotional himself.

Much curiosity was felt as to the new wood-wind players who had been chosen to replace the unfortunate Porteau, Jacquet and Weiss that were drowned with the Bourgogne. It seemed that the selection has been a good one in every case, the oboe player especially doing some delightful work in the symphony. The clarionet player also, if perhaps, not quite ranking with the late Porteau, is certainly a competent artist, and the flute player is likewise very satisfactory, except that one missed again the far preferable tone of a wooden instrument. Those silver flutes are altogether too brilliant.

It was a delight to listen once more to the marvelous tone quality of this standard orchestra of the world, all the more so as Carnegie Hall possesses better acoustics than the Metropolitan Opera House, where the orchestra had been playing during the last four seasons.

The soloist was Moriz Rosenthal, who created a sensation by his wonderful rendition of Chopin's E minor concerto. Everybody knows that he plays this work divinely, but on Wednesday he surpassed himself. He simply entranced the audience by the sublime tenderness with which he rendered the beautiful romanza, and the grace and brilliancy with which he treated the last movement was bewildering. He certainly could not have played like that if he were not deeply in love with the great Polish composer. Oh, yes, Rosenthal is not only a technician and an intellectual interpreter of piano music; he is a great musician indeed, with a heart full of feeling. Before such performance criticism seems impertinent. After he had finished the applause became tumultuous, and he was recalled again and again. Though he would not yield to an encore, and, to quiet the audience, the piano had to be removed. The orchestral accompaniment was not all that could be desired. AUGUST SPANUTH.

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MUSICAL PROVIDENCE.

PROVIDENCE, R. I., Nov. 3, 1898.

The musical season in this city may be said to have been fairly and formally inaugurated with the initial concert of the Boston Symphony Orchestra series at Infantry Hall last evening. The audience was large for the opening concert, and for a Providence auditory, proverbially chary of applause and enthusiasm, its greeting to Conductor Gericke and his men was of unusual fervency.

The chief interest centered in Mr. Gericke himself, and the unanimous verdict was that time has in no way impaired his marvelous skill as an orchestral director. The methods employed with such distinguished success when at the head of this same organization in the eighties were again in reassuring evidence. The programme was a well-balanced one and of a nature to please a diversity of tastes. The soloist, Mme. Gadski, was a distinct success in her several numbers, and was recalled several times.

Eight concerts will be given by the Boston organization here this season, the next one to be on Wednesday, November 30.

MUSICAL PHILADELPHIA.

PHILADELPHIA, PA., Nov. 7, 1898.

The only music in the city about which I can write you this time is the concert given last Monday evening in the Academy of Music by the Boston Symphony Orchestra, Wilhelm Gericke, conductor, and Moriz Rosenthal, pianist. The latter displayed his stupendous technique in Scharwenka's Concerto No. 1, in B flat minor op. 32. It proved to be a splendid vehicle for an illustration of what Rosenthal can do with his five hundred fingers, and he led us all into wonderland. But I would much rather hear the artist in something else, and have at least the "scherzo" of this composition relegated to an "entr'acte" in some (underserving) comic opera.

The orchestra was sublime. Gericke is the only rival of Thomas. His dignity of phrase and subtleness of climax approach perfection, and the band which he conducts will once again distribute its musical morceaux and its classics with the generous hand of great artistic and scholarly opulence.

MUSICAL BROOKLYN.

BROOKLYN, Nov. 8, 1898.

Rosenthal and the Boston Symphony Orchestra will make this an eventful week in Brooklyn. We are to have two concerts, with Rosenthal the soloist for both—a matinee on Friday, November 11, and a concert Saturday night (November 12). There has been a great demand for tickets from students in the private and public high schools. The Brooklyn Institute, under whose auspices the concerts are given, has fixed a special price for students' tickets—$2 for five concerts. Your impractical philanthropists who advocate free music for the masses will hardly murmur at an arrangement through which young people will have an opportunity to hear Rosenthal and the Boston Symphony Orchestra for 40 cents.

MUSICAL BALTIMORE.

BALTIMORE, Nov. 7, 1898.

To-morrow night the curtain goes up on what is the regular Baltimore musical year. It is the first concert of the Boston Symphony Orchestra. What has been given up to this time must be regarded as a "curtain-raiser."

The programme is a bit motley, but we will see whether Mr. Gericke has lost any of his old-time cunning. It is the fourteenth season of the Boston Orchestra in this city.

HERALD, BALTIMORE, OCTOBER 16, 1898.

choruses, united in support of the principal voice. The choruses continue divided into from 10 to 12 voice parts, while the words already given are antiphoned from one body of singers to the other in a way that makes the ancient church modes seem light and easy.

Most of the work is in 12-8 time, and with the violins and double bassos giving a full bow to each note, and each wood and brass instrument doing its level best, the multitudinous effect of this great operatic work can be better imagined than described. If Moscogni had written nothing but this choral number and his beautiful intermezzo for orchestra, his name would have been immortal.

Church Music Society.

Steps have been taken by a number of Baltimore musicians to organize a federation of church choirs, such as made the festivals of the northern cities, particularly that of Worcester, Mass., possible.

The Church Music Society of Baltimore has already been incorporated, and with Mr. W. H. Thomas as president and Herr Joseph Pache as director, it undoubtedly will meet with success.

The society has set itself the task of bringing out of oblivion a wonderful treasury of religious music by reproducing it for the public. The church choirs of our city will heartily indorse this undertaking and cherish a branch of musical art which is an eternally important factor in local musical development.

Boston Symphony Orchestra.

Much interest is being manifested in the announcement of the list of soloists for the concerts to be given in Baltimore this winter by the Boston Symphony Orchestra. It is gratifying to learn that this city is to be favored in the continuance of these concerts at the Music Hall, and special arrangements have been made to insure the attendance of the Washington patrons.

Of the soloists who will be heard in Baltimore this season three will make their first appearance here. These are Lady Halle, better known as Norman Nernda; Emil Sauer and Willy Burmester. Lady Halle, the violinist, has never before visited America. She was born at Brunn on March 23, 1859. Her father was a church organist. Jansa was her master, and she made her first appearance in public with her sister Amalie, a pianist, in Vienna at the early age of 7 years. She played at a philharmonic concert in London when 10 years old, and first appeared in Paris in 1864. For a number of years she made London her home, playing at chamber and orchestral concerts. She married Sir Charles Halle in 1888, and he left her a widow three years ago.

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Herr Emil Sauer, pianist, also visits America for the first time. He was born October 8, 1862, at Hamburg. When Rubenstein heard him he recommended him to his brother Nikolaus, and he was also for a time with the great Liszt. He has played throughout Europe with great success. Willy Burmester, violinist, was also born at Hamburg in 1869. He studied four years with Joachim, and made his first appearance in Berlin in November, 1891.

In addition to these there will come the accomplished operatic artist Madame Godski and the world-renowned pianist Madame Teresa Carreno.

It is expected that the demand for choice seats will be unusually heavy, the hall being divided between Baltimore and Washington patrons, and it being understood that whether Baltimore is to continue among the cities of the organization's itinerary will be determined by the support accorded the concerts this year.

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Address of the president of the society, Mr. Jacob Klein.
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"Spring Greeting" (Meyer-Olbersleben). Female chorus a capella.
Scenes from "Tannheuser" (Wagner).

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With that deference to his audience which has always characterized Mr. Gericke, the soloist of the first Baltimore concert will be Madame Gadski, the German opera prima donna. Her numbers will be "Ocean, Thou Mighty Monster," from Weber's "Oberon," and "Elizabeth's Greeting," from Wagner's "Tannhauser."

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THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, NOVEMBER 9, 1898.

The fourth concert of the Boston Symphony Orchestra last evening attracted an enormous audience. Rosenthal was the soloist. The program was:

Symphony No. 3, in F major....................Brahms
Concerto for piano, No. 1, in B flat minor...Scharwenka
Mr. Rosenthal.
Tone Poem, Don Juan..................Richard Strauss
Prelude and Isolde's Love-Death, from Tristan and Isolde..............................Wagner

It is a cause for lamenting that Mr. Rosenthal should have chosen the Scharwenka concerto for his first appearance here after his long absence. Since it was last heard here, some seventeen years ago, in the full flush of its then reputation as worthy to rank with the greatest of modern works in its kind, it has qualified itself to take its final place among the countless concertos that have appeared above the musical horizon with a dazzling blaze and then burned out. On a rehearing of the work after the lapse of nearly two decades one is perplexed to account for the jubilant acclaim with which it was originally received. The second movement is not without the charm of graceful melodiousness and piquant brilliancy, but the other movements are perfunctorily bombastic, pompously blatant, and above all insincere. The composer seems to have been inspired by no higher aim than to keep the soloist busy with exacting finger work and embroideries subordinate to the orchestral portions of the score. In his selection of this concerto he appealed boldly and only to the wonder and admiration he could excite in his audience by his marvelous skill in piano pyrotechnics. In this regard he fairly astounded them.

It would not be just to the artist nor to his fame to form any final judgment of the scope of his finger powers from his performance of this work. The one point, however, about which there cannot be the shadow of a doubt is the amazing, perhaps unparalleled extent of his technic. It was almost bewildering to contemplate. His playing of the brilliant coda of the second movement was in its rapidity, its clearness, its tireless endurance and its fluent ease little short of incredible. The rendering of the concerto throughout was colossal as a display of technic, but this was all except the tremendous tone he hammered from the piano. His hands rose above his head and fell with blacksmith force on the keyboard. Of soulfulness, of the more quietly emotional aspect of his art, of æsthetic appeal to the hearts of his hearers there was nothing, because the concerto gave no opportunities for the artist to make such appeal. It was technic, still technic, always technic. We have had so much of this in a constantly increasing ratio that we no longer value it beyond a certain point as we once did. Some of us are even of the mind that there can be no more of it than is necessary, and that the superfluity counts for nothing except a gratuity of no practical worth.

Let me hasten to add that Mr. Rosenthal's success with his audience was complete. He was rewarded with a furious storm of plaudits and recalled again and again with wild enthusiasm. He is to give two recitals here later in the month, and from these it will be possible to form a higher and a broader estimate of him as an artist than could be derived from his efforts on this occasion.

Of the orchestral selections there is nothing new to be said. They are all familiar. Strauss' flamboyant "Dqn Juan" becomes no more edifying on a closer acquaintance with it. It is a magnificent tour de force as a feat of orchestration in which the composer has been merciless in his demands on the players. To find any more in it is difficult. Color is dashed on the canvas in profuse gorgeousness and with a fine sense of contrasts, but it puzzles one to disentangle the design from the heavy impasto and the remorseless vigor of the brush play. Perhaps some day it may all be as clear as crystal; its present seeming madness may be considered sanity unimpeachable and its repellant ugliness beauty supreme. Who shall say? Twenty years ago it would have been deemed jocosely venturesome to prophesy that the time would come when Wagner, under any conditions, could sound comparatively as lucid, as naïve and as graceful as Haydn, and yet this is exactly what happened last evening when his "Tristan and Isolde" prelude and "Love Death" were heard after Strauss' tohu bohu.

The Brahms symphony, especially its third movement and finale, had a thoughtful and masterly interpretation from Mr. Gericke, and his reading of the "Don Juan" and its performance by the orchestra were of splendid brilliancy and effectiveness. Beautifully colored and played also were the Wagner selections. * * *

Mr. Apthorp has given the Tschaikowsky "Pathetic" symphony a terrible black eye. In his thoughtful and searching review of the recent performance of the work under Mr. Gericke, he is led to consider why the estimable and able conductor was not at his very best in his reading of it. The critic says: "Every now and then one felt it in his bones that Mr. Gericke could not bring himself to give Tschaikowsky's expression, his musical dialect its full swing, but found himself inexorably forced by his own nature, his innate sense of musical decency, as it were, to tone down the savage violence of this expression and civilize it."

This explanation is scarcely convincing, for the question arises why Mr. Gericke should have placed on the program a work that outraged his innate sense of musical decency, and, having placed it there, why he should not have left the composer to bear the full brunt of responsibility for his offenses against the polite proprieties. This charge of prudery against Mr. Gericke is not to be entertained for a moment. A more reasonable solution is given by the critic later, when he says, "It was too plainly a case of sheer incompatability of musical temper" on the part of the conductor.

The symphony not only offends against an innate sense of musical dignity, but it "threads all the foul ditches and sewers of human despair; it is profoundly and convincingly human, but as unclean as music well can be." The first movement might be called "Zola's 'Confession de Claude,' set to music." Its second theme is "unspeakable," if you please, "the impotent, senile remembrance of calf love." Only Tschaikowsky could have made "the vulgar, obscene phrase powerful." The second movement, "with its strabismal rhythm," comes in for a heavy whack in the charge that it is "sheer billingsgate." Worse remains behind, for "in the finale blear-eyed paresis meets us face to face, and that solemn closing epitaph of the trombones might begin with, 'Here continues to rot;' 'in what foul straw has genius here made its bed'"! With its "foul ditches and sewers," its "impotent, senile remembrances," its "vulgar and obscene phrase," its "sheer billingsgate," its "blear-eyed paresis," its "rot," "foul straw" and extreme uncleanliness generally, the performance of this symphony is clearly not so much a case for the critic as it is for the police or the Society for the Suppression of Vice. What a dreadful thing to play before the unsophisticated, pure-minded Caramelias and other innocent girls who flock to the symphony matinee, especially after its brutal filthiness has been so uncompromisingly unmasked. Musical decency shocked, forsooth! Every variety of decency that is really decent should be shocked by such things.

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Overture to Euryanthe...........................Weber
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Mr. Rosenthal.
Variations on a Theme by Josef Haydn...........Brahms
(Chorale Sancti Antoni), op. 56 A.
Symphony No. 5, in C minor, op. 67...........Beethoven

THURSDAY EVENING, NOVEMBER 10.

Symphony No. 2, in C major, op. 61..........Schumann
Concerto for piano, No. 1, in B flat minor, op. 32.................................Scharwenka
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Tone Poem, Don Juan.........................R. Strauss
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MUSIC AND MUSICIANS.

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Weber—Aria from "Oberon."
Brahms—Variations on a Theme by Haydn.
Wagner—"Elizabeth's Greeting," from "Tannhauser."
Schumann—Symphony No. 2.

SOLOIST—MME. GADSKI.

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Boston Symphony Concert.

The programme of the first concert in the 14th season by the Boston Symphony Orchestra in Baltimore, which is a most attractive one, is as follows:

Goldmark—Overture, "In the Spring."

Weber—Aria, "Ocean, Thou Mighty Monster," from "Oberon;" Mme. Gadski.

Brahms—Variations on a Theme by Haydn.

Wagner—Elizabeth's Greeting, from "Tannhauser;" Mme. Gadski.

Schumann—Symphony No. 2, in C major.

The overture is scored in Goldmark's usual brilliant style, and is a most fascinating illustration of modern composition. Goldmark is still living in Vienna, which is, in a way, rather significant, as he is the only living composer whose name appears upon the programme. The eight Brahms variations on a chorale, by Haydn, are rich and beautiful in coloring, and so full of trickery in their composition as to require an orchestra of almost virtuosi to give them a satisfactory presentation. Those who find Brahms ultra-classical will still welcome him when pleasantly tempered with the breezy music of Haydn.

The Schumann Symphony No. 2 might, from its make-up, be called "heroic," for it is as full of combat as Beethoven's E-flat Symphony, which it excels in its finale. In speaking of a recent performance of this symphony in Boston, one of the ablest critics in that city said: "The symphony was given with magnificent spirit, especially the scherzo and the finale. The strings were heard at their highest perfection and brilliancy. Mr. Gericke's reading of the work was faultless. It would be difficult to conceive and unreasonable to expect a more satisfactory interpretation than he accorded it."

The soloist, Mme. Gadski, so well and favorable known in the field of opera, has appeared with the orchestra in Boston and other cities in the past two weeks with the most gratifying success everywhere. The announcement of her name as soloist resulted in the sale of every seat, and even the limit of standing tickets, three days in advance of the Boston concerts. Another critic said of Mme. Gadski's singing that she "declaimed the exacting aria from 'Oberon' in a large and thoroughly artistic style. She showed a vigorous and intelligent conception of the composer's meaning and drew forth a great outburst of applause and several recalls. In the Wagner aria the artist again met with the heartiest favor of her hearers."

It will be very gratifying to those who have watched with the keenest interest the outcome of these concerts to learn that the sale of season tickets has greatly exceeded the sale of last season, and there is every indication that the coming series of five concerts will be the most successful ever held in this city. It is worthy of note that the concerts are to be given this season on Tuesday evenings, instead of Wednesday evenings, as heretofore.

The sale of single tickets for the first concert opens at Albert's on Thursday morning, where season tickets can also be secured.

MUSIC HALL.
Eighteenth Season, 1898-99.

Boston
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Orchestra.

(87 Performers.)
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SOLO ARTISTS:
Mme. GADSKI
Mr. WILLY BURMESTER
Mr. EMIL SAUER
LADY HALLÉ (Norman Neruda)
Mme. TERESA CARRENO

Season tickets, with reserved seats for the series of five concerts, $7.00 and $5.00, according to location.

The sale of tickets will open Monday morning, October 17, at Albert's, 13 N. Charles street.

Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

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The Boston Symphony Orchestra.

The local musical season may be said to commence with the initial concert by the renowned Boston Symphony Orchestra, which will be given this year on the evening of Tuesday, November 8, at Music Hall, Maryland and Mount Royal avenues.

In this connection it may be as well to state that whether or not the concerts of this pre-eminent organization are to continue a noteworthy feature of the musical season here depends entirely on the support accorded the management this year. With great difficulty the officials of the association have been prevailed upon to include Baltimore in their itinerary.

During the coming season the concerts will be under the direction of Mr. Wilhelm Gericke, who held the position of conductor of the orchestra for five years, from 1884 to 1889, and proved himself a very capable leader. The vacancies which have occurred have been filled by the engagement of several well-known musicians from the Lamoreux Orchestra, including Messrs. Maquarre, flute, and Selmer, clarinet. M. Longy, who plays the oboe, comes from the Colonne Orchestra, and there is a new first violin, Mr. Theodorowicz, from the Berlin Philharmonic Orchestra. There have also been engaged from the New York Symphony Orchestra the following: Messrs. Kloepfel, trumpet; Mausebach, trombone; Thomas, tuba, and Rettberg, tympani.

The following will be the Baltimore soloists: Mme. Gadski, Lady Halle (Norman Nernda), Mme. Teresa Carreno, and Messrs. Willy Burmeister and Emil Sauer.

Boston Symphony Season.

The return of Director Gericke to the Boston Symphony Orchestra, as is well known, filled the musical people of the Hub with keen delight, and on last Saturday, at the first concert of the 18th season, he was given an ovation. One writer spoke of tne occasion as follows:

"It is just that Mr. Gericke should be thus heartily welcomed back to the field of his labors; the Boston Symphony Orchestra is in a peculiar sense his own; he planted the seeds that have given us our musical harvest; as one gazes over the ranks and sees Kneisel, Svecenski, Roth, Sautet, Muller, &c., &c., one is forcibly reminded that the personnel of the orchestra dates chiefly from the time when this firm ruler took the reins of government. He rooted up the weeds in the garden so thoroughly that subsequent directors found the orchestra an instrument ready made to their hands, and few subsequent changes were necessary.

"There was also a tinge of sorrow in looking at the orchestra on Saturday, for some unavoidable changes had been made, and new faces brought to mind how much the disaster of the steamship La Bourgogne had cost us."

After a critical resume of the concert in which the praise is divided between the director and the men under him, the article closes as follows:

"Altogether, the concert was a keen enjoyment from first to last, and our old conductor (who has scarcely grown old at all) has resumed his sway over musical Boston in a most auspicious manner."

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Boston Symphony Orchestra.

The sale of season tickets for this eminent organization is progressing very favorably, and indicates an increased attendance, although, to insure their indefinite visits, Baltimore music lovers will have to patronize them more liberally than heretofore. The orchestra began their season last Friday at Music Hall, Boston, and Mr. William Gericke, the new conductor, carried the public by storm. At the first concert, which takes place in Baltimore on Tuesday, November 8, Mme. Gadski, the famous dramatic soprano, will be the soloist. The subscription sale will continue until November 2, and on November 3 the single sale will begin.

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THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, NOVEMBER 9, 1898.

The fourth concert of the Boston Symphony Orchestra last evening attracted an enormous audience. Rosenthal was the soloist. The program was:

Symphony No. 3, in F major....................Brahms
Concerto for piano, No. 1, in B flat minor...Scharwenka
Mr. Rosenthal.
Tone Poem, Don Juan....................Richard Strauss
Prelude and Isolde's Love-Death, from Tristan and Isolde..............................Wagner

It is a cause for lamenting that Mr. Rosenthal should have chosen the Scharwenka concerto for his first appearance here after his long absence. Since it was last heard here, some seventeen years ago, in the full flush of its then reputation as worthy to rank with the greatest of modern works in its kind, it has qualified itself to take its final place among the countless concertos that have appeared above the musical horizon with a dazzling blaze and then burned out. On a rehearing of the work after the lapse of nearly two decades one is perplexed to account for the jubilant acclaim with which it was originally received. The second movement is not without the charm of graceful melodiousness and piquant brilliancy, but the other movements are perfunctorily bombastic, pompously blatant, and above all insincere. The composer seems to have been inspired by no higher aim than to keep the soloist busy with exacting finger work and embroideries subordinate to the orchestral portions of the score. In his selection of this concerto he appealed boldly and only to the wonder and admiration he could excite in his audience by his marvelous skill in piano pyrotechnics. In this regard he fairly astounded them.

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Schumann.....................Symphony No. 2.
Soloist, MME. GADSKI.

Season Tickets, $7 and $5, and Single Tickets, $1.50 and $1.00, now on sale at Albert's.

Boston Symphony Concert.

The programme of the first concert in the 14th season by the Boston Symphony Orchestra in Baltimore, which is a most attractive one, is as follows:

Goldmark—Overture, "In the Spring."

Weber—Aria, "Ocean, Thou Mighty Monster," from "Oberon;" Mme. Gadski.

Brahms—Variations on a Theme by Haydn.

Wagner—Elizabeth's Greeting, from "Tannhauser;" Mme. Gadski.

Schumann—Symphony No. 2, in C major.

The overture is scored in Goldmark's usual brilliant style, and is a most fascinating illustration of modern composition. Goldmark is still living in Vienna, which is, in a way, rather significant, as he is the only living composer whose name appears upon the programme. The eight Brahms variations on a chorale, by Haydn, are rich and beautiful in coloring, and so full of trickery in their composition as to require an orchestra of almost virtuosi to give them a satisfactory presentation. Those who find Brahms ultra-classical will still welcome him when pleasantly tempered with the breezy music of Haydn.

The Schumann Symphony No. 2 might, from its make-up, be called "heroic," for it is as full of combat as Beethoven's E-flat Symphony, which it excels in its finale. In speaking of a recent performance of this symphony in Boston, one of the ablest critics in that city said: "The symphony was given with magnificent spirit, especially the scherzo and the finale. The strings were heard at their highest perfection and brilliancy. Mr. Gericke's reading of the work was faultless. It would be difficult to conceive and unreasonable to expect a more satisfactory interpretation than he accorded it."

The soloist, Mme. Gadski, so well and favorable known in the field of opera, has appeared with the orchestra in Boston and other cities in the past two weeks with the most gratifying success everywhere. The announcement of her name as soloist resulted in the sale of every seat, and even the limit of standing tickets, three days in advance of the Boston concerts. Another critic said of Mme. Gadski's singing that she "declaimed the exacting aria from 'Oberon' in a large and thoroughly artistic style. She showed a vigorous and intelligent conception of the composer's meaning and drew forth a great outburst of applause and several recalls. In the Wagner aria the artist again met with the heartiest favor of her hearers."

It will be very gratifying to those who have watched with the keenest interest the outcome of these concerts to learn that the sale of season tickets has greatly exceeded the sale of last season, and there is every indication that the coming series of five concerts will be the most successful ever held in this city. It is worthy of note that the concerts are to be given this season on Tuesday evenings, instead of Wednesday evenings, as heretofore.

The sale of single tickets for the first concert opens at Albert's on Thursday morning, where season tickets can also be secured.

MUSIC HALL.
Eighteenth Season, 1898-99.

Boston
Symphony
Orchestra.

(87 Performers.)
Mr. WILHELM GERICKE, Conductor.

FIVE CONCERTS.
TUESDAY EVENING, NOV. 8.
TUESDAY EVENING, DEC. 13.
TUESDAY EVENING, JAN. 17.
TUESDAY EVENING, FEB. 21.
TUESDAY EVENING, MARCH 21.
At 8 o'clock.

SOLO ARTISTS:
Mme. GADSKI
Mr. WILLY BURMESTER
Mr. EMIL SAUER
LADY HALLE (Norman Neruda)
Mme. TERESA CARRENO

Season tickets, with reserved seats for the series of five concerts, $7.00 and $5.00, according to location.

The sale of tickets will open Monday morning, October 17, at Albert's, 13 N. Charles street.

Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

MUSIC HALL.
Eighteenth Season, 1898-99.

BOSTON
SYMPHONY
ORCHESTRA

(87 Performers.)
Mr. WILHELM GERICKE, Conductor.

FIVE CONCERTS.
TUESDAY EVENING, NOV. 8.
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Season tickets, with reserved seats for the series of five concerts, $7.00 and $5.00, according to location.

The sale of tickets will open Monday morning, October 17, at Albert's, 13 North Carles street.

Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

F. R. COMEE, Ass't Mgr.; C. A. ELLIS, Manager.

The Boston Symphony Orchestra.

The local musical season may be said to commence with the initial concert by the renowned Boston Symphony Orchestra, which will be given this year on the evening of Tuesday, November 8, at Music Hall, Maryland and Mount Royal avenues.

In this connection it may be as well to state that whether or not the concerts of this pre-eminent organization are to continue a noteworthy feature of the musical season here depends entirely on the support accorded the management this year. With great difficulty the officials of the association have been prevailed upon to include Baltimore in their itinerary.

During the coming season the concerts will be under the direction of Mr. Wilhelm Gericke, who held the position of conductor of the orchestra for five years, from 1884 to 1889, and proved himself a very capable leader. The vacancies which have occurred have been filled by the engagement of several well-known musicians from the Lamoreux Orchestra, including Messrs. Maquarre, flute, and Selmer, clarinet. M. Longy, who plays the oboe, comes from the Colonne Orchestra, and there is a new first violin, Mr. Theodorowicz, from the Berlin Philharmonic Orchestra. There have also been engaged from the New York Symphony Orchestra the following: Messrs. Kloepfel, trumpet; Mausebach, trombone; Thomas, tuba, and Rettberg, tympani.

The following will be the Baltimore soloists: Mme. Gadski, Lady Halle (Norman Neruda), Mme. Teresa Carreno, and Messrs. Willy Burmeister and Emil Sauer.

Boston Symphony Season.

The return of Director Gericke to the Boston Symphony Orchestra, as is well known, filled the musical people of the Hub with keen delight, and on last Saturday, at the first concert of the 18th season, he was given an ovation. One writer spoke of the occasion as follows:

"It is just that Mr. Gericke should be thus heartily welcomed back to the field of his labors; the Boston Symphony Orchestra is in a peculiar sense his own; he planted the seeds that have given us our musical harvest; as one gazes over the ranks and sees Kneisel, Svecenski, Roth, Sautet, Muller, &c., &c., one is forcibly reminded that the personnel of the orchestra dates chiefly from the time when this firm ruler took the reins of government. He rooted up the weeds in the garden so thoroughly that subsequent directors found the orchestra an instrument ready made to their hands, and few subsequent changes were necessary.

"There was also a tinge of sorrow in looking at the orchestra on Saturday, for some unavoidable changes had been made, and new faces brought to mind how much the disaster of the steamship La Bourgogne had cost us."

After a critical resume of the concert, in which the praise is divided between the director and the men under him, the article closes as follows:

"Altogether, the concert was a keen enjoyment from first to last, and our old conductor (who has scarcely grown old at all) has resumed his sway over musical Boston in a most auspicious manner."

MUSIC HALL.

BOSTON
SYMPHONY
ORCHESTRA

MR. WILHELM GERICKE, Conductor.

FIVE CONCERTS—Tuesday Evenings, Nov. 8, Dec. 13, Jan. 17, Feb. 21, March 21, at 8 o'clock.

Solo Artists—Mme. GADSKI, Mr. WILLY BURMEISTER, Mr. EMIL SAUER, LADY HALLE (Norman Neruda), Mme. TERESA CARRENO.

Season tickets, with reserved seats for the series of five concerts, $7 and $5, according to location.

Tickets now on sale at Albert's, 13 North Charles street.

Program books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

Boston Symphony Orchestra.

The sale of season tickets for this eminent organization is progressing very favorably, and indicates an increased attendance, although, to insure their indefinite visits, Baltimore music lovers will have to patronize them more liberally than heretofore. The orchestra began their season last Friday at Music Hall, Boston, and Mr. William Gericke, the new conductor, carried the public by storm. At the first concert, which takes place in Baltimore on Tuesday, November 8, Mme. Gadski, the famous dramatic soprano, will be the soloist. The subscription sale will continue until November 2, and on November 3 the single sale will begin.

HALL
Eighteenth Season, 1898-'99

Boston Symphony Orchestra

(87 Performers.)
MR. WILHELM GERICKE, Conductor.

FIVE CONCERTS:
TUESDAY EVENING, NOV. 8,
TUESDAY EVENING, DEC. 13,
TUESDAY EVENING, JAN. 17,
TUESDAY EVENING, FEB. 21,
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SOLO ARTISTS:
MME. GADSKI,
MR. WILLY BURMESTER,
MR. EMIL SAUER,
LADY HALLE (Norman Neruda),
MME. TERESA CARRENO.

Season tickets, with reserved seats for the series of five concerts, $7.00 and $5.00, according to location.

The sale of tickets will open Monday morning, October 17, at Albert's, 13 North Charles street.

Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

F. R. Comee, Ass't Mgr. C. A. Ellis, Mgr

SYMPHONY SALE MONDAY.

Concert Evening Changed From Wednesday to Tuesday.

The sale of the season tickets for the Boston Sympony Orchestra will open on Monday morning. As has been previously published the concerts, heretofore given on Wednesday evenings, have this season been fixed for Tuesday evenings November 8, December 13, January 17, February 21 and March 21.

The new director, Herr Wilhelm Gericke, who was the conductor of the orchestra between 1884 and 1889, promises that the series of concerts to be given here will fully maintain the reputation of the orchestra. His programmes will have a wide range. The soloists include Madame Gadski, Madame Teresa Carreno, Lady Halle (Norman Nernda), Herr Emil Sauer and Mr. Willy Burmeister.

The orchestra has given up its concerts in Washington and is making special arrangements to bring Washington patrons each month to attend the concerts in Baltimore. A large delegation will come over each time, and a reduced railroad rate has been secured over the Baltimore and Ohio so that patrons can be landed at Mt. Royal Station, just across from Music Hall.

Music Hall……………………Mt. Royal Ave.

BOSTON
SYMPHONY GADSKI.
ORCHESTRA,

MR. WILLIAM GERICKE, Conductor.

FIRST CONCERT TUESDAY EVE, NOV. 8, AT 8.

PROGRAMME:

GOLDMARK,	Overture, "In the Spring."
WEBER,	Aria from "Oberon," "Ocean, Thou Mighty Monster."
	MME. GADSKI.
BRAHMS,	Variations on a Theme by Josef Haydn, (Chorale Sancti Antoni,) Op. 56 A.
WAGNER,	Elizabeth's Aria from Act II, "Tannhauser."
	MME. GADSKI.
SCHUMANN.	Symphony No. 2, in C major, Op. 61.

The season ticket sale will close Wednesday, Nov. 2. The sale for the first Concert begins Thursday, Nov. 3, at Albert's, 13 North Charles street. C. A. ELLIS,
F. R. COMEE, Ass't. Mgr. Mgr.

Music Hall.

During the existence of the Boston Symphony Orchestra, which is now in its eighteenth year, only four musical directors have presided over its work. In the opinion of competent judges Mr. William Gericke was the greatest of them all. His reappearance in Baltimore after an absence of nine years will occur at the first concert of the Boston Symphony Orchestra Tuesday, November 8, at Music Hall. An interesting programme has been arranged, and Mme. Gadski, one of the foremost dramatic sopranos, will be the soloist. She will sing the aria from Weber's "Oberan," "Ocean, Thou Mighty Monster," and Elizabeth's aria from act II, "Tannhauser." The orchestra will perform the overture, "In the Spring," by Goldmark; Brahm's variations on a theme, by Soref Haydn, (Chorale Sancti Antoni,) op. 56 A, and Schuman's Symphony No. 2 in C major, op. 61.

MUSIC HALL……………………MT. ROYAL AVE.

BOSTON
SYMPHONY GADSKI.
ORCHESTRA,

MR WILLIAM GERICKE, Conductor.

First Concert TUESDAY EVE, Nov. 8, at 8.

PROGRAM:

Goldmark—Overture, "In the Spring."
Weber—Aria from "Oberon," "Ocean, Thou Mighty Monster."
MME. GADSKI.
Brahms—Variations on a Theme by Josef Haydn (Chorale Sancti Antoni), Op. 56 A.
Wagner—Elizabeth's Aria from Act II, "Tannhauser."
MME. GADSKI.
Schumann—Symphony No. 2, in C major, Op. 61.

The season ticket sale will close Wednesday, November 2. The sale for the first concert begins Thursday, November 3, at ALBERT'S, 13 N. Charles street.

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager. Slt

SYMPHONY AND SONG

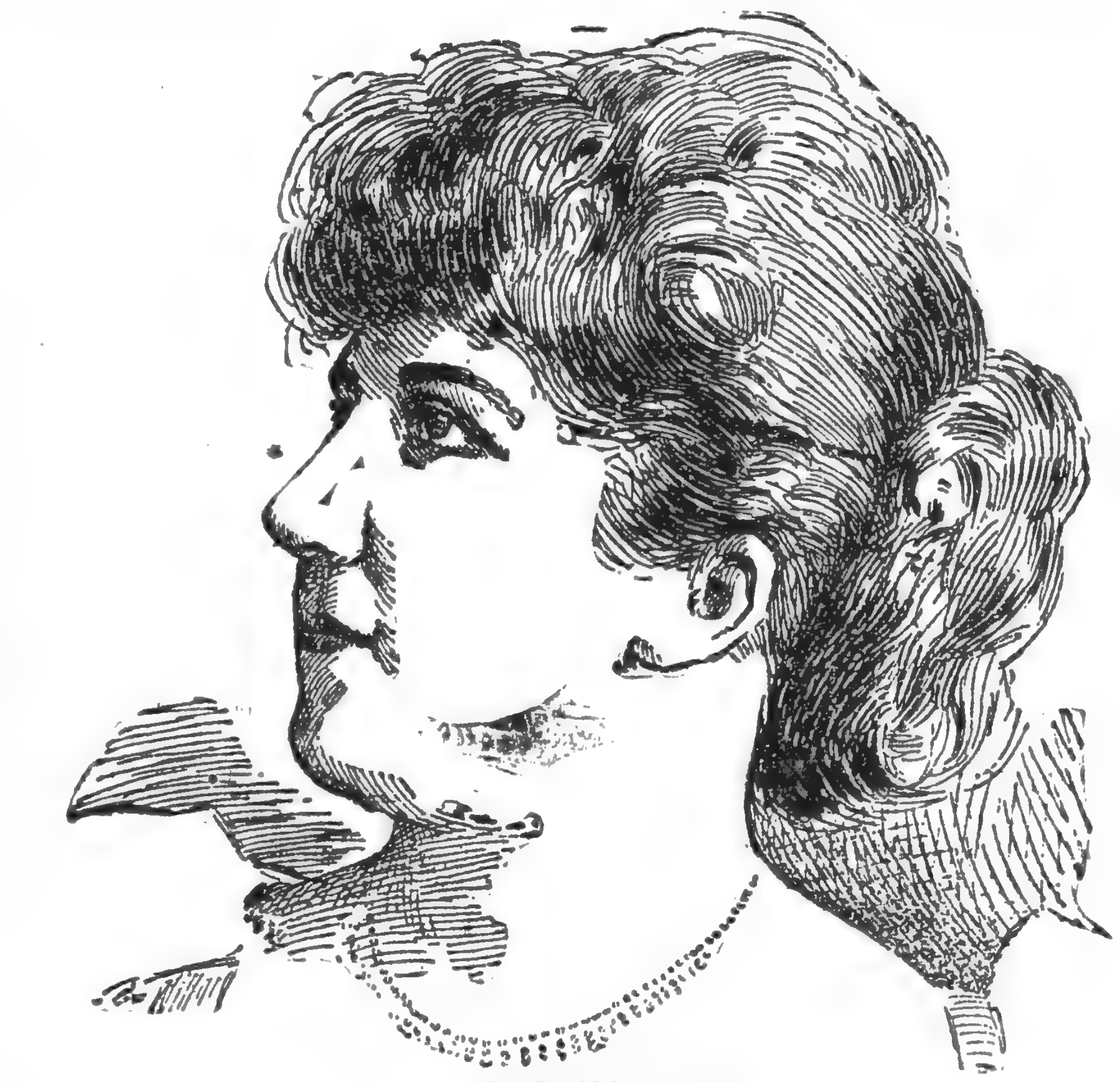
"Herald"

Enjoyable Concert by the Boston Orchestra.

MME. GADSKI'S SUCCESS

The Famous Cantatrice in Excellent Voice—Splendid Programme Given—A Large and Cultured Audience Present.

The large, fashionable and musical audience which opened the season at Music Hall with a Boston Symphony Orchestra concert was a complete refutation of the idea that good music is not to be patronized in Baltimore. The fine organization of artists which holds its own from year to year throughout all changes of leaders, a most excellent programme, and a soloist of the first class were naturally attractive, and the Baltimore people responded as they always do when they are sure that everything will be up to a high standard.



MADAME GADSKI.

About the only change the audience could see in Mr. Gericke, since his first appearance here a dozen years ago, was a slight increase in his bald spot. In other respects he is the same leader who brought the fine orchestra South soon after his success in Boston. He differs greatly, however, both from Nikish, who followed him, and still further from Pauer, who came after Nikish. The contrast between Pauer and Gericke is very greatly in favor of the latter. Pauer's hold on the orchestra was that of a schoolmaster who felt that his position entitled him to lead his school, whether his talents did or not. He was a drillmaster, who believed in the omnipotence of practice. Genuine love of music for its own sake was never his inspiration or his forte. He directed mainly to show what he could do with a thoroughly skilled body of musicians. He was satisfied when he could credit all of his pupils with good marks, whether enthusiasm was evoked or not.

Gericke, however, rather presides over than dominates an orchestra, and seems to be a wise father caring for a large family, which he really leads in the common cause and purpose of a feast of music and a flow of soul. His years of experience have dealt kindly with him. He ages only as good wine does, and is a demonstration of the fact that even the best conductors can improve. He directs with less physical effort and more grace than formerly, and his few motions are as instructive to the audience as to the orchestra. It is safe to say that as an orchestra leader his superior is hardly to be found. He exemplifies fully the best possible accomplishment of any conductor, that he leads the attention of the listener away from himself and toward the inmost meaning of the composer.

As to the programme, it was agreed beforehand that the Boston Orchestra has never presented a better one. The Goldmark overture was excellent as an opening number, a kind of corridor, leading the mind from the world at large to the world of art. It is a showy piece—presenting old subjects in new guises of treatment and instrumentation.

The Brahms-Haydn variations were a somewhat unexpected treat. The partnership in the work between the classic and modern schools represented by these typical masters was profitable to both. Haydn's melody was glorified by the Brahms treatment, while the latter gave from Haydn the melodic element in which nearly all modern composers choose to be lacking. But melody is natural, and while men may make gods out of mud, and fads out of anything, nature rises up and destroys them, smiling afterward as serenely as the ocean does after a storm, which has sent many a man-made craft to the bottom. The audience appreciated nature, and enjoyed the antiquated musical form of variations immensely.

Madam Gadski was in splendid voice. Naturally, she preferred to sing first the Tannhauser aria, "O Sacred Hall of Song, I Give Thee Greeting." The aria is much more effective in the opera than out of it, as Wagner's arias generally are not as readily detachable as are the arias from other works. But in the great Weber aria from Oberon she had a grand triumph. She was recalled many times, the encore fiends fondly hoping she would spoil its effect by adding something in lighter vein. Her stage presence is impressive, and her magnificent robe a poem in the dialect of dress.

When the Schumann Symphony No. 2, in C major, was reached, the audience had gradually warmed up to genuine musical feeling, and the work was enjoyed much more than it could have been if it had come earlier on the programme. Undoubtedly, it is either the best, or equal to the best, of Schumann's works. It was written after he had some experience in instrumentation, and today it sounds more modern than it really is. It has abundant volume, without the blare and noise of more modern compositions. It has measures as crisp and dainty as those in his exquisite A minor piano concerto, which alone would have made Schumann's name immortal. The symphony was enjoyed throughout, and genuine excellence was demonstrated by the fact that even the casual listener understood it, the audience giving its approbation with nice discrimination.

Altogether it is doubtful whether the Boston Orchestra has ever given a more successful concert in Baltimore.

PUBLIC LEDGER

Philadelphia, Tuesday, Nov. 8, 1898

The Boston Symphony Orchestra—"The Fortune Teller"—The Bostonians in "The Serenade"—Hall Caine's Recital.

Boston Symphony Orchestra.

The Academy of Music was filled last night with an audience eager to welcome once again the Boston Symphony Orchestra, and not a little curious, perhaps, to see what, if any, difference, the change in leadership would have. Many, no doubt, regretted the absence of Mr. Paur, to whom we owe in past seasons much that was beautiful. It did not, however, prevent them from extending a hearty welcome to Mr. Gericke on his readvent as the orchestra's conductor.

The programme was as follows:

Karl Goldmark, overture in A major, "In the Spring," op. 36; Scharwenka, Concerto for Pianoforte, No. 1, in B-flat minor, op. 32; soloist, Mr. Moritz Rosenthal; John Sebastian Bach, Prelude, Adagio, and Gavotte en Rondeau (arranged for string orchestra by Sigismund Bachrich); Ludwig van Beethoven, Symphony No. 5, in C minor, op. 67.

Of the three numbers for the orchestra alone it is almost impossible to say that any one was better rendered than another. The playing of the orchestra is at all times so instinct with musicianly feeling, so graceful, so intellectual that it is seldom anything comes amiss to it, certainly nothing did in this particular programme. The C minor symphony was played in masterly style, the Bach prelude, adagio and gavotte were given with that dainty precision which is one of the orchestra's most delightful achievements, and last to mention, though first on the programme, that dainty morsel, Goldmark's overture "In the Spring," with its suggestion of purling brooks, fitful gusts of showers and sunshine and all the bursting loveliness of the budding year, was given to perfection. Broadly speaking the orchestra cannot be said to have played either better or worse than it has done before on other occasions.

The remaining number was devoted to Mr. Moritz Rosenthal's interpretation of Scharwenka's concerto for pianoforte, No. 1, in B flat minor. If—and this is a very big if—if this was a fair test of Mr. Rosenthal's right to stand on that pinnacle where some enthusiastic critics would place him, above all contemporary level, we should have to beg leave to differ. Mr. Rosenthal's technique is marvellous; at ties, in the allegro molto e passionato, it was as if a score of hands were sweeping the keys and tearing the music out of the vitals of the instrument, but while one could look on in wonder the heart remained unresponsive.

Not once did this otherwise masterful spirit touch the secret sources of the soul.

But after all, let us be frank, one's thoughts turn to Paderewski. What would he have done? The probabilities are that Paderewski would never have played this composition at all, except for purposes of practice. It is a hard, cold, glittering thing, just such a showy composition as Scharwenka, with his iron muscles and fingers of steel, would have delighted in himself.

Probably no one could have wrung either feeling or emition from it; but be that as it may, it cannot be said that Mr. Rosenthal's playing last night showed anything more than a consummate mastefry of technique.

THE RECORD

Philadelphia, November 8, 1898.

Boston Symphony Concert—Academy of Music.

The appearance of Moritz Rosenthal as soloist, and the reassumption of the conductor's baton by Wilhelm Gericke, were the notable features of the first of this year's series of the Boston Symphony concerts which was given at the Academy of Music last evening. It is over three years since Mr. Rosenthal has been heard in Philadelphia, and to many he came as an artist whose work was entirely new. Mr. Gericke's welcome was a hearty one, but the pianist received a veritable ovation, and one that was well deserved. Not only is his technique marvelous, but he plays with the heart quite as much as with the fingers. The selection chosen by him for last evening's concert was a concerto by Scharwenka in B flat minor, a composition requiring unusual technical ability. A noticeable feature of Mr. Rosenthal's rendition of this selection was the beautiful manner in which he introduced his themes and the masterly way in which he blended the piano with the orchestral accompaniment. It was an exquisite piece of work, to which it was a delight to listen. The programme, although a good one, was not remarkable for its novelties. In addition to the concerto mentioned, it comprised Goldmark's well-known overture, "In the Spring;" a prelude, adagio and gavotte by Bach, arranged for string orchestra by Sigismund Bachrich and the celebrated Fifth Symphony. Something untoward happened to the horns in the opening of Beethoven's masterpiece, otherwise the orchestral work was thoroughly satisfactory.

[47]

NEWEST HAIR, MUSIC AND MESMERIC IDOL---PADEREWSKI HAS FALLEN!

Emil Sauer, of Germany, Enthralls Women With His Marvelous Skill and Hypnotizes Them by His Magnetic Personality.

A NEW idol of the piano has arisen. In genius, and in hair, he is as far ahead of Paderewski as that fiery Pole distances an ordinary bald-headed key-banger.

So potent is the spell he casts over his audiences, so rapt in ecstasy are the women who sit spellbound by the magic of his music and the waving of his mane that he has been charged with being a musical hypnotist.

European critics pronounce him the greatest genius of the day, and the raving of the women for him puts Paderewski in the shade.

The name of this new genius is Emil Sauer.

To the unprofessional American the name is unknown, but in musical circles it is a household word. In Europe Sauer is not only the best known pianist, but the most popular, his playing being of a style suited to please all listeners.

No wonder Sauer pleases the women! He is tall, handsome and athletic-looking, and has about him a dreamy, poetic look, as if he were dwelling amid things ethereal. His life is devoted to music, and his playing is of the most inspired kind, and it is easy for a lady to imagine him a being endowed with more than earthly gifts. As soon as he sits down at the piano schoolgirls are convinced that his soul must dwell among the spirits.

But Sauer Is a Business Man.

Those who have come in contact with Sauer in a business way have found that in the matter of money the pianist is a material being.

The price which he has set upon his services has made him for years the despair of American managers. Mr. R. E. Johnston, who brought to these shores Ysaye, Plancon, Gerardy and Nordica, has, however, secured him. He says Sauer will reach New York this fall and will make his American debut at the Metropolitan Opera House at the commencement of the musical season.

The life of the great pianist has been a series of successes.

He was born in Hamburg, in 1862. He received his first piano training from his mother, herself a professional musician. When he was about 14 he played at a concert before Anton Rubinstein, who was so struck that he immediately offered to instruct him free of charge. Later, when he left the country, Rubinstein recommended him to his brother Nikolous, who completed his musical education.

In 1884 he received his last artistic consecration in Wiemar from Liszt.

Sauer's Success With the Ladies.

Sauer's conquest of the feminine world dates from his appearance in Berlin in 1885, at the hall of the Singakademie in the presence of the royal family. Nobility was in full force to hear him and the impression he left will be long remembered.

Dames and debutantes showered him with flowers. Women kissed him. Germany was at his feet. The sensation can best be seen from an extract published in Das Kleine Journal at the time:

> He possesses God's gift to the artist—a fiery temperament. He hits apparently without aiming; he attacks everything with the courage of youth. * * * The applause became enthusiastic, the audience more and more agitated, until finally they rose in a body, and leaving their seats, jumped upon the stage, while men shook his hands and women fell upon his neck. The player's coat was literally torn off his back.

As Sauer sits at the instrument, his whole soul wrapped up in his music, every touch of his fingers bringing forth new harmonies, every look, every muscle of his face expressive of the wonderful poetic genius within him, he presents a picture to stir the most unpoetical and unimaginative of beings. The fiery passions of his music will make men who look as though nothing could stir their placidity jump upon their seats and shout their bravos with a vehemence that surprises themselves. And when the player falls back upon quiet, subdued and poetic music the audience will sit almost enraptured.

Will Impressionable Women, When He Comes to New York, Worship at His Shrine As They Did at Paderewski's?

It seems as though no woman can hear Sauer play without worshiping him. Many are the ruses they employ to have a word with him. "Mash notes" he receives daily, not singly, but by the hundreds. Every time he plays he makes new conquests, and in Germany the scenes as he walks through the streets have become subjects for humorous illustrations.

Sauer has never married, certainly not from lack of opportunities. Like other bachelor musicians, he says he is wedded to his art. But next to his art the pianist loves the women. Whenever he is separated from his piano he can generally be found in their company. His attentions are fickle, as many a hopeful maiden has found out. Sauer admits he loves attention, and says women are the sources of most artists' inspirations. But he also says that after his fingers have once touched the keys of the piano he becomes oblivious to everything but his music.

In America there is but one man whose appearance ever had the same effect as that of Sauer. That was Paderewski. It was conceded that it was not the Russian player's music that drew the women toward him so much as his eccentricity. Especially his mode of wearing his hair.

If this is so, then Sauer's popularity should be more than double that of the Russian. He wears his hair in the same manner, but his crop far exceeds Paderewski's. And if the Russian had that "divine look," then Sauer has more of it, for his eyes almost burn with fiery genius.

Sauer and Paderewski.

While Paderewski loves a quiet, domestic life, Sauer loves exactly the opposite. This difference in temperament shows in their music. While the Russian loves quiet, babbling music, Sauer is at his best in noisy, Wagnerian and pyrotechnic display.

And in his life Sauer has always been of a roving and impetuous disposition. But while music is his life and women his affection, there is nothing effeminate about him. He is an athlete and a boxer. He has whipped many men who were supposed to nave exceptional abilities in that line and he is an accomplished skater.

In the selection of his friends Sauer is careful. He is seldom found in the company of musicians, but literary men and women he numbers among his best friends.

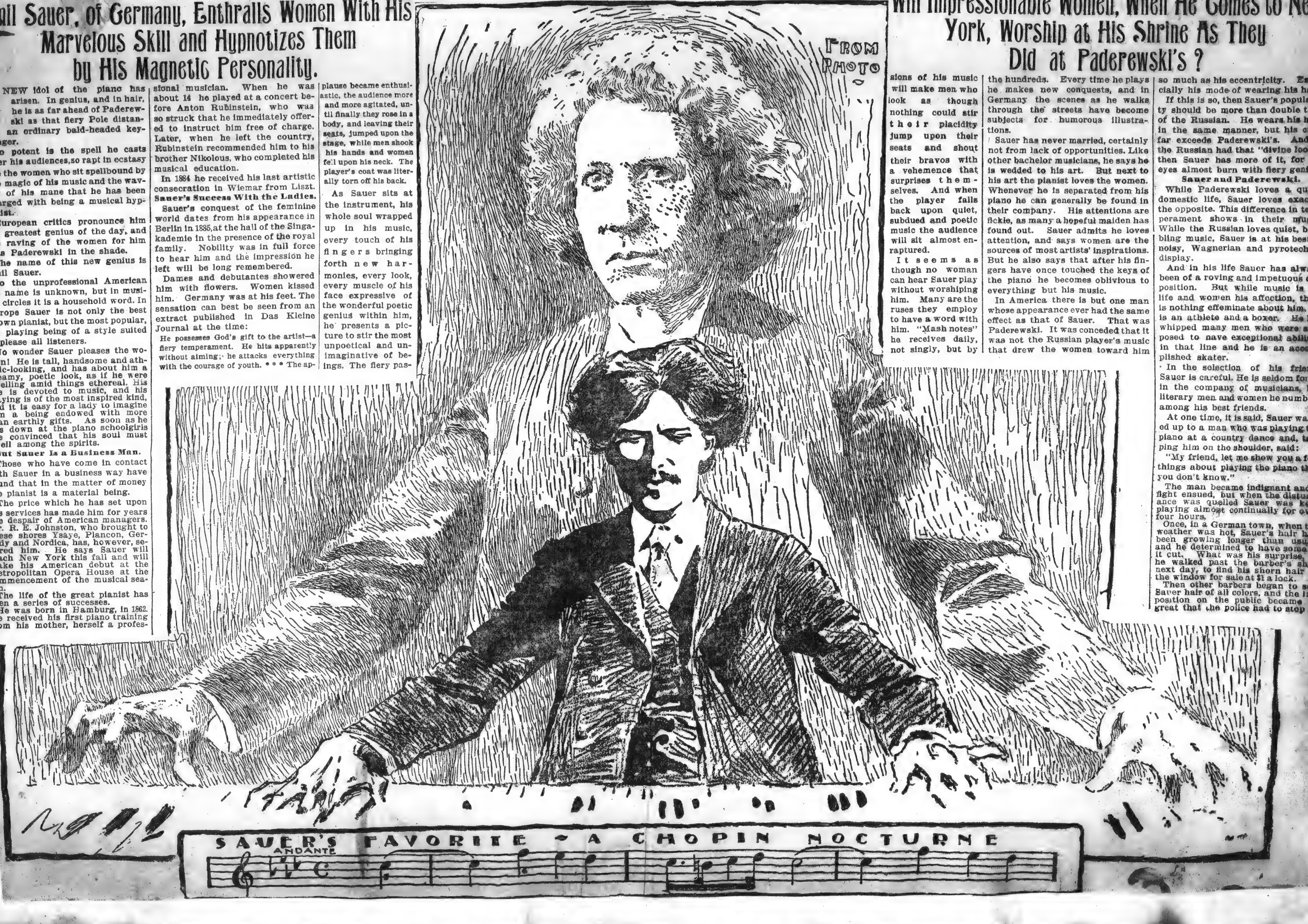
At one time, it is said, Sauer walked up to a man who was playing the piano at a country dance and, tapping him on the shoulder, said:

"My friend, let me show you a few things about playing the piano that you don't know."

The man became indignant and a fight ensued, but when the disturbance was quelled Sauer was kept playing almost continually for over four hours.

Once, in a German town, when the weather was hot, Sauer's hair had been growing longer than usual, and he determined to have some of it cut. What was his surprise, as he walked past the barber's shop next day, to find his shorn hair in the window for sale at $1 a lock.

Then other barbers began to sell Sauer hair of all colors, and the imposition on the public became so great that the police had to stop it.


FROM PHOTO
SAUER'S FAVORITE ~ A CHOPIN NOCTURNE
ANDANTE

hiladelphia Inquirer
DAY - - - - NOVEMBER 8, 1

BOSTON SYMPHONY

Mr. Gericke's Return Made the Occasion of a Veritable Ovation

It is now ten years since Director Gericke bade farewell to America, and gave up of his own free will, on account of his health, the direction of the Boston Symphony Orchestra, which he had almost created, and had in fact brought to its high standard. There were differences between this orchestra and that of Mr. Thomas', the ranking organization in this country, due to temperament of conductors, musical methods and composition of the orchestra on an instrumental basis. It was characteristic of Mr. Gericke that he exalted the strings. To him succeeded Mr. Nickish, who re-enfarced the wood-wind, and tempered the volume of the whole orchestra almost to the basis of chamber music. Mr. Nickish was an accomplished artist, but he lacked breadth, he almost banished brass, and he refined his volume almost to the vanishing point. To him succeeded Mr. Paur, a sturdy conductor, devoid of temperament, but full of vigor. His conducting lacked enthusiasm, while his programs were often a trial to the flesh. His lack of enthusiasm had often a depressing effect on the audience.

When it was announced that Mr. Gericke, restored to health, would return to the direction of the orchestra, there was genuine enthusiasm in this country. One of the evidences was that in this city on the day the sale of seats for the season was opened every seat in the house was sold so that "standing room only" is the sign for the whole season.

There were those who said that in ten years there had grown up an exaggerated idea of Mr. Gericke's powers as a conductor, and that we were doomed to disappointment. Well, he has come, he has played and he has conquered. He is all that we remember him to have been and more. He has grown in his art and he is a great conductor. Indeed, it would be useless to cavil or make comparisons after the magnificent concert last night. The program was short and good: Goldmark's "Spring" overture Scharawenka's concerto for the pianoforte No. 1 in B flat minor; Bach's prelude, adagio and Rondeau for strings, and Beethoven's Fifth Symphony. This was a treat to the music lover. It was varied and in every particular delightful. After Goldmark's overture had been played it was felt at once that the conductor had that immense swing, that breadth of conception and love of full tone that has characterized the greatest of the world's conductors. The orchestra responded nobly to the baton, and the florid music of Goldmark filled the Academy with its richness and beauty. Mr. Gericke received an ovation that was genuine.

The soloist, Mr. Moritz Rosenthal, has not been heard here for some years and there was great interest to hear the much-heralded "pyrotechnic pianist." The Scharawenka concerto is suited to his style. It is brilliant throughout, lacking in sentiment, but requiring the most accomplished virtuosity. The pianist rose to the occasion. He is no sentimentalist and has no interpretations, but he can play a score with absolute perfection and dazzling brilliancy without any personal agitation. It was a remarkably skillful production of a work wherein the orchestration is an integral part of the score and not a background merely. The soloist was recalled nine times, but Mr. Gericke is as inexorable as ever and the encore was not permitted.

Of the delicious suite by Bach that was almost miraculously saved from destruction or of the glorious fifth symphony it is impossible to speak of here as their merits deserve. The point to be made is that the orchestra has come to its own again and that its conductor is a man of breadth, comprehension and enthusiasm. It is the latter quality that has been so long missing. The orchestra has grown in numbers in the absence of Mr. Gericke, but almost two-thirds of the original members remain. Three, alas, of the best players went down last summer in the ill-fated La Bourgogne.

The symphony, which probably is the best loved of all, was played as it has not been in spirit since the days of Theodore Thomas, and in fact much more adequately by reason of the strength of the organization. It was a delightful concert, and Mr. Gericke achieved a personal triumph that is as gratifying to musical people here as it must be to himself.

New-York Daily Tribune.
THURSDAY, NOVEMBER 10, 1898.

THE BOSTON ORCHESTRA.

Mr. Gericke and the Boston Symphony Orchestra were gladly welcomed to New-York at the first of their concerts this season, yesterday afternoon. They deserved the reception, which could surprise nobody, for both the conductor and his men stand high in the opinion and affection of the music-lovers of the metropolis. In the judgment of many entitled to pronounce a judgment, the credit of having made the Boston Orchestra the finest band in the United States and the peer of any in the world—and that is its rank—belongs to Mr. Gericke. It was he who called to its service many of the men who have given it distinction, and it was also he who introduced a discipline among its forces, the result of which has maintained itself in all the vicissitudes through which the organization has passed since he has been away. Yet his return has already been felt even in that virtuoso band. The precision and the toned balance which distinguished yesterday's concerts have not been heard for several years, nor have the public been treated within the same time to so gentle, so finished, so caressing an accompaniment as Mr. Gericke and his men gave Mr. Rosenthal in the Chopin E minor concerto. The performance of the concerto was, indeed, a thing to be remembered, even in this day of pianistic perfection. As for the specific performances of the orchestra, let it be said now—we shall have the orchestra with us all week, and can discuss it at our leisure—that their euphony was admirable, and that all that there was to regret was the tameness of Mr. Gericke's reading of the C minor symphony of Beethoven.

The North American
Daily Advertiser and United States Gazette.
PHILADELPHIA, PA.
TUESDAY, NOVEMBER 8, 1898.

MUSIC AT THE ACADEMY.

First Concert for the Season of the Boston Symphony Orchestra.

The Boston Symphony Orchestra gave its first concert for the season at the Academy of Music last evening in the presence of the usual crowded and brilliant audience. Especial eclat was given to the occasion by the return, after ten years of absence, of Mr. Wilhelm Gericke as conductor, and his appearance was the signal for an outburst of applause which meant how glad people were to see him again and how much they expected from him. The expectation was not disappointed, for the concert that followed was in the highest degree admirable and satisfying. It became apparent before the opening number, Goldmark's graceful and poetic overture, "In the Spring," had ended that Mr. Gericke had come back an even better musician than when he left us; that he had greatly gained in breadth of view, in power of expression, in freedom of movement, and this impression was later on fully confirmed and deepened by his noble rendering of Beethoven's C minor symphony.

Always a strict disciplinarian and unrivalled as a drillmaster, Mr. Gericke used to be something of a martinet, with ideals which were rather those of a virtuoso than of a broad-minded lover of music, for the sake of the feeling which it expresses and the meaning which it conveys. He seemed to regard music exclusively as an art having no message except to the instructed, and to interpret a score like a mathematician working out a problem. The result was a wonderful clarity, brilliancy and refinement of execution and an almost total lack of emotion. There was no lack of emotion last night. The symphony was played with as faultless a perfection of technique as ever, but to that technique something before wanting had been added, and that something was the one thing needful to make a performance truly great. It was the touch of human nature by which art and science are distinguished, and under its influence such a performance was given of Beethoven's immortal music as in passion, pathos and every kind of eloquence could not imaginably be surpassed. It was one of those performances—how few there are!—the memory of which is an enduring pleasure and a standard of comparison for all time to come. It was so strong, so broad, so free, so appreciatively sympathetic, so free from affectation, so splendidly symmetrical, so absolutely sane. Only a great conductor arrived at the full maturity of his talents and wielding an instrument of incomparable excellence could have produced the impression it conveyed.

The soloist was Moritz Rosenthal, the pianoforte virtuoso, who was heard in the B flat minor concerto of Xaver Scharwenka, a beautiful work in the romantic school which is well adapted to display an executant's virtuosity. Mr. Rosenthal made light of its difficulties, playing throughout with an astounding digital dexterity which was not disassociated from the higher qualities of intelligence and feeling. He is an executant of the very first order, who has made a great advance since he was heard here before, eight or nine years ago. The astonished and delighted audience inconsiderately, but persistently, demanded an encore, which Mr. Gericke very properly disallowed.

NEW YORK JOURNAL,
NOVEMBER 10, 1898.

WILHELM GERICKE A GREAT LEADER,

His Baton and Rosenthal Make the Boston Symphony Orchestra's Concert a Great Success.

Moriz Rosenthal has caught the popular ear. He was distinctly the feature at yesterday's concert of the Boston Symphony Orchestra at Carnegie Hall. And it must be said that his way of playing the Chopin concerto merited all the applause it received. Rosenthal consistently refuses encores, but it was not until the piano had been wheeled away that the audience gave up its efforts to have him play again.

But the applause of the afternoon should have been reserved for the splendid Beethoven Symphony (No. 5 in C Minor). In this Wilhelm Gericke, who has succeeded Paur as leader of the orchestra, demonstrated that he is a worthy successor to Nikisch in his best days. His manner of conducting is calm and emotionless, but he rules the orchestra as a brain rules a body. The exuberant brilliance of the "Euryanthe" overture, the aerial melody of the Chopin concerto, the complex technical subtleties of the Brahms "Variations on a Theme by Josef Haydn" and the dramatic changes of the Beethoven Symphony were handled with a finish that could not be surpassed.

Nikisch said in Berlin last year that the Boston Symphony Orchestra was the finest in the world. Yesterday's concert proved that what was true then has not since become false.

NEW YORK HERALD.
NEW YORK, THURSDAY, NOVEMBER 10, 1898.

BOSTON SYMPHONY CONCERT.

The Boston Symphony Orchestra gave its first concert for the season at Carnegie Hall yesterday afternoon. A large audience warmly welcomed Mr. Wilhelm Gericke, who made his reappearance here as conductor of the orchestra after an absence of many years in Europe.

Mr. Gericke has lost nothing of his force as a conductor, though he appears to have become a trifle more conservative—at least in his reading of Beethoven's fifth symphony, which rather dragged and did not close the concert as brilliantly as might have been expected.

The "Euryanthe" overture of Weber and the Brahms variations on a Haydn theme—the other orchestral numbers—were admirably rendered.

Mr. Moritz Rosenthal played Chopin's first concerto, not only with a masterful technique, but also with full appreciation of its subtle, poetical meaning.

THE MAIL AND EXPRESS
Broadway and Fulton St., New York.
THURSDAY EVENING, NOV. 10, 1898.

THE WORLD OF MUSIC.

The Boston Symphony Orchestra began its thirteenth season in New York yesterday afternoon, at Carnegie Hall, under auspicious conditions. Heretofore this organization has not given afternoon concerts in this city, but the large audience of yesterday must have encouraged those who had arranged the plan. The band will give its first evening concert, with a different programme, to-night at Carnegie Hall. The important new factor at the concert yesterday was the reappearance of Wilhelm Gericke as conductor of the Boston orchestra.

Mr. Gericke returned to the leadership of the band this fall after a nine years' absence in German cities. He found the orchestra even better than when he left it, his predecessor, Emil Paur, having worked it to a high pitch of perfection. A few changes in the membership have been made since last season, partly owing to the loss of three distinguished players in the wreck of La Bourgogne. In zeal, in enthusiasm, in its perfect obedience to the baton of the conductor, the organization is the same splendid band to which New Yorkers have become attached. Its playing yesterday was superbly broad, and yet every detail seemed note-perfect.

Mr. Gericke had chosen a programme of solid and well-tried music. The Weber "Euryanthe" overture began the concert, followed by the E minor Chopin piano concerto, with Moriz Rosenthal as soloist; the eight Brahms variations on the Haydn St. Anthony chorale, and Beethoven's fifth symphony. The concert showed both Mr. Gericke's powers as a technician and his strong emotional sense in fortunate aspects. More than most conductors who have exceptional ability as drillmasters, Mr. Gericke possesses the romantic spirit. His readings are not only those of one who knows, but of one who feels.

Mr. Gericke's conducting gives a conviction of reserve power and of vitality. It indicates that he has searched out and found for himself the designs of composers, and that he understands and to a degree, at least, experiences personally the emotions which they represent to his mind.

These qualities and others were evinced in their most convincing manner in the performance of the Beethoven fifth symphony. Rarely has Beethoven's romantic spirit, tempered by the classic, been more eloquently proclaimed in a New York concert hall. The beauty and majesty of the themes, the dignity, the subtleness of that monumental symphony were unfolded with reverent hand and respectful enthusiasm. The first movement, especially, was played with the fullest and most enlightened appreciation. The Brahms variations, with their nobility of style, received an appropriate rendering. In the "Euryanthe" overture, Mr. Gericke achieved admirable effects.

With all due recognition of Mr. Rosenthal's powers, he seemed out of touch with the afternoon's music. His playing of the Chopin E minor concerto was technically flawless, yet very unsatisfying. It was not infused, so far as at least a few hearers could discern, with vital sympathy for ideas as well as for the technique of their expression. The real Chopin did not often speak from the performance. The majority of the audience found Mr. Rosenthal's work entertaining, but the same majority found little to call for applause in the splendid reading of the Beethoven symphony.

NEW YORK JOURNAL
NOVEMBER 12, 1898.

BROOKLYN GLAD TO WELCOME GERICKE.

First Concert of the Season of the Boston Symphony Orchestra a Great Success.

Brooklyn's "Welcome to Wilhelm Gericke," as the two November concerts of the Boston Symphony Orchestra, given by the Brooklyn Institute of Arts and Sciences and the Brooklyn Harmonic Society, were called, was emphatic and enthusiastic at the first of the concerts yesterday afternoon.

The programme was almost the same as at the matinee in Carnegie Hall, the addition being Bach's "Prelude, Adagio and Gavotte en Rondeau," arranged for string orchestra by Sigismund Bachrich.

Moriz Rosenthal again played the pianoforte parts of Chopin's Concerto No. 1, in E minor with a rare appreciation of the soul of the music and a marvellous exhibition of faultless technique, which was especially noticeable in the rondo vivace.

The second of the series is to be given to-night, when Goldmark's "In the Spring" overture, Scharwenka's concerto for pianoforte No. 1 in B flat minor, with Mr. Rosenthal as soloist; Smetana's symphonic poem, "Vysehral (No. 1 of the cyclus, "My Country"), and Tschaikowsky's symphony No. 6 in B minor, "Pathetique," are to be given.

The New York Times
"All the News That's Fit to Print."
PUBLISHED EVERY DAY IN THE YEAR.
NEW YORK, THURSDAY, NOV. 10, 1898.

THE BOSTON ORCHESTRA.

The first concert of the thirteenth season of the Boston Symphony Orchestra in New York took place yesterday afternoon at Carnegie Hall. The fact that the orchestra has deserted the Metropolitan Opera House for the only hall in the city thoroughly suited to the performance of a concert orchestra is something on which music lovers are to be congratulated. The acoustics of Carnegie Hall are much more favorable to a display of the tonal power and quality of an orchestra than those of the Opera House, and hence yesterday afternoon there was a noticeable gain in solidity and smoothness, not all of which by any means could be attributed to the new conductor. Carnegie Hall proved to be especially favorable to the strings, and if the brass did not seem to give out such a body of tone as we have been accustomed to hear from it, every one should remember that the conductor who now wields the baton over Boston's pet musical body is one of the most successful tamers of trumpets and trombones now before the public.

The change in the habitation of the orchestra had no evil effect upon the attendance. On the contrary, the house was well filled by an audience which in appearance and in close attention to the music resembled that which honors the concerts of our Philharmonic Society. It was an audience chiefly composed of ladies, and its applause was neither loud nor long, except when a combination of the woman's favorite piano composer and one of his most popular exponents aroused an excitement which defied even the muting agency of kid gloves.

There have been changes in the constitution of the Boston Symphony Orchestra, for the rapacious sea swallowed up some of its most artistic lives with the ill-fated Bourgogne, and others who have not passed away have sought other spheres of usefulness. There are a new first flute, a new first oboe, a new first clarinet, and a new tympanist. Of the clarinetist little can be said, as yesterday's programme gave him scant opportunity for display of his powers, but what little was distinguishable was characterized by most delicious smoothness and mellowness of tone, and perfect phrase. The first flute is a competent artist, and the first oboe revealed himself in the famous fermata of the C minor symphony as a player who sings with a noble tone and exquisite style. The tympanist is a modest, unpresuming gentleman. He may possibly have a desire to treat a kettle drum with rudeness at times, but such doings are not permitted "in the Consulship of Plancus." It must be added that the wood wind, as a body, is beautiful in tone and in the finish of its work.

Wilhelm Gericke, who now conducts the orchestra, introduced it to New York twelve years ago, so that he is no stranger to those whose musical memories have not begun within that period. He has had two successors—Arthur Nikisch and Emil Paur—and he himself now succeeds the latter. When Mr. Gericke went away the Boston Symphony Orchestra was noted for the extreme precision and accuracy of its work and for the polished, elegant, and—it is only fair to add—somewhat icy classicism of its style. Nikisch was romantic in all his readings, and Paur strenuous and eager in his analytical phrasing. The virility and boldness, the brilliancy and the tonal power of the orchestra were developed at the expense of its old repose and smoothness.

In the performance of the three orchestral numbers played yesterday—Weber's overture to "Euryanthe," Brahms's variations on Haydn's "Chorale St. Anthony," and Beethoven's Fifth Symphony—there was no lack of evidence of the presence of the old familiar mastership. It was evident throughout that hereafter we shall be asked to accept, in the place of the highly colored, palpitating, pulsating, insistent force of the Nikisch and Paur styles, a minor-like smoothness of translucent yet solid and closely knit tone, a perfect precision and unanimity, a legato as polished as that of a great singer, and an elegant daintiness of utterance in all those minor details which have aforetime been proclaimed in elaborate articulation. Mr. Gericke's readings yesterday were not lacking in strength, but no one could have accused them of heated utterance. Nevertheless the refined style and technical flawlessness of the performance evoked and deserved hearty applause. Because Mr. Gericke's style is different from that of his predecessors, it does not follow that it is inferior to it. There are admirable reasons for praising and enjoying both.

The soloist yesterday was Moriz Rosenthal, the eminent pianist, and for his first appearance this season with orchestra he chose Chopin's E minor concerto. Ten years ago, when Mr. Rosenthal first played this concerto here, THE TIMES awarded him the most enthusiastic praise. A reprint of the article published then would almost fulfill all the demands of a complete commentary on yesterday's performance. It was a triumphantly masterful demonstration of the fact that such colossal technic as Rosenthal's, when applied with the full exercise of artistic intellectuality backed by genuine sympathy, can do things that touch as well as amaze. In the last movement alone the pianist was not great, because he insisted on using an original accentuation of a distorting kind.

But in the first and second movements he played superbly. He showed that he could sing a lovely and tender cantilena, when he felt one, and that he could handle the lovely exfoliations of Chopin's melodic embroidery with unsurpassable delicacy and that charming touch of intimacy which comes only when a pianist is touched by music under his fingers. The second movement in particular Mr. Rosenthal played with wonderfully beautiful tone and touch. He aroused great enthusiasm, and he did it by legitimate and artistic piano playing.

The orchestra will give its first evening concert to-night, when the programme will consist of Schumann's symphony in C, Scharwenka's B flat minor piano concerto, with Rosenthal as soloist; Strauss's "Don Juan," and the vorspiel and "liebestod" from "Tristan und Isolde."

THE MAIL AND EXPRESS
Broadway and Fulton St., New York.
FRIDAY EVENING, NOVEMBER 11, 1898.

THE WORLD OF MUSIC.

It was a programme of the modern romantic school that Wilhelm Gericke had prepared for last night's Boston Symphony Orchestra concert at Carnegie Hall. Schumann's C major symphony was the opening number, and it was followed by Xaver Scharwenka's first piano concerto, with Mr. Rosenthal as soloist, the latter half of the programme comprising the Richard Strauss tone poem "Don Juan" and the prelude and finale of Wagner's "Tristan und Isolde." Curiously enough, although the concert of the day before had revealed anew Mr. Gericke's appreciation of the romantic in Beethoven's Fifth Symphony, last night's doings marked clearly the limits, apparently voluntary, to which Mr. Gericke was willing to go in his leaning toward romanticism.

In the Schumann symphony, the conductor's interpretation of the composer's splendid inspirations and his charming waywardness was that of a man who had sounded the music's depths and explored its shallows, and having made up his mind as to the relative beauty and interest of all he had found, was prepared to take the audience with him in a repetition of the experience. All dangers had been provided against, and all pitfalls carefully labelled. One felt that although he was making the veritable journey, a little of its spice and zest had been taken away. Yet Mr. Gericke was not without his enthusiasm, and in the last movement, especially, there was a slowly cumulative, yet irresistible vim and power in the performance. The scherzo, with its two trios, was also played with remarkable delicacy and crispness. Through all, however, one felt the touch of the classicist, whose romanticism could inspire a warm, palpitating performance of a Beethoven symphony, but could not do absolute justice to Schumann's glowing score.

Most noticeable was Mr. Gericke's conservatism and showness to be aroused, in the "Tristan" and prelude and finale. While it is hardly fair to contrast the Wagnerian readings of any other conductor now in America with those of Anton Seidl, the fact remains that New Yorkers, at least, have had their standard fixed by constant hearing of the interpretations of the dead Wagnerian apostle. In spite of the justness and correctness of Mr. Gericke's performance last night, it must have seemed as though King Mark were directing the play of emotions, instead of the hot-blooded Tristan who was wont to take his hearers with him through all the love and life and death that the prelude and "Liebestod" proclaim.

Richard Strauss's "Don Juan," which Theodore Thomas and the Chicago Orchestra played here last March, was performed last night with great intelligence and a heed for detail that did not clog the spirit. Strauss is strongest at the beginning and end of his tone poems. The middle parts grow tenuous and often tedious. The "Don Juan" is an example of this, and a more striking one is "Thus Spake Zarathustra," with its broad organ pedal opening. As Mr. Gericke played it last evening, "Don Juan" was nearly always understandable and interesting. This was written in 1889, before the composer had arrived at the point of producting "Till Eulenspiegel" or "Zarathustra." The influence of Wagner is noticeable, especially toward the end, where the chromatic progressions remind one of Siegfried's scenes with Brunnhile in "Siegfried" and "Gotterdammerung."

The Scharwenka piano concerto, in B flat minor, was played with extraordinary brlliancy by both the orchestra and Mr. Rosenthal. The score is a rich one, perhaps too highly colored for the comparatively few ideas contained in it. It demands tremendous technic from all its interpreters, from solo pianist to bass viol player. Although Mr. Roseuthal and the orchestra were not always unanimous as to the beginning of a phrase, and did invariably pull together, the performance was eminently satisfactory. Such a composition suits Mr. Rosenthal exactly.

The dash and brilliancy of the first and third movements were made as overpowering as the composer could have wished. In the scherzo, which requires daintiness and good phrasing, the pianist did as satisfactory work as his present tour has disclosed. It was a pleasure to hear such playing. The insistent demands of the very large audience for an encore number finally induced Mr. Rosenthal to play the Chopin "Berceuse."

The World.
by the Press Publishing Company, 53 to 63 PARK
New York.
FRIDAY, NOVEMBER 11, 1898.

THE SECOND BOSTON CONCERT.

Rosenthal and Gericke's Players Rouse the Audience to Intense Enthusiasm.

The orchestra from Boston, the highest exponent of orchestral work in the country, played for the second time yesterday. The audience, which comprised every musician and music-lover of note in the city, filled Carnegie Hall from parquet to gallery.

The programme was a mixture of romantic, dramatic and eccentric music. Romanticism was represented by Schumann's Second Symphony, with its multitude of exquisite melodic phrases, its brilliant fantasias and its nervous rhythms. The Prelude and "Isolde's Love-Death," with its polyphonic web of two dramatic and passionate motives, illustrated the music of human expressiveness. Richard Strauss's tone poem, "Don Juan," with its audacious orchestration—a sequence of technical trials for all of the instruments—furnished an example of the methods of the modern extremists.

The orchestra played the Schumann opus in a perfect manner—with superlative precision, absolute tonal balance, smoothness and refinement. The rapid passages were given with limpidity and clarity. In the third movement the new oboe player exhibited his superb, resonant and sweet tone.

In the Strauss composition the virtuosity of the orchestra was triumphantly manifested. The French horns negotiated with success the very difficult phrase which the composer—perhaps with malice—has written for them.

If the Wagner excerpt had been interpreted as New York has been taught to expect it to be, the concert would have been one to remember, without reservation, as one of the best ever given here. But Mr. Gericke's reading is not to the taste of an audience accustomed to Seidl's virility and emphasis. The climax was superbly worked up, but the several phrases were tamely formulated, with little accentuation and a super-refining of the elemental emotions which they express. The soloist was Mr. Moritz Rosenthal. He played Scharwenka's brilliant first concerto with extraordinary bravura. The first movement lacked breadth, but the scherzo was executed with such a degree of dash and the final allegro with so much pianistic fury that he excited the audience to intense enthusiasm.

The Sun.
THURSDAY, NOVEMBER 10, 1898.

BOSTON SYMPHONY ORCHESTRA.

Its First Concert of the Season—Return of Wilhelm Gericke.

Introductory salaams from all the principal orchestral organizations are just now being made in the musical world. The "Boston Symphony Society" comes to us at the present moment with a double claim upon the attention of New Yorkers in the shape of two concerts instead of one, as has heretofore been the rule. These concerts have entirely differing programmes, and, therefore, there is no connection between them of rehearsal and performance, such as formerly obtained in old Philharmonic days, when there were three preparatory public performances before the last and finished concert, or such as is still the rule with our ancient and honored society, where the Friday afternoon is as much like the Saturday evening as historic Tweedledum of "Wonderland" is like his beloved brother Tweedledee. The Boston Symphony will give us ten concerts in all this winter, soloists to be Mr. Willy Burmester, pianist, who will, on Dec. 14 and 15, make his first appearance in New York; Lady Hallé (Mme. Norman Neruda), pianist, also her first appearance here; Fräulein Ternina, soprano, and Mme. Teresa Carreno.

The concert yesterday afternoon was full of new interest, not only because of a removal from the Metropolitan to Carnegie, but chiefly on account of the reappearance of Mr. Wilhelm Gericke, who, in spite of the fact that he had not been in New York for nine years, yet possesses many warm and true adherents among the musicians and music-lovers of the city. Gericke has in the last decade grown a trifle stouter than before, and is perhaps a bit slower and quieter in his motions. His manner on the conducter's stand is quite a model of ease and decorum. He indicates everything that he desires to communicate to his men absolutely without any of those superfluous gestures which are so annoying to an audience, and in which younger and less competent leaders are often too prone to indulge. The first overture to "Euryanthe" disclosed what are probably Mr. Gericke's salient points in the management of his orchestra. Strong fusion, the binding together of tone in a compact mass, the close welding together of the different choirs of the orchestra, in other words a remarkably equal balance of tone between the various sets of instruments—this was the first impression conveyed. Then it would seem that Gericke watches closely the tone color of every phrase and brings this out with painstaking distinctness. The unity, the solidity and the tone quality—these seem to be his care. Besides this, his attention is evidently put upon giving a clear, unembellished, obedient and studious rendering to the composition in hand. Of excess in any form there is none; of liberty, even, very little. Regularity, repose, clarity, sincerity—these are the characteristics of Gericke's readings. In yesterday's programme there was little or nothing to test the imaginative powers. The musical statements made by Brahm's Variations on a Theme by Haydn, and by Beethoven's Eighth Symphony, certainly call only for a matter-of-fact, truthful exposition. No soarings of the fancy are needed here, nor any emotional extravagance. A scholarly, broad rendering Gericke can always give. It shall be later discovered whether there be fire, warmth and poetry in what he attempts.

A most delicate rendering was certainly given to Chopin's E minor Concerto, in which the accompaniment made but a soft and gauzy background to the strings of pearls and diamonds which Rosenthal dropped in arpeggios, runs and staccatos from his deft fingers.

Sun

SYMPHONY CONCERT

First Of The Eighteenth Series By The Boston Orchestra Given At Music Hall.

IT WAS A SPLENDID SUCCESS

Good Results Achieved Under Gericke's Leadership.

He Returns As Director Of The Orchestra After An Absence Of Eleven Years—Suceess Of Mme. Gadski, The Soloist—An Appreciative Audience.

It was a notable concert—the first of the eighteenth series given by the Boston Symphony Orchestra in Baltimore.

Last night was also memorable because it signalized the rentree of Mr. Wilhelm Gericke as director of the orchestra after an absence of eleven years. Undoubtedly Mr. Gericke has been the most important factor in the superb development of Colonel Higginson's band. It is he who, through his great powers as a disciplinarian, laid the foundation upon which other conductors have been able to build. Having established the institution upon a firm artistic basis, he returned to Vienna, and after a lapse of years comes back to America to take up again the work which upon his previous visit had been the task of a pioneer. Musical conditions have, however, changed, and what was formerly regarded as a great achievement is now taken as a matter of course.

Still the return of Mr. Gericke is peculiarly opportune. An air of complacency in the orchestra had been from time to time noted which was not altogether in order and which demanded the drastic measures which are peculiar to the returning conductor.

At the concert last night Mr. Gericke showed the same qualities which were so successful in former years. He always knows what he wants and succeeds in getting it from his men. The result is there is an absolute unity of effort. The dynamic effects in the orchestra were also well adjusted—possibly the strings are too pervasive and the wood wind too discreet, but this was only noticeable at times.

This was the programme:

Overture, "In the Spring"................Goldmark.
Scena and Aria, "Ozean! Du Ungeheuer,"
from "Oberon"........Von Weber.
Variations on a Theme, by Josef Haydn,
(Chorale Sancti Antoni)......Brahms.
Elisabeth's Greeting, "Dich, Theure Halle,"
from "Tannhauser"........Wagner.
Symphony No. 2 in C major..............Schumann.

It had a distinctly Viennese flavor, but did not suffer on this account. The Goldmark overture, which in other hands might have been tawdry, was a revelation, and whatever it lacked in depth was hidden by the brilliancy of performance.

The Brahms variations were interesting only in parts. The symphony, however, was the crowning achievement. The alternating virility and softness of Schumann's temperament are nowhere so sharply defined, and all these strange contrasts were definitely marked in the reading. There can be no doubt that the most beautiful passages of the work are not those where the composer has tried to be dramatic—it is in the wonderful adagio and the scherzo where he has expressed his own nature most completely. Opinions differ as to the relative merits of the symphonies of the journalist-musician, but in no one is there such power and poetry as in the C major.

Three years ago Mme. Johanna Gadski appeared at the Baltimore Academy of Music. The young artist came quite unheralded and almost unknown. But when the curtain rose at the beginning of the second act of "Tannhauser" and she launched forth into the massive apostrophe to the "Hall of Song," the audience, at first surprised, was carried away by her beautiful singing, and Mme. Gadski became a celebrity in this city. The great reputation thus begun has been more than maintained in her periodic reappearances.

Last night the same musical soliloquy from "Tannhauser" was one of Mme. Gadski's contributions as soloist of the evening, this time without any of the illusions of stage setting and dramatic action. That her success was unqualified is the highest tribute. The other vocal number was the "monstrously" difficult "Oberon" aria, which was sung with the rarest musical appreciation.

The very large audience that was present showed in no uncertain way its high appreciation of the magnificent work of the Boston Orchestra.

NEW YORK HERALD.
NEW YORK, FRIDAY, NOVEMBER 11, 1898.

BOSTON SYMPHONY CONCERT.

Not an empty seat in vast Carnegie Hall anywhere last evening, and in spite of the most dismal kind of a night.

Fashion has affixed the seal of approval on the Boston Symphony concerts, and it seems to make but little difference who wields the baton so long as it is the orchestra from the Hub that plays.

Herr Gericke, who was welcomed back most cordially, is a man of little if any originality, but an excellent disciplinarian, a musician of refined taste, and one, moreover, who has the best traditions of many schools at his fingers' ends.

But the Boston Symphony Orchestra is simply the Boston Symphony Orchestra. It played Schumann's second symphony just as if Herr Nikisch or Herr Paur conducted, that is, beautifully beyond description. Herr Gericke has more repose and less warmth than the gentlemen whom he preceded and succeeded, but the orchestra played with the same grace and impetuosity.

Herr Rosenthal was the soloist. He played the Scharwenka concerto in such masterly style that five recalls rewarded the artist, and, contrary to the rules of the society, he gave an encore in the form of a Chopin berceuse.

The World.
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New York.
THURSDAY, NOVEMBER 10, 1898.

THE BOSTON ORCHESTRA.

With Gericke at Its Head, It Gives Its First New York Concert at Carnegie Hall.

The Boston Symphony Orchestra paid New York its first visit yesterday. It came with its restored leader, Wilhelm Gericke, who returns to find the charge he built up and developed now a master body—one of the four or five great orchestras of the world.

The function was held at Carnegie Hall. It was an afternoon affair, with a gathering almost entirely feminine.

Mr. Gericke's programme was longer than those to which his predecessor, Mr. Paur, had accustomed the New York patrons of the orchestra. It consisted of Weber's brilliant and romantic "Euryanthe" overture, Chopin's noble E minor pianoforte concerto, played by Mr. Moritz Rosenthal; Brahms's variations on a choral theme by Joseph Haydn, opus 56A, and Beethoven's Fifth Symphony.

Mr. Rosenthal's performance was a triumph of pianistic art. It was a superlative exhibition of suavity of expression and beauty of tone, of smoothness, finish, and impeccable technique. Virtuosity governed by good taste and intelligence can do no more. As to the poetic, the emotional, the human messages which the composition carries, their delivery was only simulation. The nearest approach to conviction made by Mr. Rosenthal was in the cantabile phrase in the first movement of the concerto. The final passage of the rondo was executed with dazzling bravura.

The orchestra played in its usual masterly manner. The Brahms number served to bring out the solidity of tone, the absolute precision, the technical facility, which are the fundamental qualities of this great band. In the concluding variations it touched the high mark of orchestral execution.

Mr. Gericke's interpretation of the Symphony was hard and mechanical. The famous opening measures were taken—the first two—in strict allegro; the other two in a ritardando—a purely conventional reading. The allegro (scherzo) had little of what may be called "musical humor." The final movement was formulated with superb breadth. For the work of the players in this number words of praise fail. There were a few spots on the sun—a bit of acidity in the tutti of the wood instruments—but otherwise the performance was magnificent.

The Press
TUESDAY, NOVEMBER 8, 1898.

BOSTON SYMPHONY CONCERT.

The First Concert of the Season with Mr. Gericke Again in Control.

With all the seats sold for the season it goes without saying that the audience that greeted Mr. Gericke at the Academy of Music last evening on his return to his old post as conductor of the Boston Symphony Orchestra was by no means a small one, nor was the enthusiasm at all repressed. There seemed to be a particularly cordial personal feeling in the welcome, as if a large part of the audience was on the most intimate and friendly terms with leader and orchestra. And the performance of the orchestra under Mr. Gericke's baton did not in any way belie his reputation as an exceedingly sympathetic interpreter without affectations, nor did the band suggest aught of itself save that indescribable perfection of time and tone, that even balance and absolute unity which make the work of the orchestra ideal and its virtuosity amazing.

The programme was not long—just about right. As to the question of the location of symphony it all depends on the character of the music that makes up the rest of the programme. With some programmes the symphony, as a wind-up, seems absurdly misplaced, but there was nothing in the arrangement last evening that interfered with the full enjoyment of Beethoven's fifth symphony, and not even the tremendous efforts of the soloist, Moritz Rosenthal, proved so strong a counter-memory as to displace the musical center of gravity of the evening. Mr. Rosenthal was heard in all his glory in Scharwenka's concerto for the piano in B flat minor. He made a quivering display of technical ability in the matter of force and velocity and, with orchestra at all full tilt and all the strings of the piano in vibration, there was a sky-reaching effect. It brought applause, much of it. But one wonders after all whether it is not an absolute perversion of taste to admire what is essentially a complete disintegration of melody and harmony. The scherzo in the concerto gave the greatest pleasure, as he did not seem warmed up to the first movement, and it gave Mr. Rosenthal at his best in brilliancy of execution with coherency.

The Goldmark overture, "In the Spring," gave the orchestra a chance to show its choir values, and the beauty of tonal contrasts, while in the Bach music, a prelude, Adagio and Gavotte en Rondeau, particularly the Gavotte, the splendid unity and sonority with the unity of the strings, was demonstrated to perfection as both they and the orchestra as a whole were as one man. After this comparatively simple work, the Fifth Symphony was interpreted in superb style, the heights and depths of excellence being fully sounded.

The great attendance caused considerable of a crush at all the doors before the performance, and there was some complaint because the main entrance was not temporarily enlarged to accommodate the public, which all seemed to arrive at about the same time.

Post.

York, Thursday, Nov. 10, 1898.

The Boston Symphony Orchestra.

One more step and the Boston Symphony Orchestra will in justice be obliged to change its name and call itself the Boston and New York Orchestra. It gives twenty-four concerts in Boston. In New York it has heretofore given five only, but this year that number has been doubled by adding as many afternoon concerts, with programmes that are not duplicates of the evening entertainments; and, besides these ten, there are ten more in the Borough of Brooklyn, which makes twenty New York concerts to Boston's twenty-four.

The advantage of having a permanent orchestra is illustrated by the new departure of having afternoon concerts with separate programmes. Mr. Higginson's band can do this without extra rehearsals, because it has to be drilled in so many pieces for home use. The question whether it was wise to double the number of concerts was set at rest by yesterday's aspect of Carnegie Hall, which was nearly filled by an audience that had every appearance of being on a financial basis. The engagement of Mr. Rosenthal as soloist may have had something to do with this; but then, good soloists have been secured for the other concerts, too.

"Thirteenth season in New York" the programme says. During those years there have been ups and downs for the Boston orchestra. Of all its conductors, the one most appreciated in New York was Mr. Nikisch, whose emotional and individual readings suited local taste and drew large audiences. A few years ago, under Mr. Paur's direction, the audiences grew rather small, but picked up again last year, thanks to newspaper "booming." Mr. Gericke has now been brought back, and if he keeps up the standard set yesterday, no one will have much cause for complaint, except those who crave dramatic excitement, even in a Mozart or Beethoven symphony—a species of emotion to which Mr. Gericke will not be likely to treat them. He is a conductor as strictly "classical" in his methods as Brahms is in his compositions. He has the most wonderful control of his orchestra. His players are as afraid of him as if he had the power of life and death over them; and in a way he has: he can discharge any one for carelessness or incompetence—a power all conductors ought to wield. Hence a unanimity and precision, a carefulness of phrasing, and rarity of slips that must be pronounced truly amazing. There was an exquisite delicacy and refinement about the band's playing yesterday that could not well be surpassed.

Poets who polish their verses till they shine with the lustre of a humming-bird are not apt to be noted for eagle-winged vigor and sweep, and the same is true of composers and conductors. Weber's "Euryanthe" overture, which opened yesterday's programme, would have been played by Seidl or Nikisch so operatically, so weirdly in the tomb scene, so impetuously toward the end, that every listener would have looked to see the curtain rise after it. Mr. Gericke played it as a concert piece; but inasmuch as he was giving a concert, and not preluding an opera, no one, perhaps, has reason to blame him for that. In Brahms's "Variations on a Theme by Haydn" the same quality of serene equability of temper was more appropriate, though it emphasized the dreary monotony of that piece. Mr. Apthorp has properly called attention to the fact that Brahms treated this piece as "a vehicle for the display of musical technique on the part of the composer"—a display of all sorts of harmonic and contrapuntal subtleties. Such display, he might have added, is artistically as objectionable as the mere display of vocal technique in the operas of Donizetti and Rossini. He might further have added that the tolerance in modern music of the variation form shows how far inferior in æsthetic perception the writers of absolute music are to modern men of letters. Imagine an author taking a story and telling it in eight different ways, merely to display his mastery of the technique of composition. The publishers would throw him down the elevator-shaft, and no one would be sorry.

In Beethoven's fifth symphony Mr. Gericke found much that was congenial to his refined method of interpretation, and there was a good deal of spirit, too, in the finale. His accompaniment of the Chopin E minor concerto also was admirable, sympathetic, and precise except in a few bars of the Rondo. As for Mr. Rosenthal, it cannot be said that he revealed all the poetry of this juvenile but inspired work. In the smoothness of technique and the clearness of phrasing nothing was left to desire, but there was a sad lack of tone color. This pianist has not discovered half the secrets of the pedal as a source of rich and varied color; a few weeks with Paderewski would work wonders with him. His bass is often as dry and chopped off as if he were playing a pizzicato on a contrabass, and no one would from his usual playing suspect the gorgeous wealth of tonal charm in Chopin's work. His habit of slurring the bass, or lowest part, when it ought to be sustained, and his lack of repose where he ought to stop and take breath, were particularly disappointing in one of the passages which no one has ever properly played in New York except Paderewski and Josef Hofmann on his first visit. The point cannot be made clear without musical type; but if Mr. Rosenthal will secure a copy of Dr. Schucht's admirable little book on Chopin and refer to pages 46, 47, he will see what is meant; and he will have received a lesson in the art of playing with expression for which we shall make no charge. It may be added, for the benefit of pianists in general, that Dr. Schucht's little book on Chopin is worth more than Dr. Niecks's two ponderous volumes on the same subject.

At this evening's concert of the Boston Orchestra, Mr. Rosenthal will again be the soloist, and the programme will include Scharwenka's first concerto, Schumann's second symphony, R. Strauss's "Don Juan," and the prelude and finale from Wagner's "Tristan and Isolde."

The Sun.

FRIDAY, NOVEMBER 11, 1898.

BOSTON ORCHESTRA CONCERT.

Rosenthal Heard to Advantage—The Musicians in Fine Form.

The second of this month's Boston Symphony concerts took place last evening with a programme as follows:

Robert Schumann,
Symphony No. 2, in C major, Op. 61
Xaver Scharwenka,
Concerto for Pianoforte, No. 1, in B-flat minor, Op. 32
Richard Strauss............Tone Poem, "Don Juan"
Richard Wagner,
Prelude and Love Death from "Tristan and Isolde"

The soloist, as on Wednesday afternoon, was Herr Moriz Rosenthal, who on this occasion apparently more than ever astounded and electrified his audience by a marvellous show of dexterity. To the end of displaying the wonderfully swift working of the pianist's brain and the perfect communication between head and hand that Rosenthal has achieved, the Scharwenka concerto admirably lent itself, for it is written only to serve such a purpose. To the dignity of music in the best sense of this word it never rises, although there are two or three themes in the composition that strut and pose as though they were melodic magnates. In reality they are but platitudinous supernumeraries dressed up as kings and queens, and they flaunt themselves among fields overgrown and overladen with unceasing and meaningless though industriously ingenious scales, aspeggios, octave passages, runs, chromatics, double thirds, trills and so on *ad infinitum* with every device that a pianist can contrive to make his fingers move over the keyboard. This concerto, as we have suggested, is but a vehicle to show off mechanical pianistic cleverness. What Rosenthal gave as an encore, Chopin's "Bercluse," belongs to the realm of art. Circumstances pointed to the fact that the audience judged of the concerto at its proper valuation. Although the applause was very vigorous after each movement, there were signs that appreciation was decidedly and chiefly directed to the extraordinary technical brilliancy of the soloist.

The concert last evening was more exciting and more dashing than the former one. At this late day and ultra modern time Schumann begins to fall behind among the cut-and-dried square-block kind of composers. His formal phrases are frequent, yet he also frequently sweeps on with what in his day was unwarrantable and culpable freedom, so that he reaches out into our times while he leans back among the stern classicists. More impressive and poetic renderings have been heard of Schumann's symphony than that given last night. The perception of duty seems to be very strong in Herr Gericke, the perception of beauty, or, at all events, of idealized beauty, less so. Clearness of phrasing, precision of attack and many other necessities to a neat and careful performance are all assiduously attended to, but the soul of a composition is not permitted to show itself in its pure compelling essence.

Both on Wednesday and last night the woodwinds were out of tune, once each day very badly so for a few bars. Mr. Gericke's string instrumentalists do splendid work, but at neither of these concerts has there been anything heard which could add to, rather some things which would detract from their past laurels. Richard Strauss's gorgeous and intricate "Don Juan" seemed by far the best piece of playing upon last night's programme. "Isolde's Liebestod" was performed with a swiftness of tempo heretofore unknown to New York audiences. It would be interesting to know Gericke's data on the subject and his reasons for sacrificing breadth and impressive grandeur.

The orchestra is to play in Brooklyn this afternoon and to-morrow evening, with Herr Rosenthal as soloist.

The Evening Post.

New York, Friday, Nov. 11, 1898.

Boston Symphony Orchestra.

The first concert of the Boston Symphony Orchestra in its new home, Carnegie Hall, was discussed at such length in yesterday's paper that it will suffice to make a brief record of last night's entertainment. The most satisfactory feature of it was Schumann's second symphony, which Mr. Gericke conducted with appreciation. In Richard Strauss's symphonic poem "Don Juan" the orchestra's virtuosity was manifested, while in the "Tristan" Vorspiel and Finale the conductor revealed his limitations on the dramatic side. Mr. Rosenthal had a congenial task in Xaver Scharwenka's first concerto, which allowed his fingers to indulge in technical orgies without much need of spiritual restraint. Mr. Rosenthal will play to-day and to-morrow with the same orchestra in Brooklyn.

The New York Times.

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

NEW YORK, FRIDAY, NOV. 11, 1898.

THE BOSTON ORCHESTRA.

Its Second Concert Given at Carnegie Hall Last Night.

The new scheme of concerts of the Boston Symphony Orchestra embraces two entertainments at each visit of the orchestra to this city, one in the afternoon and the other on the following evening, and with different programmes. The great growth of the popularity of the orchestra in New York was plentifully evidenced by the large and brilliant audience which assembled at last night's entertainment. Of course there was the additional attractiveness of the admired pianist, Rosenthal, but it is safe to say that most of the audience would have gone to hear the orchestra unsupported by the soloist. The fact that Wilhelm Gericke had returned would have been sufficient to excite the interest of the cognoscenti, who would naturally be anxious to compare their impressions of to-day with those of a dozen years ago.

The programme last night consisted of Schumann's symphony in C major, Scharwenka's piano concerto in B flat, Richard Strauss's tone poem, "Don Juan," and the prelude and finale of Wagner's "Tristan und Isolde." This was not a well-made programme; one of the last two numbers would have been sufficient, and it would have been better for the first impression made by Mr. Gericke if it had been the Strauss number and not that by Wagner.

The conductor's most satisfactory work was done in the symphony. As for the orchestra, it is hardly necessary to say that it was a perfectly docile instrument in Mr. Gericke's hands. All that was said yesterday in regard to the new players and to the body of tone as a whole could be said again this morning, with the added comment that, as the whole orchestra had been placed further forward on the stage, there was a decided gain both in sonority and brilliancy. The brass in particular came out better, and Mr. Gericke did not show overanxiety to repress it. But in the symphony the conductor's style of playing upon his many-voiced instrument was most appropriate.

Classic elegance and suavity are Mr. Gericke's strong points, and to these an interpretation of Schumann's symphony in C yields itself with gracious results. The scherzo, it must be admitted, sounded hurried and blurred, but the slow movement was played with such exquisite smoothness, such perfect balance of tone, and such sunny clearness that it was as beautiful as a clear mountain lake in a calm Summer sunset. The final movement went with a good deal of vigor and with inspiring precision.

The Strauss number brought out magnificently the virtuosity and the tonal splendors of the band. Such gorgeous orchestral coloring as that of Strauss is bound to dazzle the senses when set forth in such high light as it got last night. But it must be confessed that there was a facile smoothness about the performance which made it seem, not to use a less polite word, somewhat glib. Strauss's music ought to make a thoughtful listener angry and sometimes disgusted; but there was nothing in Mr. Gericke's reading to "bring the blush of shame to the cheek of modesty."

After the Strauss carnival of vinegary harmonies, staccato chords for brass, and generally dislocated rhythms, Wagner's music sounded comfortably sane; and Mr. Gericke's reading was of a sort to make it seem almost like a dispassionate disquisition upon themes in the classic sonata form. To be sure, the conductor did permit his brass to make a noise in the climax, but volume of tone is not necessarily dramatic, and the deadly smoothness of the whole performance, with its careful avoidance of pressure upon the familiar dramatic accents, made one feel as if Wagner had in art as well as in person gone to join Mozart and the prophets.

Mr. Rosenthal had a congenial task in playing the solo part of Xaver Scharwenka's first concerto, a work which combines cantabile passages with bravura in an engaging style. Rosenthal played the work con amore, but he evidently cared less for Scharwenka's cantilena than for his scales and octaves. He played the melodic passages with a hard tone, but he gave the bravura parts with magnificent power and brilliancy, and in the scherzo he played with ravishing delicacy and clearness. He was called out several times and finally added Chopin's "Berceuse" to the programme.

Speaking of Wilhelm Gericke at the symphony concert in Boston, B. E. Woolf, the well-known critic, writes: His quiet and unobtrusive use of the baton was in striking contrast with the more demonstrative methods of his predecessors. One was never disturbed by the figure at the conductor's stand, but was left at perfect ease to listen to the music. A decisive and irresistible down-beat was always to be found where it belonged, and the orchestra played with none the less precision on that account. It cannot be said that its performances were any better than it has accustomed us to expect from it. The only innovation that was to be noted was something more of unity in attack on the part of the wind instruments.

PHILADELPHIA, NOVEMBER 8, 1898.

The musical season may be said to have been opened formally with the first concert of the Boston Symphony Orchestra at the Academy of Music last evening, and the occasion left little to be asked, whether as regards the excellence of the concert or the size and the warmth of the audience, which filled the house in every part. The welcome given to Mr. Gericke on his return to the conductor's desk showed that he was well remembered, but the recognition given him later was due not to past but to present achievements. It was a pleasure to recognize a conductor with no personal vanities or fads to exploit and who controlled his orchestra without self-assertion in a clear and firm interpretation of the work before him. And it was not merely by contrast that Mr. Gericke appeared to have grown in dignity since he was here before. He certainly has developed greatly in breadth and power of expression. He is no longer concerned with repressive discipline. That is all mastered, and now he lets his orchestra play. The performance of the C minor symphony, as warm and splendid as it was sensitive and refined, was altogether the most satisfactory expression of Beethoven that we ever have heard from this orchestra. Moreover Mr. Gericke has discarded some of the theatrical arrangement of his predecessors, bringing his players forward with only a slight elevation, and in quality and richness of tone the orchestra has not for a long time been heard to such advantage, while the exquisite purity and perfect artistic training of the strings were heard with a beauty and a tender feeling not to be excelled in the execution of an arrangement from Bach.

The soloist was Moritz Rosenthal, in whom the technics of the piano-forte have reached a development that is nothing short of astounding. He played Scharwenka's concerto, which was written for technical display without any ideas of consequence, and as there was no musical emotion to be expressed, it is impossible to tell from this whether Mr. Rosenthal has any emotional expression or not. But his manual dexterity, the cleanness and fluency of his touch, the marvelous celerity and the dynamic power, producing effects that seem beyond the capacity of any two hands and one pair of pedals—all this the concerto displayed to the astonishment of the audience. He was recalled again and again, but resisted the invitation to play again.

TELEGRAM—NEW YORK

NOVEMBER 10, 1898.

When listening to the work of the Boston Symphony Orchestra one is almost inclined to despair of New York's ever having an organization of its own that can in any way compete with the band from Boston. Such precision, such sonority, such perfect ensemble work! Whether it was because so many months have elapsed since we have had such playing in this city, or whether the orchestra realy surpassed itself, certain it is the concert yesterday was one not soon to be forgotten. Aside from the fact that it was the first appearance of the Boston Symphony this season, the concert had additional interest from the fact that Mr. Wilhelm Gericke, the former conductor of this band, had returned to his post and would make his reappearance in this city after an absence of nine years. Mr. Gericke has changed but very little outwardly. Aside from a slight sprinkling of gray in his beard, he is the same Gericke we knew nearly a decade ago. Nor has his manner of conducting changed to any perceptible extent. He is the same calm, conservative, and, at the same time, authoritative conductor who directed the Boston Symphony Orchestra before Nikisch or Paur. The personnel of the orchestra is practically the same as when heard here in the spring.

There were a few unavoidable changes, made necessary by the lamentable Bourgogne disaster. The new members demonstrated that they were worthy to be heard as part of this unsurpassed organization. The programme was a conservative one, the numbers performed being Weber's overture to "Euryanthe," which was given with delightful precision, and in which the horns deserve special praise; the Brahms variations on a theme by Haydn, even the most intricate passages of which were given with perfect clearness, and in which the new oboeist had an opportunity to display his full, rich tone, and the ever popular Fifth Symphony of Beethoven. This was given throughout as only this band can play it. The men seemed as if inspired and delighted in their work. Mr. Moritz Rosenthal was the soloist. He was heard in Chopin's Concerto for Pianoforte in E minor, No. 1, op. 11. Mr. Rosenthal's playing of this number calls only for highest praise. The allegro maestoso was given with an authority that impressed as much as the wealth of tone color and wonderful technique charmed his hearers. The romance was played in a profoundly poetic and graceful manner. His fingers were veritably shod with velvet in this movement, while the rondo was delightful for its crispness and brilliancy. Altogether, Rosenthal was at his very best, and roused the audience to frantic enthusiasm. In spite of five spontaneous recalls, however, he could not be prevailed upon to give an encore. Rosenthal is charmingly modest.

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THURSDAY, NOVEMBER 10, 1898.

The Boston Symphony Orchestra, placed in new surroundings and led by a conductor who returned to it after nine years' absence, gave yesterday the first concert of its thirteenth season in this city. Carnegie Hall was the place, and the uptown music auditorium was well filled. It was a matinée crowd, in which the women predominated, and the applause, if not vociferous, was still genuine and polite.

Wilhelm Gericke was the conductor. His first appearance evoked a demonstration which sufficed to show that it takes more than nine years for the New York public to forget an artist who had once given pleasure. Mr. Gericke's countenance and figure exhibited but little change. His manner of conducting was again the polished, restrained manner that commended him years ago to audiences weary of gesticulation.

Mr. Gericke as a "baton prima donna" is devoted to smoothness and solidity of tone. The balance of parts in his orchestra yesterday was delightful to hear. The well-trained orchestra deserved a share of credit for that; possibly, too, the acoustic properties of the hall added to the effect. At any rate, the voice of violins was never lost in blare of brass or wheeze of wind instruments.

The most applauded number in yesterday's concert was that of which Chopin was the composer and Moriz Rosenthal the chief executant. It was the E minor concerto for pianoforte, op. 11, in which Mr. Rosenthal fairly sang the romance in romantic style and made the flourishes of the allegro really expressive of feeling. He took his audience by storm.

The orchestra was heard in consecutive rendering of Weber's "Euryanthe" overture, Brahms's Haydn variations and Beethoven's fifth symphony. It will be heard in an entirely new programme this evening in the same hall. The next pair of concerts is set down for Dec. 14 and 15, when Willy Burmester will make his first appearance in this city.

The Evening Sun.

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FRIDAY, NOVEMBER 11, 1898.

There was a full house at Carnegie Hall last evening when the Boston Symphony Orchestra gave its second concert of the season. The audience was enthusiastic, its spirits suffering less from the atmosphere than did the instruments of the band. The programme was more varied even than that of the opening concert on Wednesday.

Schumann's C major symphony, No. 2, was the first selection, and the one in which Conductor Wilhelm Gericke's reposeful and classic ease was most happily effective. The trios and the final allegro were splendidly performed.

In the Scharwenka concerto for pianoforte, Moriz Rosenthal gave an exhibition in surprising contrast to his performance of Chopin on the preceding day. There was severity in his singing tone, but a delicacy in most difficult passages, which gave real fascination to the pianist's work. For display of technique and of the most straightforward interpretation, the concerto was well chosen. At its close the player was five times recalled to the front of the stage. He finally was permitted to play an encore, Chopin's "Berceuse," which he did in such tender fashion as to please even the most emotional of the listeners.

In its philosophy of life, as well as in its music, Richard Strauss's tone poem of "Don Juan" was far removed from the same composer's "Zarathustra," which the Boston orchestra introduced here a year ago. This number last night afforded the best opportunity the orchestra had had for a little display of its own virtuosity. The opportunity was fully improved.

Conductor Gericke in the closing number of the programme presented Wagner's "Tristan and Isolde" prelude and "Liebestod" to a public that refuses to hear in these excerpts any departure from the standard of the late Anton Seidl. The storm and stress of the death song were pictured, not immediately felt. The work of both conductor and orchestra was perfect to a fault; exquisite, but unconvincing.

The orchestra will be heard to-day and to-morrow in the opening concerts of its season in Brooklyn.

THE BOSTON [illegible]

The Boston Symphony Orchestra gave its first concert of this year's series at Music Hall last night. "Veni, Vidi, Vici" might well serve as its motto. It "came" to Baltimore, it "saw" our Baltimore audience, which, to its credit be it said, turned out "en masse," not only to hear the superb programme prepared for its delectation, but also to give a hearty welcome to its new and yet old director, Mr. Gericke, and it "conquered" the music-loving public, judging from the applause given to the performance of each number.

Washington having been struck off the orchestra's visiting list, it appeared as if Baltimore were on trial, and the Monumental City nobly answered the call made upon it.

Mr. Gericke has already in times past shown his skill as a director, and it is mainly due to his previous training that the orchestra has become such a splendid organization; but last night the smooth and even playing was particularly noticeable, this being evidently attributable to his powers as a disciplinarian. An orchestra always imbibes its mode of expression from its conductor, and yesterday evening that "jerky," unsatisfactory sensation that has prevailed during the past two or three years was conspicuous by its absence. The programme consisted of Goldmark's overture, "In the Spring," in A major. Goldmark is the only living composer whose name appeared on the programme. The work is brilliant in conception, development and orchestration.

Madame Johanna Gadski, the soloist, sang Elizabeth's greeting, "Dich, Theure Halle," from Wagner's "Tannhaeuser," and "Ozean, du Ungeheuer," from Weber's "Oberon."

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New-York Daily Tribune.

FRIDAY, NOVEMBER 11, 1898.

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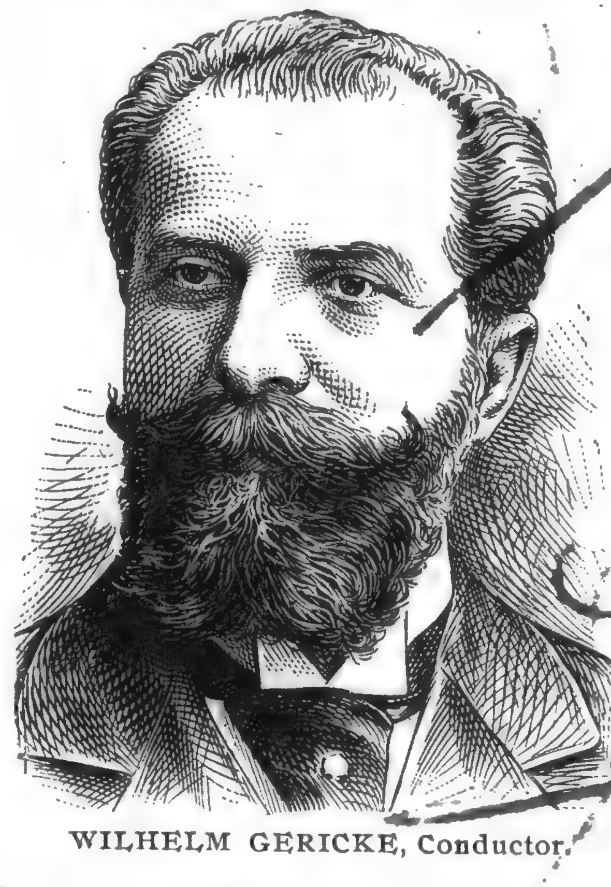

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BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
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Furthermore, we are told that Mr. Sauer has a wife and five children. The meeting between her and Mr. Johnston will be an admirable subject for the Historical Painter.

The Evening Sun.

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The Evening Sun, per month.......................... .20
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THURSDAY, NOVEMBER 10, 1898.

The Boston Symphony Orchestra, placed in new surroundings and led by a conductor who returned to it after nine years' absence, gave yesterday the first concert of its thirteenth season in this city. Carnegie Hall was the place, and the uptown music auditorium was well filled. It was a matinée crowd, in which the women predominated, and the applause, if not vociferous, was still genuine and polite.

Wilhelm Gericke was the conductor. His first appearance evoked a demonstration which sufficed to show that it takes more than nine years for the New York public to forget an artist who had once given pleasure. Mr. Gericke's countenance and figure exhibited but little change. His manner of conducting was again the polished, restrained manner that commended him years ago to audiences weary of gesticulation.

Mr. Gericke as a "baton prima donna" is devoted to smoothness and solidity of tone. The balance of parts in his orchestra yesterday was delightful to hear. The well-trained orchestra deserved a share of credit for that; possibly, too, the acoustic properties of the hall added to the effect. At any rate, the voice of violins was never lost in blare of brass or wheeze of wind instruments.

The most applauded number in yesterday's concert was that of which Chopin was the composer and Moriz Rosenthal the chief executant. It was the E minor concerto for pianoforte, op. 11, in which Mr. Rosenthal fairly sang the romance in romantic style and made the flourishes of the allegro really expressive of feeling. He took his audience by storm.

The orchestra was heard in consecutive rendering of Weber's "Euryanthe" overture, Brahms's Haydn variations and Beethoven's fifth symphony. It will be heard in an entirel new programme this evening in the same hall. The next pair of concerts is set down for Dec. 14 and 15, when Willy Burmester will make his first appearance in this city.

The Evening Sun.

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FRIDAY, NOVEMBER 11, 1898.

There was a full house at Carnegie Hall last evening when the Boston Symphony Orchestra gave its second concert of the season. The audience was enthusiastic, its spirits suffering less from the atmosphere than did the instruments of the band. The programme was more varied even than that of the opening concert on Wednesday.

Schumann's C major symphony, No. 2, was the first selection, and the one in which Conductor Wilhelm Gericke's reposeful and classic ease was most happily effective. The trios and the final allegro were splendidly performed.

In the Scharwenka concerts for pianoforte, Moriz Rosenthal gave an exhibition in surprising contrast to his performance of Chopin on the preceding day. There was severity in his singing tone, but a delicacy in most difficult passages, which gave real fascination to the pianist's work. For display of technique and of the most straightforward interpretation, the concerto was well chosen. At its close the player was five times recalled to the front of the stage. He finally was permitted to play an encore, Chopin's "Berceuse," which he did in such tender fashion as to please even the most emotional of the listeners.

In its philosophy of life, as well as in its music, Richard Strauss's tone poem of "Don Juan" was far removed from the same composer's "Zarathustra," which the Boston orchestra introduced here a year ago. This number last night afforded the best opportunity the orchestra had had for a little display of its own virtuosity. The opportunity was fully improved.

Conductor Gericke in the closing number of the programme presented Wagner's "Tristan and Isolde" prelude and "Liebestod" to a public that refuses to hear in these excerpts any departure from the standard of the late Anton Seidl. The storm and stress of the death song were pictured, not immediately felt. The work of both conductor and orchestra was perfect to a fault; exquisite, but unconvincing.

The orchestra will be heard to-day and to-morrow in the opening concerts of its season in Brooklyn.

THE BOSTON SYMPHONY.

The Boston Symphony Orchestra gave its first concert of this year's series at Music Hall last night. "Veni, Vidi, Vici" might well serve as its motto. It "came" to Baltimore, it "saw" our Baltimore audience, which, to its credit be it said, turned out "en masse," not only to hear the superb programme prepared for its delectation, but also to give a hearty welcome to its new and yet old director, Mr. Gericke, and it "conquered" the music-loving public, judging from the applause given to the performance of each number.

Washington having been struck off the orchestra's visiting list, it appeared as if Baltimore were on trial, and the Monumental City nobly answered the call made upon it.

Mr. Gericke has already in times past shown his skill as a director, and it is mainly due to his previous training that the orchestra has become such a splendid organization; but last night the smooth and even playing was particularly noticeable, this being evidently attributable to his powers as a disciplinarian. An orchestra always imbibes its mode of expression from its conductor, and yesterday evening that "jerky," unsatisfactory sensation that has prevailed during the past two or three years was conspicuous by its absence. The programme consisted of Goldmark's overture, "In the Spring," in A major. Goldmark is the only living composer whose name appeared on the programme. The work is brilliant in conception, development and orchestration.

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News

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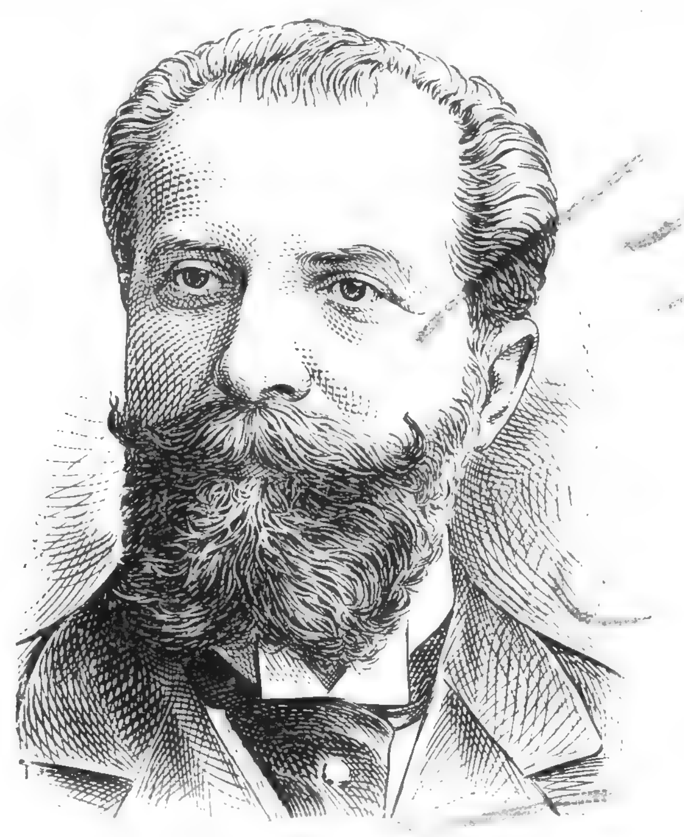

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THE MUSICAL COURIER.
NEW YORK, WEDNESDAY, NOVEMBER 16, 1898.

Boston Symphony Conerts.

AFTER an absence of nearly ten years Wilhelm Gericke returned to New York and at the head of the famous Boston Symphony Orchestra. Since then it has had for conductors Arthur Nikisch and Emil Paur and both have left their marks upon this organization. Mr. Gericke, to whom belongs the honor of having laid the technical foundations of the band, has not altered much in personal appearance. The audience that greeted him at Carnegie Hall last Wednesday afternoon saw the same erect, soldierly bearing, the same trim figure and alert and dignified movements. The program chosen for his re-entry was this:

Overture to Euryanthe	Von Weber
Concerto for piano in E minor, No. 1, op. 11	Chopin
Variations on a theme by Haydn, op. 56A (Chorale Sancti Antoni.)	Brahms
Symphony No. 5, in C minor, op. 67	Van Beethoven

Soloist, Moriz Rosenthal.

The selection of Carnegie Hall for these concerts was a wise one. It is better adapted for orchestral playing than is the Metropolitan Opera House. The massed tone of the band was more solid than ever, although hardly as sonorous as usual at the first concert. This was due to the fatigue of traveling, and also to the rather dispersed position of the men. The latter defect was remedied at the second concert.

Weber's brilliant and inspiring overture has been played with more sweep and precision by the Boston Orchestra. It was a performance on a high technical level, but lacking a little in freedom. The characteristic and musical variations of Brahms on the "St. Antony Chorale" gave us Mr. Gericke at his best. Here was keen analysis, intellectual conception, perfect balance, rhythmic and dynamic, while the tone color had just that touch of gray so necessary to Brahms. It would be difficult to single out any particular variation. All were beautifully played. With all his musical metaphysics, Brahms can be very human, as several of these variations testified. The tone color was positively sensuous.

The symphony was rather a disappointment. Breadth was absent, and Mr. Gericke's beat lacked oratorical emphasis. This was particularly noticeable in the last allegro, which was heavy, indeed almost dull. The physical condition of the orchestra was unquestionably to blame for this.

Mr. Rosenthal played, and Mr. Rosenthal in the romanze of the concerto silenced all his critics. He *can* develop a lively, poetic, caressing touch if needs be, and his performance of the Chopin concerto was all that it should have been. There was just the right volume of tone in the first movement, which, by the way, was read with some marked changes of *tempi*. The first solo and the lyric theme in E were taken at a slow pace, so as to bring out their *cantabile* quality. This threw the velocity and brilliancy of the passage work into extraordinary relief. The romanze was a gem. The first theme was enunciated with a delicious touch and the close was singularly poetic. The rondo was played too fast for its character, but not for clearness. It was very exciting, and the Tausig octaves brought the work to a furiously sensational close. Mr. Rosenthal played the old version of the concerto, cutting out most of the first orchestral *tutti*. At the end of the first allegro he also resorted for a few bars to Tausig in a passage where is a manifest improvement on the original. He would not play an encore, although called out half a dozen times.

The program of the first evening concert, on Thursday, was the following:

Symphony No. 2, in C major, op. 61	Schumann
Concerto for Piano, No. 1, in B flat minor, op. 32	Scharwenka
Tone Poem, Don Juan	Strauss
Prelude and Love Death from Tristan and Isolde	Wagner

Soloist, Moriz Rosenthal.

The scheme of playing separate programs is an excellent one, especially for an organization that rehearses so frequently as the Boston Symphony Orchestra. The audiences that patronize this series—and they were big ones last week—attend both the afternoon and evening functions, and are thus treated to a welcome variety. Certainly the audience that turned out in the rain on Thursday night to welcome Mr. Gericke seemed to enjoy the change of program. Besides, the orchestra and soloist are not subjected to the deadly monotony of playing within twenty-four hours or more the same compositions. The new conductor was at his best in this concert. His conducting, always slightly academic, has broadened, and while one misses the note of dramatic passion, the symmetry, exquisite sense of tonal proportions, just rhythms and interior polyphony are all compensating clauses. The finish of the playing was remarkable; the only danger to be anticipated is that with all angles worn away character, accent and passion are apt to be lost. This, however, may be indulging in undue anticipation. Certain it is that the big, the dramatic is absent in Mr. Gericke's readings. He rather strives after a certain fineness, a certain spiritualization of tone. In the Wagner number, which came as an ante-climax after the Strauss, there was elasticity, purity, sweetness of tone, but hardly fervor, hardly enough animal heat.

The finale was not impressive. It lacked a ponderability. But the Schumann symphony was extremely well played; especially was the scherzo given with wonderful animation and polish. The entire work was executed in a far superior fashion to the Beethoven of the day before. There was tenderness and romance in that charming slow movement, and the allegro molto was an admirable specimen of healthy orchestral tone and technic.

In the region of the superhuman was the playing of the "Don Juan" of Richard Strauss. This extraordinary man is at his best and least extravagance in the audacious brilliancies of this orchestral commentary on Lenau's poem. The Boston men worked wonders with the tremendous difficulties of the score. It was an astounding performance. Mr. Rosenthal, in his most brilliant mood, captivated and dazzled us with his playing of the Scharwenka concerto. So impressive was his solo work that he was recalled six times, and finally was forced to play the Chopin Berceuse, which he did in a beautiful way. The orchestral accompaniment was better than at the matinee. Mr. Gericke was warmly received, and he has unquestionably regained his old artistic position in this city, for he always was a favorite.

ONE recalled "the elder, brighter age of pomp and pride" when Xaver Scharwenka's B flat minor concerto was played last week by Rosenthal and the Boston Symphony Orchestra. I never heard a prouder theme than the opening one. It is Liszt seen through a fresh temperament, and what a joyous cavalier the composer must have been when he wrote the work! August Spanuth, the music critic of the *Staats-Zeitung*, told me the story of Scharwenka's début at Hamburg fifteen years ago. Perhaps it was more. The Polish pianist was at that time extremely handsome and soldierly in bearing. His white skin, raven hair, poetic eyes, brilliant and sensuous piano playing, drove the unimpassioned burghers of Hamburg into ecstacies. To me the first movement, with its heroic and dithyrhambic measures, recalls the very tread of Scharwenka. Conscious pride, conscious power, the sap of youth overflowing in his veins, the master of a recondite and difficult art, he composed the music in a distinctly autobiographic vein. It is the martial Scharwenka, the Scharwenka of the tricksy vein and witty humor and the Xaver of the mood grandiose, for the last movement is grandiloquent to a degree. I care for it least of any section of the composition. The scherzo will live.

I doubt if the composer ever played his concerto as did Rosenthal last Thursday evening. He was another Rosenthal from the remote, poetic, reticent Rosenthal of the Chopin concerto the day previous. The dogs of virtuosity were let loose and the passion displayed was almost theatrical. This music does not set you dreaming. It is more Hungarian than Polish in its barbaric glitter, its huge eloquence and its besieging the very gates of hell. Rosenthal shed the velvet from his finger tips, and his *cantilena* in the slow section of the first movement was big rather than tender. But he spun gold into fiery filaments when he reached the scherzo. This, with its perverse rhythms and gay, jesting spirit was beautifully delivered. The finale, with its chaotic *rechauffe* of the preceding ideas, is not the best part of the concerto. Rosenthal stormed about in it, pushing aside enormous granite blocks and throwing down mighty walls and boulders. Yet nothing could have been more exquisite than the Chopin-like figuration toward the close. It was Scharwenka raised to the seventh heaven.

The performance of the E minor concerto was admirable, except that the rondo seemed too rapid for the character of the composition. It was miraculously clear, the highly decorative pattern of the music being firmly etched by the firm and agile fingers of the broad-shouldered Moriz. No fault could be found with the romanze, while the first movement, with its arbitrary *tempi* in the lyric portions, would have proved an object lesson for Josef Hofmann, who played the work here last spring in an uninteresting manner and totally without interior light.

* * *

That master of miniature, Wilhelm Gericke, is undoubtedly in the right place at the head of the Boston Orchestra. I use the phrase in no disparaging sense, for to paint as he does with so fine, so precise a brush; to reveal the bafflingly fine tints and *nuances* of a score; to be a cool controller of the demon called Rhythm, are these no qualifications? Added are the elements of repose, an aristocratic disdain of cheap effects and a poetical nature that comes to light, not in purely dramatic scenes, but in the music of Schumann, of Brahms, and oddly enough in Richard Strauss. The second theme of that fantastic, wonderful "Don Juan" was most musically played. Some of the variations on the "St. Anthony" chorale—there is no temptation in this series of pictures—were read with fine introspective, and what a dense, wooing color Gericke extorted from the strings!

I could not care for the "Tristan" music. It was reflective rather than affirmative, and the woodnote wild of passion was afar. This pair of lovers were too metaphysical by half. Gericke is a born driller of men, and he is past grand master of the art of conducting with the simplest signs. He has not the grand manner, and so his band does not play in the grand manner. A legitimate conductor of concert music read for the concert platform, is Mr. Gericke, and under him the Boston Orchestra cannot but improve. In three months I expect marvels of execution.

* * *

The new members who replace Jacquet, Pourtau and Weiss are excellent artists. Sautet plays second oboe, while the first oboe, a Parisian, is a wonder. His tone is deliciously acid, and he can whittle it away to a thread. The clarinetist is not the artist his predecessor was, nor has he the same luscious tone, but he is an acquisition all the same. The flutist, too, has a fine, brilliant tone. The new tympanist is a New York man, whose face proved very familiar. The former tympanist, with the anarchistic forehead, now plays side drums and triangle. The strings are the same wonderful strings, while Hackebarth still sounds his sonorous horn and brings to us woodland glade, the rich, full sunshine and the magic of moonlit dell. It is indeed an orchestra of artists.

* * *

I saw Mr. Higginson in the audience, also Charles Ellis. Fred Comée, with an amiable smile and the cough of a condemned man—Boston east wind, I suppose—was very much in the foreground and gave the new quarters of the orchestra a homelike appearance.

You will place take notice, Mr. Comée, that I did not say "homely"!

* * *

I saw Dr. Carl Dufft the other day and noticed that his Berserker beard was trimmed almost à la "Jim Metcalfe."

* * *

One of the first violins in the Boston band is an Armenian. His hair is black as coal and he eats apples most of the day. But the fruit seems to agree with his playing.

* * *

And must I omit the name of "Tim" Adamowski? It will be a cold evening for the orchestra when Mr. Adamowski's chair is not occupied by him. He is still the best looking man on the stage.

* * *

Gericke has not lost his handsome profile and warm coloring. The eyeglasses alone mark the progress of the years. His beard seems as dusky as ever.

BROOKLYN, November 14, 1898.

WE were favored with two concerts from what is called "the best orchestra in the world" on last week's Friday afternoon and Saturday evening. They were given under the joint patronage of the Institute and the Philharmonic Society, both associations of old standing here, and it is hardly necessary to say the musicians were the Boston Symphony Orchestra.

This was assisted on both occasions by Moriz Rosenthal, pianist. The auditorium of the Academy was filled to overflowing for both concerts, a rather remarkable feature of Friday afternoon being the large proportion of middle-aged men in the audience—business men evidently who came from sheer love of the music. The sale of student's tickets also brought many very young people. Thus the Friday concert, which used to be called a public rehearsal, as the program was identical with that of Saturday evening, and also the "ladies' matinee," has entirely changed its charcter.

It now has an individual program, and there are but few more women than men and boys and girls in the audience. That the new method pays is shown by the fact that the total receipts of the matinee course to date of the first concert are $2,280.50, as against $1,130.50 for the same course last season.

The program for Friday was delightful, consisting of the favorite numbers of old Philharmonic goers. The "Euryanthe" overture had the same spirited elegance that Theodore Thomas used to read from the score, and the bars for the muted strings were played with absolute perfection. One could but feel that if the spirit of Weber ever hovers around where his music is played it would have gone away quite satisfied. Bachrich's adaptation for the string orchestra of the Bach prelude, adagio and gavotte en rondeau was lovely. One was impressed anew with the different sides of Bach's character shown, for the music has a serious, delicate lightness that is most joyous in the gavotte, and was given full scope on Friday. It was a prety sight to see the smiles coming on the faces of the listeners, and one could not blame them for involuntarily keeping time, some of the children nodding away like little China mandarins.

A scrap of syncopated time received a bit of unconscious accent from the conductor himself a motion beginning in the head, continued to the elbow and hand, and finally finished by a slight heel and toe of the right foot. This will hereafter be indelibly connected with the score by those who saw it. The fifth symphony is always a delight. There is tragedy in it, as in life, but as in most lives there is more hapiness, and it leaves a distinct impression of the latter; certainly it does as it was played on Friday. Gericke could not have pleased a Brooklyn audience more than by putting that on his program. Thomas put more effect of changeful expression in it, and Seidl emphasized the tragedy of it, but it was never given with more gracious elegance than then.

As to Rosenthal. He was received without tremendous applause, but what was reserved gave added effect to that which followed his playing, when he was forced to return to the stage and bow again and again. He played Chopin's beautiful concerto in E minor with a dexterity of manipulation that showed with wonderful effect in the passage at the end of a rondo, which he took with a speed that made one breathless. But he subdued his manual skill to the beauty of the music in the diminished chords, played pianissimo, and as arpeggi, which had an accompaniment of equally exquisite taste and piano effect from the oboes.

It was a surprise to most of us that the accompaniment was played by the full orchestra, instead of with a somewhat reduced force in the strings.

Personally I enjoyed Rosenthal's playing better on Friday than on Saturday evening. But that was partly caused by the selection. The Scharwenka concerto is impressive as an exhibition of technic, and is, of course, of much interest, and some of the orchestration is striking. It is full of fireworks, which were tremendously applauded, and which were played with a truly marvelous mechanical skill. At its close the player was applauded again and again and yet again. Probably Mr. Rosenthal is one of those artists who feels that an encore is an extra number and should be paid for as such. Anyway he took his revenge by finally returning to the piano and playing down to what he seemed to consider the intellect of his hearers by giving them a Strauss waltz.

But in justice to himself he made it an apotheosis of a waltz, with the theme twisted and turned, embellished with roulades, glissades, trills, triolets, three octave chords, fifths, octaves, chromatics and all the fol-lals mentioned in the exercise books. His hands seemed to be in six places at once. He literally played like lightning. The orchestra leaned forward with their eyes fixed in wonder on those hands, and when he finished with some scales and octaves played at a rate that did not seem possible to one having merely human mechanism at his command, they joined with the audience in applause for the sparkling dazzlement of the exhibition.

The rest of the program was delightful as music. The strings sang through Goldmark's graceful "Spring" overture with a beauty of ensemble and exact attack, and were a perfect support for the rest of the orchestra. The "Vysehrad," the first number of Smetana's cyclus, "My Country," was the only new thing on the program, and more than fulfilled the promises made for it. It was strongly suggestive of the "Parsifal" music, the scene in the Hall of the Knights and at times of the Rhinegold, the likeness being found in the flowing harmony of the strings. It is a picture drawn with the strong hand and effective outlining of a Diaz, making one long to hear the other five numbers, especially if there are more such solos for the harp in them.

The great music of the night, however, was the Tschaikowsky symphony in B minor, the "Pathetique," and Mr. Gericke interpreted it magnificently, bringing out all the wonderful tonal qualities of his orchestra and making one feel that there was nothing further to be desired in its rendition. At its close the orchestra rose long before its hearers had recovered from the spell of the lamentation of the finale.

The orchestra has changed but little in its personnel since it was last here. Leo Schulz, the 'cellist, is now a soloist, the drummer and his shining kettledrums are new and so are the players on oboes and the first flutist, the others having gone down on the Bourgogne. So many Brooklyn people were lost then that these new faces in the orchestra brought up the horror afresh.

A NEW MUSIC HALL AT LAST.

As the old Music Hall corporation has sold its property to the Boston Real Estate Trust, the directors of the new Boston Music Hall have decided that a new hall should be built as soon as possible on the property purchased at the corner of Massachusetts avenue and Huntington avenue. To this end the committee having in charge the securing of subscriptions, Messrs. E. W. Hooper, H. F. Sears and H. L. Higginson, ask that subscribers to the $500,000 capital stock make full payment in order that new stock may be issued therefor before the building contracts are to be signed. The total subscriptions for a new music hall in 1893 amounted to $402,500, from 406 subscribers. Three hundred and sixty-four have already paid in $208,750. As there still remains $98,500 stock of the $500,000 capital unsubscribed for, the committee is desirous of securing new subscriptions.

The call for the final payment of the subscriptions asks that the money be paid in on or before December 1. The first portions of the subscriptions were paid very promptly and the committee expects this final payment to be met with equal promptness, and it is thought that the additional $100,000 needed will also be raised quickly.

As soon as this second payment is in, contracts will at once be signed for the building. The plans are in the hands of Mr. McKim, of McKim, Meade & White. The new Music Hall will be built on lines similar to the present building, with modifications based on the Music Hall at Leipsic. The Leipsic hall is considered the best in Europe.

HOME JOURNAL.
NOVEMBER 16, 1

Boston Symphony Orchestra.

The first concert of the Boston Symphony Orchestra took place last Wednesday afternoon, at Carnegie Hall. Mr. Wilhelm Gericke having succeeded Mr. Emil Paur as conductor, the most musically educated among the audience were unusually curious and critical. Mr. Moritz Rosenthal was soloist, and the programme was made up of Weber's "Euryanthe," overture; Chopin's "E minor" concerto; Brahms's "Variations on a Theme by Haydn, Op. 56*a*;" and Beethoven's "Fifth Symphony."

Outside of the overture, the best work done by the orchestra was, strange to say, in a composition that has always been considered by critics as non-orchestral—the Chopin "Concerto." It was ideally beautiful, and as unlike the dull rendering that long acquaintance has made familiar as painted sunset skies are to the real. In *nuance*, in poetic charm, and in that thing hardest of all to find, balance, the conception was superb. By contrast Mr. Rosenthal's playing was both soulless and tedious. As an exhibition of technique, of velocity, and lightness his work in the last movement was admirable, or, rather, would have been had he been giving us an etude; but alas for Chopin traditions!—those traditions that bedimmed so many beautiful eyes, and that are the "soul of the sweetness" of Chopin's muse—they were wofully misrepresented, and, when not misrepresented, were ignored.

In the Brahms variations the orchestra was not up to expectations. Very few conductors can evade tediousness with Brahms, and it seems that Mr. Gericke is not one of these. He gave us a rendering that was note-correct, but wanting in tone balance, and for this reason wooden.

There still remained the symphony, but it must be confessed that even in this Mr. Gericke was somewhat of a disappointment; and here the weakness of the orchestra, the wood wind, was specially noticeable. How cold, too, and lifeless was the rendering of the *andante!* Taken as a whole, Mr. Gericke's work as to methods was accurate and scholarly. He took no liberties, and he permitted none, but in the finer and greater qualities he was somewhat lacking.

ALEXANDER MCARTHUR.

The Thursday evening concert—for this season the society gives a pair of concerts, afternoon and evening, instead of rehearsal and concert, as formerly—also drew a large audience, which heard the orchestra play most sympathetically Schumann's symphony No. 2, C major, and Mr. Rosenthal Scharwenka's concerto for pianoforte in B flat minor. While the rendering of both was eminently satisfactory, neither was felt to have been the most pleasing selection that the society could offer. This was emphasized by Mr. Rosenthal's choice of Chopin's Berceuse for an encore, and by Straus's tone poem, "Don Juan," the subsequent orchestral number. The latter inspiring piece of music (inspiring despite its lack of relation to the poem) was followed by the prelude and "Love-Death" from "Tristan," and served perfectly to restore the equanimity of the audience.

Journal
Nov 21

Do you remember how the New York critics used to maul and bash Mr. Emil Paur when he was conductor of the Boston Symphony? Now that he is a conductor in New York they have seen a greater light than that which dazed Saul of Tarsus. Here is a quotation from the Times of Nov. 19:

"Boston must look to her orchestral laurels. We have no Boston Symphony Orchestra, and, while certain members of the Musical Mutual Protective Union live we shall not be permitted to have any such organization. But we have a conductor whose constitution comprises an active brain and red blood, and who shows no inclination whatever to wear smoked glasses when he reads scores, nor to wear kid gloves when he wields the baton. His name is Emil Paur. We got him from Boston, which got him from Leipsic, and had not the desire—or the wisdom—to keep him."

[illegible] 21 1898.

Mr. Kneisel Conducts the Symphony Concert.

"The best laid plans of men and mice gang aft agley!"

Our New England climate has seized our conductor by the throat so that gargles and mustard plasters temporarily ousted symphonies and overtures from his sphere of activity on Saturday. Therefore the concert orator, so rarely heard in symphony concerts, came forth to announce a change of conductor and a slight change of programme; Mr. Kneisel was to assume command and Tschaikowsky's "Mozartiana" was to give place to the "Tannhaeuser" overture.

It is a delight to know that even so serious a mischance as the illness of the conductor does not disarrange the schedule of a symphony concert in Boston to any great degree; in operatic management they make very little of substituting "Trovatore" for "Die Walkuere" when illness strikes in.

Mr. Kneisel was warmly greeted as he took the stand and certainly did remarkably good work under the circumstances, giving a decisive beat and catching the mock-heroic spirit of the "Barber of Bagdad" overture, by Cornelius, in an excellent manner.

There was a time when Peter Cornelius was a party matter in music; when the Wagnerians proclaimed him as "the German Cherubini" and the conservatives viewed his opera as an excitable bull views a red flag; that day is fortunately gone by and enough of the composer remains to justify his efforts. Yet it is impossible to grasp the humor of the overture played on Saturday without knowing something of the plot, without understanding the bombastic title of the tonsorial artist given by thundering brasses, without comprehending that the comical element is here almost always grandiloquous. This it was that escaped the comprehension of many of the conservative critics in Germany, and led Hanslick to say—"this barber must shave with guillotines instead of razors!"

Great applause followed the performance and the conductor "pro tem" at once found himself in touch with his audience.

Now followed St. Saen's violoncello concerto with Mr. Alwin Schroeder as soloist. It was not good 'cello weather, the dampness of the atmosphere affecting the strings somewhat, but Mr. Schroeder is too great an artist to allow weather, or anything else, to affect his intonation.

The work is not a great one but is very graceful and is an effective display of the technical stock-in-trade of the soloist. Its orchestration is always fluent, its themes, particularly a dance-theme which the orchestra skilfully intertwines with more earnest solo-work, are piquant and elegant.

Of Mr. Schroeder's work only praise can be spoken; the broad C string playing was very effective, the harmonics were as clear as if they were given upon a violin, and the cadenza introduced about everything that is difficult in violoncello work.

The orchestral support, barring one unfortunate anticipation of the conductor's beat by a violin, was very good. Mr. Schroeder was recalled over and over again, and certainly deserved his triumph.

The Volkmann symphony in D minor came next. Clear in form even to formalism, conservative in orchestration, the musician sees in Volkmann a faithful follower of the classical paths, and this is not without its charm in "these most brisk and giddy-paced times."

It develops its first figure in a very intelligible, yet sufficiently dramatic manner, and its first movement is virile and dramatic without tearing a passion to tatters. Its second movement gave a splendid opportunity to the clarinette, which was taken advantage of and the chief theme was played by that instrument with most pleasing quality of tone. The Scherzo is not at all playful but is vehement and dramatic; its Trio is in excellent contrast.

Altogether the work is one which can be comfortably enjoyed without any rhapsodies whatever; it exhibits talent rather than genius.

The "Tannhaeuser" overture went splendidly; our orchestra has played this so often that we believe they could give it without any conductor. This feat is said to have been accomplished once by the Meiningen orchestra when Bulow was its guiding spirit; the conductor was detained and came to the concert late, it is said, just in time to hear his band win a success in this overture without any leader.

What a robust band of pilgrims Wagner gives us in this overture! After they return from a long journey to Rome they give their typical theme with ten times the power that it had at the beginning of the journey! But it is a grand apotheosis; the Roses and Rapture of Vice (as represented by piccolos and cymbals) are totally crushed out by the religious, but somewhat bigoted trombones. The brasses roared as in the olden days and the violins gave their trying figures with unparallelled vigor

Altogether it is one of the greatest climaxes that even Wagner ever attained, and the fact that he cut it out and replaced it with a very dreary transition into the first act, in the "revised version" (prepared for the Paris performances) is an everlasting proof of the great loyalty which this radical felt to his "theories," to the highest ideal of Art as he understood it.

Spite of the fact that Mr. Kneisel's musicianship and the splendid discipline of the men carried the concert to success, we all hope that Jupiter Serenator will restore our conductor to us by the end of the week.

Louis C. Elson.

[illegible]
SUNDAY, NOV [illegible]

Symphony Concert.

The fifth of this season's Symphony concerts was given last evening, and, as usual, the attendance was limited only by the capacity of Music hall. Conductor Gericke presented a program that was notable for a display of intellectuality rather than melody or variety. It consisted of the overture to "The Barber of Bagdad," by Peter Cornelius, concerto for violincello in A minor by Camille Saint-Saens, "Mozartina" suit by Tschaikowsky and symphony No. 1 in D minor by Robert Volkmann.

Mr Alwin Schroeder was the soloist, and needless to state he received a very cordial reception from both the audience and his associates in the orchestra. Mr Schroeder's position as the leading cello soloist of Boston was won by artistic merit alone, and no one will pretend to assert that he is not entitled to retain this place of prominence. His performance of the Saint-Saens concerto, a deservedly popular composition, was admirable in all respects. It was an intelligent and sympathetic interpretation, artistically brilliant and technically irreproachable. The half dozen recalls which rewarded his performance were well deserved.

The one novelty on the program, and for the selection of which conductor Gericke should be cordially thanked, was the "Mozartina." This is a suite composed of four pieces by Mozart, gigue, minuet, rhapsody on "Ave verum" and 10 variations on a theme in G major, scored for orchestra by Tschaikowsky. Although giving it a brilliant setting of distinctly modern orchestration, Tschaikowsky has succeeded in preserving the spirit of the original music, and this happy blending of the new with the old is productive of delightfully artistic results. Especially pleasing to yesterday's audience was the "Ave verum," which is truly a noble example of a delicious theme exquisitely harmonized.

Conductor Gericke gave a broad and intelligent reading of the Volkmann symphony, and it is not too high praise to say that the splendid work has never been given here in a more thoroughly satisfactory manner. "The Barber of Bagdad" overture is rarely found on concert programs, and although it contains much that is interesting, even entertaining, there are so many other available works of superior merit that it is not entitled to much prominence.

Mrs Marian Titus will be the soloist at this week's rehearsal and concert. She will sing two arias and the orchestra's numbers will be "Fingal's Cave" overture by Mendelssohn, "La Mer," symphonic sketches by Paul Gibson, and "Les Preludes" by Liszt.

Boston Courier.
SUNDAY MORNING, NOV. 20, 1898.

Mr. Gericke's fifth Symphony programme did not exactly palpitate with interest, although he did let himself stray so far from the path of conservatism as to trust the orchestra with one new thing—the "Mozartiana" of Tschaikowsky. There was no very great confidence required, for the work turned out to be only a fairly clever and reasonably respectful instrumentalizing of four selections from the classic master—two being from a set of small pianoforte pieces, one the favorite "Ave verum" chorus, so often sung by Boston choirs, and the other a theme with variations, also a piano composition. As the first novelty of the season—and, indeed, the only one promised thus far—this suite had merely moderate interest and much less worth. The orchestra went through it readily and skilfully according to their careful directing. The bright, diversified and sometimes even piquant "Barber of Bagdad" overture of Peter Cornelius began the programme cheerfully, and there were both dexterity and grace in the treatment of its elusive figures and its flying fancies. Mr. Schroeder followed it with a truly superb rendering of the violocello concerto in A minor, opus 33, of Saint-Saens which is still fresh, entertaining and valuable after more than thirty years of acquaintance. No doubt its brevity, its melodiousness and its disregard of the conventionality of three separate movements, have helped to keep it vital, spirited and attractive to audiences; but the composer's great knowledge of what tends to the advantage of the instruments for which he has chosen to write his concertos, has its influence and its power. Mr. Schroeder reached a degree of virtuosity in execution during the cadenzas and ornate passages which a violinist might envy, drew a noble richness of tone from the graver portions and proved his ever ripening art in the fine sense and shape of his reading. The "Mozartiana" came after him, and Volkmann's first symphony—D minor, opus 44,—whose almost bitter severity is never long broken in upon by any hopeful animation and whose sombre coloring is only relieved, not dominated, by brighter hues, ended the programme. Its strong, engrossing movements were played with perfect intelligence and proportion, and energy and determination often swelled high; but there was no movement of real passion, either of despair or courage, so that the spiritual conflict which it has been thought to typify never seemed one for life and death. There was some eminent individual playing during the concert—especially the long and tender cantabile for the clarinet in the andante of the symphony, various obbligati for the flute, oloe and solo first violin, and several phrases of the first horn, which spoke in a voice almost as large and resonant as if Reiter himself were blowing.

The next programme has nothing but well established acquaintance—Mendelssohn's "Fingal's Cave" overture, Liszt's "Preludes" and Gilson's "Sea" sketches. Mrs. Titus will sing twice.

HOWARD MALCOM TICKNOR.

is more hapiness, and it leaves a distinct impression of the latter; certainly it does as it was played on Friday. Gericke could not have pleased a Brooklyn audience more than by putting that on his program. Thomas put more effect of changeful expression in it, and Seidl emphasized the tragedy of it, but it was never given with more gracious elegance than then.

As to Rosenthal. He was received without tremendous applause, but what was reserved gave added effect to that which followed his playing, when he was forced to return to the stage and bow again and again. He played Chopin's beautiful concerto in E minor with a dexterity of manipulation that showed with wonderful effect in the passage at the end of a rondo, which he took with a speed that made one breathless. But he subdued his manual skill to the beauty of the music in the diminished chords, played pianissimo, and as arpeggi, which had an accompaniment of equally exquisite taste and piano effect from the oboes.

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The rest of the program was delightful as music. The strings sang through Goldmark's graceful "Spring" overture with a beauty of ensemble and exact attack, and were a perfect support for the rest of the orchestra. The "Vysehrad," the first number of Smetana's cyclus, "My Country," was the only new thing on the program, and more than fulfilled the promises made for it. It was strongly suggestive of the "Parsifal" music, the scene in the Hall of the Knights and at times of the Rhinegold, the likeness being found in the flowing harmony of the strings. It is a picture drawn with the strong hand and effective outlining of a Diaz, making one long to hear the other five numbers, especially if there are more such solos for the harp in them.

The great music of the night, however, was the Tschaikowsky symphony in B minor, the "Pathetique," and Mr. Gericke interpreted it magnificently, bringing out all the wonderful tonal qualities of his orchestra and making one feel that there was nothing further to be desired in its rendition. At its close the orchestra rose long before its hearers had recovered from the spell of the lamentation of the finale.

The orchestra has changed but little in its personnel since it was last here. Leo Schulz, the 'cellist, is now a soloist, the drummer and his shining kettledrums are new and so are the players on oboes and the first flutist, the others having gone down on the Bourgogne. So many Brooklyn people were lost then that these new faces in the orchestra brought up the horror afresh.

A New Music Hall at Last.

As the old Music Hall corporation has sold its property to the Boston Real Estate Trust, the directors of the new Boston Music Hall have decided that a new hall should be built as soon as possible on the property purchased at the corner of Massachusetts avenue and Huntington avenue. To this end the committee having in charge the securing of subscriptions, Messrs. E. W. Hooper, H. F. Sears and H. L. Higginson, ask that subscribers to the $500,000 capital stock make full payment in order that new stock may be issued therefor before the building contracts are to be signed. The total subscriptions for a new music hall in 1893 amounted to $402,500, from 406 subscribers. Three hundred and sixty-four have already paid in $208,750. As there still remains $98,500 stock of the $500,000 capital unsubscribed for, the committee is desirous of securing new subscriptions.

The call for the final payment of the subscriptions asks that the money be paid in on or before December 1. The first portions of the subscriptions were paid very promptly and the committee expects this final payment to be met with equal promptness, and it is thought that the additional $100,000 needed will also be raised quickly.

As soon as this second payment is in, contracts will at once be signed for the building. The plans are in the hands of Mr. McKim, of McKim, Meade & White. The new Music Hall will be built on lines similar to the present building, with modifications based on the Music Hall at Leipsic. The Leipsic hall is considered the best in Europe.

HOME JOURNAL.
NOVEMBER 16. 18

Boston Symphony Orchestra.

The first concert of the Boston Symphony Orchestra took place last Wednesday afternoon, at Carnegie Hall. Mr. Wilhelm Gericke having succeeded Mr. Emil Paur as conductor, the most musically educated among the audience were unusually curious and critical. Mr. Moritz Rosenthal was soloist, and the programme was made up of Weber's "Euryanthe," overture; Chopin's "E minor" concerto; Brahms's "Variations on a Theme by Haydn, Op. 56*a*;" and Beethoven's "Fifth Symphony."

Outside of the overture, the best work done by the orchestra was, strange to say, in a composition that has always been considered by critics as non-orchestral—the Chopin "Concerto." It was ideally beautiful, and as unlike the dull rendering that long acquaintance has made familiar as painted sunset skies are to the real. In *nuance*, in poetic charm, and in that thing hardest of all to find, balance, the conception was superb. By contrast Mr. Rosenthal's playing was both soulless and tedious. As an exhibition of technique, of velocity, and lightness his work in the last movement was admirable, or, rather, would have been had he been giving us an etude; but alas for Chopin traditions!—those traditions that bedimmed so many beautiful eyes, and that are the "soul of the sweetness" of Chopin's muse—they were wofully misrepresented, and, when not misrepresented, were ignored.

In the Brahms variations the orchestra was not up to expectations. Very few conductors can evade tediousness with Brahms, and it seems that Mr. Gericke is not one of these. He gave us a rendering that was note-correct, but wanting in tone balance, and for this reason wooden.

There still remained the symphony, but it must be confessed that even in this Mr. Gericke was somewhat of a disappointment; and here the weakness of the orchestra, the wood wind, was specially noticeable. How cold, too, and lifeless was the rendering of the *andante!* Taken as a whole, Mr. Gericke's work as to methods was accurate and scholarly. He took no liberties, and he permitted none, but in the finer and greater qualities he was somewhat lacking.

Alexander McArthur.

The Thursday evening concert—for this season the society gives a pair of concerts, afternoon and evening, instead of rehearsal and concert, as formerly—also drew a large audience, which heard the orchestra play most sympathetically Schumann's symphony No. 2, C major, and Mr. Rosenthal Scharwenka's concerto for pianoforte in B flat minor. While the rendering of both was eminently satisfactory, neither was felt to have been the most pleasing selection that the society could offer. This was emphasized by Mr. Rosenthal's choice of Chopin's Berceuse for an encore, and by Straus's tone poem, "Don Juan," the subsequent orchestral number. The latter inspiring piece of music (inspiring despite its lack of relation to the poem) was followed by the prelude and "Love-Death" from "Tristan," and served perfectly to restore the equanimity of the audience.

Journal
Nov 21

Do you remember how the New York critics used to maul and bash Mr. Emil Paur when he was conductor of the Boston Symphony? Now that he is a conductor in New York they have seen a greater light than that which dazed Saul of Tarsus. Here is a quotation from the Times of Nov. 19:

"Boston must look to her orchestral laurels. We have no Boston Symphony Orchestra, and, while certain members of the Musical Mutual Protective Union live we shall not be permitted to have any such organization. But we have a conductor whose constitution comprises an active brain and red blood, and who shows no inclination whatever to wear smoked glasses when he reads scores, nor to wear kid gloves when he wields the baton. His name is Emil Paur. We got him from Boston, which got him from Leipsic, and had not the desire—or the wisdom—to keep him."

TON EVENING RECORD
NOVEMBER 21 1898.

Mr. Kneisel Conducts the Symphony Concert.

"The best laid plans of men and mice gang aft agley!"

Our New England climate has seized our conductor by the throat so that gargles and mustard plasters temporarily ousted symphonies and overtures from his sphere of activity on Saturday. Therefore the concert orator, so rarely heard in symphony concerts, came forth to announce a change of conductor and a slight change of programme; Mr. Kneisel was to assume command and Tschaikowsky's "Mozartiana" was to give place to the "Tannhaeuser" overture.

It is a delight to know that even so serious a mischance as the illness of the conductor does not disarrange the schedule of a symphony concert in Boston to any great degree; in operatic management they make very little of substituting "Trovatore" for "Die Walkuere" when illness strikes in.

Mr. Kneisel was warmly greeted as he took the stand and certainly did remarkably good work under the circumstances, giving a decisive beat and catching the mock-heroic spirit of the "Barber of Bagdad" overture, by Cornelius, in an excellent manner.

There was a time when Peter Cornelius was a party matter in music; when the Wagnerians proclaimed him as "the German Cherubini" and the conservatives viewed his opera as an excitable bull views a red flag; that day is fortunately gone by and enough of the composer remains to justify his efforts. Yet it is impossible to grasp the humor of the overture played on Saturday without knowing something of the plot, without understanding the bombastic title of the tonsorial artist given by thundering brasses, without comprehending that the comical element is here almost always grandiloquous. This it was that escaped the comprehension of many of the conservative critics in Germany, and led Hanslick to say—"this barber must shave with guillotines instead of razors!"

Great applause followed the performance and the conductor "pro tem" at once found himself in touch with his audience.

Now followed St. Saen's violoncello concerto with Mr. Alwin Schroeder as soloist. It was not good 'cello weather, the dampness of the atmosphere affecting the strings somewhat, but Mr. Schroeder is too great an artist to allow weather, or anything else, to affect his intonation.

The work is not a great one but is very graceful and is an effective display of the technical stock-in-trade of the soloist. Its orchestration is always fluent, its themes, particularly a dance-theme which the orchestra skilfully intertwines with more earnest solo-work, are piquant and elegant.

Of Mr. Schroeder's work only praise can be spoken; the broad C string playing was very effective, the harmonics were as clear as if they were given upon a violin, and the cadenza introduced about everything that is difficult in violoncello work.

The orchestral support, barring one unfortunate anticipation of the conductor's beat by a violin, was very good. Mr. Schroeder was recalled over and over again, and certainly deserved his triumph.

The Volkmann symphony in D minor came next. Clear in form even to formalism, conservative in orchestration, the musician sees in Volkmann a faithful follower of the classical paths, and this is not without its charm in "these most brisk and giddy-paced times."

It develops its first figure in a very intelligible, yet sufficiently dramatic manner, and its first movement is virile and dramatic without tearing a passion to tatters. Its second movement gave a splendid opportunity to the clarinette, which was taken advantage of and the chief theme was played by that instrument with most pleasing quality of tone. The Scherzo is not at all playful but is vehement and dramatic; its Trio is in excellent contrast.

Altogether the work is one which can be comfortably enjoyed without any rhapsodies whatever; it exhibits talent rather than genius.

The "Tannhaeuser" overture went splendidly; our orchestra has played this so often that we believe they could give it without any conductor. This feat is said to have been accomplished once by the Meiningen orchestra when Bulow was its guiding spirit; the conductor was detained and came to the concert late, it is said, just in time to hear his band win a success in this overture without any leader.

What a robust band of pilgrims Wagner gives us in this overture! After they return from a long journey to Rome they give their typical theme with ten times the power that it had at the beginning of the journey! But it is a grand apotheosis; the Roses and Rapture of Vice (as represented by piccolos and cymbals) are totally crushed out by the religious, but somewhat bigoted trombones. The brasses roared as in the olden days and the violins gave their trying figures with unparallelled vigor

Altogether it is one of the greatest climaxes that even Wagner ever attained, and the fact that he cut it out and replaced it with a very dreary transition into the first act, in the "revised version" (prepared for the Paris performances) is an everlasting proof of the great loyalty which this radical felt to his "theories," to the highest ideal of Art as he understood it.

Spite of the fact that Mr. Kneisel's musicianship and the splendid discipline of the men carried the concert to success, we all hope that Jupiter Serenator will restore our conductor to us by the end of the week.

Louis C. Elson.

Boston Sunday Globe.
SUNDAY, NOV 20, 1898.

Symphony Concert.

The fifth of this season's Symphony concerts was given last evening, and, as usual, the attendance was limited only by the capacity of Music hall. Conductor Gericke presented a program that was notable for a display of intellectuality rather than melody or variety. It consisted of the overture to "The Barber of Bagdad," by Peter Cornelius, concerto for violincello in A minor by Camille Saint-Saens, "Mozartina" suit by Tschaikowsky and symphony No. 1 in D minor by Robert Volkmann.

Mr Alwin Schroeder was the soloist, and needless to state he received a very cordial reception from both the audience and his associates in the orchestra. Mr Schroeder's position as the leading cello soloist of Boston was won by artistic merit alone, and no one will pretend to assert that he is not entitled to retain this place of prominence. His performance of the Saint-Saens concerto, a deservedly popular composition, was admirable in all respects. It was an intelligent and sympathetic interpretation, artistically brilliant and technically irreproachable. The half dozen recalls which rewarded his performance were well deserved.

The one novelty on the program, and for the selection of which conductor Gericke should be cordially thanked, was the "Mozartina." This is a suite composed of four pieces by Mozart, gigue, minuet, rhapsody on "Ave verum" and 10 variations on a theme in G major, scored for orchestra by Tschaikowsky. Although giving it a brilliant setting of distinctly modern orchestration, Tschaikowsky has succeeded in preserving the spirit of the original music, and this happy blending of the new with the old is productive of delightfully artistic results. Especially pleasing to yesterday's audience was the "Ave verum,' which is truly a noble example of a delicious theme exquisitely harmonized.

Conductor Gericke gave a broad and intelligent reading of the Volkmann symphony, and it is not too high praise to say that the splendid work has never been given here in a more thoroughly satisfactory manner. "The Barber of Bagdad" overture is rarely found on concert programs, and although it contains much that is interesting, even entertaining, there are so many other available works of superior merit that it is not entitled to much prominence.

Mrs Marian Titus will be the soloist at this week's rehearsal and concert. She will sing two arias and the orchestra's numbers will be "Fingal's Cave" overture by Mendelssohn, "La Mer," symphonic sketches by Paul Gibson, and "Les Preludes" by Liszt.

Boston Courier.
SUNDAY MORNING, NOV. 20, 1898.

Mr. Gericke's fifth Symphony programme did not exactly palpitate with interest, although he did let himself stray so far from the path of conservatism as to trust the orchestra with one new thing—the "Mozartiana" of Tschaikowsky. There was no very great confidence required, for the work turned out to be only a fairly clever and reasonably respectful instrumentalizing of four selections from the classic master—two being from a set of small pianoforte pieces, one the favorite "Ave verum" chorus, so often sung by Boston choirs, and the other a theme with variations, also a piano composition. As the first novelty of the season—and, indeed, the only one promised thus far—this suite had merely moderate interest and much less worth. The orchestra went through it readily and skilfully according to their careful directing. The bright, diversified and sometimes even piquant "Barber of Bagdad" overture of Peter Cornelius began the programme cheerfully, and there were both dexterity and grace in the treatment of its elusive figures and its flying fancies. Mr. Schroeder followed it with a truly superb rendering of the violocello concerto in A minor, opus 33, of Saint-Saens which is still fresh, entertaining and valuable after more than thirty years of acquaintance. No doubt its brevity, its melodiousness and its disregard of the conventionality of three separate movements, have helped to keep it vital, spirited and attractive to audiences; but the composer's great knowledge of what tends to the advantage of the instruments for which he has chosen to write his concertos, has its influence and its power. Mr. Schroeder reached a degree of virtuosity in execution during the cadenzas and ornate passages which a violinist might envy, drew a noble richness of tone from the graver portions and proved his ever ripening art in the fine sense and shape of his reading. The "Mozartiana" came after him, and Volkmann's first symphony—D minor, opus 44,—whose almost bitter severity is never long broken in upon by any hopeful animation and whose sombre coloring is only relieved, not dominated, by brighter hues, ended the programme. Its strong, engrossing movements were played with perfect intelligence and proportion, and energy and determination often swelled high; but there was no movement of real passion, either of despair or courage, so that the spiritual conflict which it has been thought to typify never seemed one for life and death. There was some eminent individual playing during the concert—especially the long and tender cantabile for the clarinet in the andante of the symphony, various obbligati for the flute, oboe and solo first violin, and several phrases of the first horn, which spoke in a voice almost as large and resonant as if Reiter himself were blowing.

The next programme has nothing but well established acquaintance—Mendelssohn's "Fingal's Cave" overture, Liszt's "Preludes" and Gilson's "Sea" sketches. Mrs. Titus will sing twice.

Howard Malcom Ticknor.

NOV 19 1898

CONCERTS AND CONDUCTORS.

The Philharmonic Society of New York.

The history and influences of the Philharmonic Society make up a career of such dignity and benevolence that we may properly be anxious whenever something like a new chapter is to be opened. A new conductor almost inevitably must mean such a chapter. Between the Society's outset, far back in the winter of 1842–3, and last spring, just six leaders have been its pilots—Eisfeld, Bergmann, Neundorff, Leopold Damrosch, Thomas, and Seidl. When Mr. Seidl's death deprived the Society of his services and his personal prestige, there were many troublous considerations affecting not only the choice of a successor (whom the actual players in the Society's band elect), but his utility. For at least a dozen years the Society's orchestra has suffered artistically, while no firmer pecuniary support could be asked from a great public more devoted than keen.. Rehearsals have been scanted; and rehearsals are the marrow of symphonic duty. The new and auxiliary musicians have not always been well chosen, and when above par they have been tantalizingly kept in the rear of serviceableness. Again, many of the Philharmonic's authoritative players have lost the fire of youth, have become wonted to playing as a bit of annual mechanics, and so the interpretations of works, both new and old, have lacked eloquence and virtuosity. Temperament is a gift to be cherished, but it evaporates in academic musical air. Moreover, the veteran musician is not apt to new schooling, not tender to being kept up to his full duty and nervosity. The *vielles moustaches* of an orchestra have their own ideas. Like Hubert in "Ivanhoe"—"My grandsire drew a good bow at the Battle of Hastings and never *played* at such a mark in his life and—neither will I." Such members of an orchestra would rather have King Log than King Stork. Should King Stork be chosen and persist in being every inch a king, why, the symphonic frog-pond can make his reign a fine purgatory for him.

An old Society's new Leadership and new Season begun.

Mr. Emil Paur's selection in Mr. Seidl's place wounded no sentimentalities, could augur only a rule of the highest musical capability and conscientiousness. Yet there were misgivings in our minds as to Mr. Paur's concrete success when the time for work should come. Never was a concert-director summoned to a post more demanding tact, firmness, knowledge of human nature, and insight into a special *status in quo*, for reasons quite below general public observation. Mr. Paur could be trusted for his part. But would he be met half-way? The Philharmonic's public seemed to expect so, for never has the Society's year set out with a more splendid subscription. The patrons already have their reward. The first concerts seem conclusive of Mr. Paur's personal esteem from his great charge, and of the new life that he will breathe into it. I have heard the Philharmonic for some twenty-odd years. I have not heard it play in a dozen seasons with the vigor, the *ensemble* quality of tone, and with the precision in the work of individual members which entered into its opening rehearsal and concert for this fifty-seventh season. The musicians—yes, even Mr. Arnold and Mr. Schmitt and Mr. Roebbelen, and many more of the honored conscript fathers of the Society—seemed to have had a sip of the Fountain of Youth. They watched their new leader as a man to be watched, and perceptibly they obeyed him. The quality of the great orchestra's tone is noticeably more refined, rounded, and solidified already, and it continually leaped to a life quite new. The strings rose to a noble sonority; the wood-wind group—never the Philharmonic's golden treasury—was more intent on *nuances* and tone than it has been since Mr. Thomas's days of authority. The brass was mellower, and significantly discreet or alert in turn. The programme gave well-worn numbers, but wisely picked—Berlioz's "Benvenuto Cellini" prelude, Brahms's B flat piano-forte concerto, and Beethoven's Symphony in A. Mr. Paur is, beyond doubt, one of the truest "readers" and leaders of Beethoven now before any public, and again came evidence thereof. The Brahms concerto (perhaps the most beautiful one yet written) brought again to New York auditors Miss Adele aus der Ohe. Her absence from us has certainly not lessened by a shade her exquisite, sensitive, reserved art, and that charm of sincerity and high musicianship that has set her apart from a thousand other pianists of her sex in a profession so over-crowded that often there seems hardly room where she is—at the top.

The Boston Symphony Orchestra: Mr. Wilhelm Gericke returns.

The procession of this winter's great concerts is fairly forward. There was nothing if not success and enthusiasm in the entrance last week, on Wednesday and Thursday, of the Boston Symphony Orchestra on a thirteenth season that has none of the omens belonging to the number mentioned. How insidiously do years and orchestral anniversaries succeed! These orchestras and singers and players betray us pitilessly by their beguilements. Last week, strikingly less than real seemed the flight of so much time since the Boston Orchestra first came to us. With Mr. Gericke it came. Long terms, new leaders, have intervened. But now was not Mr. Gericke again here, tall and straight, before us bodily and vigorously once more?—looking in every essential detail quite the same disciplinarian, the same vigilant creator of the Orchestra's glory, that he was when he left his charge. Mr. Gericke, too, was conducting it to-day with all that admirable leadership, calm yet inspiring, unostentatious yet dignified, which charmed us aforetime. The Orchestra's experiment of afternoon concerts here (with programmes quite other than those of the evening series, though with identical soloists) opens with every outward success. Both concerts, in fact, were crowded. Both repeated the cordiality toward Mr. Gericke, and the intent, discriminating delight in the Orchestra which warmed to its yearly visits under his direction of old, not to speak of our regard for the work of the many seasons when Mr. Nikisch and Mr. Paur have been the leaders before us. The band this year has turned to Carnegie Hall for its auditorium, an excellent change from the dreadful hollow of the Metropolitan's area. The effect of the playing of the afternoon and evening was vastly the gainer by the removal. The programmes respectively offered (*a*) Weber's "Euryanthe" overture, Chopin's piano-forte concerto in E minor, Brahms's "Chorale 'St. Antoni'" variations, Beethoven's Fifth Symphony; and (*b*) Schumann's symphony in C major, Scharwenka's second concerto for piano-forte, Richard Strauss's "Don Juan" tone-poem, and the prelude and death-finale of Wagner's "Tristan und Isolde." Mr. Rosenthal was the soloist. It is of interest to notice that Mr. Gericke finds the band he now redirects as little altered in actual personnel by the decade as he himself is by his absence. Less than a dozen changes have occurred. But in gradual and sure progress upward toward a perfection of *ensemble* not surpassed by any symphonic organization either in America or Europe, the Orchestra has passed into a finer individuality, season by season, not a little with thanks to the integrity of its wise early adjustment under the director who is once more at its head to-day.

Max Alvary. 1856–98.

The note of personal tragedy always sounds more dolorous in connection with the stage than under any other circumstances, especially if the sorrow come untimely. The death of Max Alvary, which has occurred in his German home, must have been a shock and regret to a great circle of the American musical public. Mr. Alvary's career was built on his brilliant and just American successes as a member of the German companies who gave us especially such bright pages of our Wagnerian chronicle between 1883 and 1890–1. His début here occurred in the autumn of 1885. Like many German tenors, Mr. Alvary had a better voice than skill in its use, and was, on the whole, more an artist in his diction and acting than a really accomplished opera-singer. But his free and magnetic art as an actor, the resonance of a tenor voice originally not "heroic," but rapidly developed in its volume and fibre, and his personal charm, captivated all the public. He became its bright star, and he had no rival. As *Adolar* in Weber's "Euryanthe" Alvary was a real individuality; as *Assad* in Goldmark's "The Queen of Sheba," as *Loge* in Wagner's "Rheingold," scarcely less so. He was a charming *Walther*, too, in "Die Meistersinger." But of all his impersonations his *Siegfried*—the boyish *Siegfried* of the third Nibelungen music-drama—was the most unapproachable. We have never had another *Siegfried* like him, and we shall never have one. Alvary was as if born for this part, and he made it his own with a verve and beauty to haunt the eye and the ear through a lifetime. It is in just that remembrance that I have taken out of a large pile of portraits of him lying at my hand, not his every-day self, but his *Siegfried* identity, as it was before us in 1887 or 1888, in all its graceful and statuesque beauty. Mr. Alvary last returned to America early in 1896, and though singing less effectively, was welcomed with renewed favor. About three years ago accident created a lingering and dreadful disease—cancer of the stomach. His career was closed. I understand that, through no fault of his, it was closed in poverty, and that his family are penniless. His life was the romance of a gentleman, a successful artist, and a nature of beautiful refinement and perceptiveness, suddenly cast into shadow and an untimely fate. It is only in such lovely fables as Andersen's "The Nightingale" that Death can be kept away by a song!

The Castle Square Company's Chief Lack.

The Castle Square Company is reviving a special success of last year—"Carmen." As usual, Bizet's masterpiece has the fullest attention from a public that grows more and more general. "Il Trovatore," "Roméo et Juliette," and "The Pirates of Penzance" have succeeded each other recently. The principal lack of this interesting and faithful organization, of which much may come, is a couple of light tenors who have good looks as well as good voices and training, and a considerable repertory into the bargain. Both Mr. Sheehan and Mr. Lavin are wholly insufficient or ill placed in romantic opera.

E. IRENÆUS STEVENSON.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, NOVEMBER 20, 1898.

FIFTH SYMPHONY CONCERT.

The unusually bad weather of last night brought about some surprising conditions in the Symphony concert. In the first place it kept Conductor Gericke at home, the announcement having been made prior to the concert that, owing to a severe cold, his physician had forbidden him to go out. In his place, therefore, Mr. Kneisel assumed the conductor's stand and the indulgence of the audience, which was asked for at the outset, was not warranted, as judged by general results. (Mr. Gericke's absence necessitated a slight rearrangement of the programme and the "Mozartiana" suite of Tchaikowsky was omitted and the overture to "Tannhauser" was introduced as a finale to an altogether interesting programme.

If memory serves us right, this was the second time Mr. Kneisel has conducted the Symphony band, and, as he was given a most cordial reception on his entrance and also loudly applauded after each number, it would seem that the audience took kindly to the innovation. Mr. Kneisel conducts with much force and authority, using his left hand quite as much as his right. In the Volkmann symphony he showed careful discrimination and brought out all the underlying beauties of the score. As for the "Tannhauser" overture, we can recollect few times when it has been more beautifully played; in fact, it has long ago become apparent that this band takes great delight in interpreting Wagner.

The soloist of the evening was Alwin Schroeder, who was heard in one of Saint-Saens's concertos for 'cello. His tones were wonderfully pure and sweet, and the solo instrument with the merest suggestion of an orchestral accompaniment produced the most beautiful effect. Mr. Schroeder received several recalls for his artistic playing.

At next Saturday's concert Mrs. Marian Titus will sing and the composers to be heard are Mendelssohn, Paul Gilson and Liszt.

Boston Journal.

SUNDAY, NOVEMBER 20, 1898.

SYMPHONY NIGHT.

Mr. Kneisel Conducted, for Mr. Gericke Is Suffering From a Severe Cold—A Change in the Program Was Therefore Necessary.

The program of the fifth Symphony concert, given last night in Music Hall, was as follows:

Overture, "Barber of Bagdad"......Cornelius
Concerto for 'Cello in A minor....Saint-Saëns
Mr. Schroeder.
Symphony No. 1 in D minor ....Volkmann
Overture, "Tannhäuser"..............Wagner

Mr. Gericke, it appears, is suffering from a severe cold, and physicians considered it would be imprudent for him to lead the orchestra last night and expose himself to the dismal weather. That the audience might not be disappointed, Mr. Kneisel, at exceedingly short notice, kindly consented to lead in his stead. Mr. Kneisel, who has before this succeeded admirably as a conductor under trying circumstances, again showed coolness and ability. It is to be hoped that Mr. Gericke will soon recover, and his many friends—for is not the whole audience his friend?—extend him their heartfelt sympathy.

⁂

The editor of the program-book says that Cornelius's "Barbier von Bagdad" was brought out at Weimar in 1859. It was first performed there Dec. 15, 1858.

The editor, following his beloved custom, gives a technical analysis that is of no use to professional or amateur, "Greek nor Jew, Barbarian, Scythian, bond nor free." It would have been more to the point if he had explained that the striking theme given at the beginning to the brass is the theme that introduces the Barber in the opera: "Abul Hasan Ali Ebn Bekar."

This overture is a singular piece, in that the composer seems to have one foot on the safe rock of conventionality and to be exploring with the other for new ground. There are brilliant passages, and there are lapses into the old-fashioned theatre-overture; there is sparkling orchestration, and there is also the evident attempt of the German to be light-footed in his orchestral gait.

⁂

Saint-Saëns's 'cello concert was first played by Tolbecque Jan. 19, 1873, at the Paris Conservatory. Whatever Saint-Saëns undertakes is generally well-done; for he has a sure and fluent technic. This concerto is not one that appeals to the empty-headed 'cellist, for with the exception of the delightful minuet there is little in the work to please the mere virtuoso-friend. The themes are thought out rather than spontaneous, and there are few direct appeals to easily-aroused emotions. The literature for the 'cello with orchestra is not rich, and serious soloists must often be perplexed in the matter of a becoming and effective selection. Mr. Schroeder played in most musician-like manner, with sure technic that was never wantonly displayed—in fact, Mr. Schroeder almost apologizes for the ease with which he overcomes difficulties—with beauty of tone, with fine and discriminating feeling, and with the repose of the true master of an instrument. The audience was quick to appreciate the beauty of the performance.

⁂

Mr. Gericke is probably fond of Volkmann's Symphony in D minor, for it was the first symphony led by him when he took command of the Boston Orchestra Oct. 18, 1884. I confess that much of this work is to me tiresome. The austerity of the first movement is not displeasing, although I prefer the noble austerity of Cherubini, whose classic figure was apparently in Volkmann's mind. There is an effective passage in the slow movement where the horns persist against the strings, but there is also the thought of Abt, and once I feared that Volkmann was about to call in the aid of a male quartet, with "There's Moonlight on the Lake." The trio of the scherzo is not without prettiness, but the finale, with its pedagogic counterpoint, reminds me of Conservatory students who plot out a fugue with Dux et Comes as though they were planting cabbages. The andante gave an opportunity for agreeable solo display on the part of certain members of the wind choir. The symphony, as a whole, was played at times with a roughness that under the circumstances was excusable.

Mr. Kneisel was most heartily applauded when he took his position, and after the various selections.

⁂

The program of the concert Saturday night, as now announced, will be:

Overture, "Fingal's Cave" ......Mendelssohn
"La Mer," Symphonic Sketches .Paul Gilson
Les Preludes ....Liszt

Mrs. Marian Titus will sing.

Philip Hale.

The Boston Traveler

THE SYMPHONY.

Mr. Kneisel Conducts Owing to the Illness of Mr. Gericke.

Eighteenth season Boston Symphony Orchestra; fifth concert. Mr. Alwin Schroeder, soloist. The programme:

Overture—"Barber of Bagdad" ....Cornelius
Concerto for 'Cello in A minor.......Saint-Saens
Mr. Schroeder.
Symphony No. 1 in D minor..........Volkmann
Overture—"Tannhauser" ....Wagner

Owing to the indisposition of Mr. Gericke, the duty of conducting devolved upon the reliable Mr. Kneisel on Saturday evening, and it was performed with conscientious care and a good degree of success. There was also a necessary change in the programme, and we did not get the new Tschaikowsky "Mozartiana," as promised. But there was plenty of excellent musical food, though all, except the "Tannhauser" overture, of a mild type of seasoning. The orchestra did its work with very praiseworthy smoothness, considering the loss of its leader. It has always been easy to say half-jocosely that our organization could play without a conductor. It could; but you would notice the difference soon enough. However, all credit to Mr. Kneisel for facing a trying position with coolness and ability.

Mr. Schroeder's playing of the Saint-Saens concerto was full of rare beauty, fire and feeling. There are few cellists who could bring out more of vitality from the work.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, NOVEMBER 23, 1898.

The program of the fifth concert by the Boston Symphony Orchestra last evening was:

Overture, The Barber of Bagdad................Cornelius
Concerto for 'cello in A minor................Saint-Saëns
Symphony No. 1, D minor.....................Volkmann
Overture, Tannhäuser ....Wagner

The soloist was Alwin Schroeder.

* * *

Originally Tschaikowsky's "Mozartiana" was anounced for its first Boston performance on this occasion, but the Wagner overture was substitued for it. The reason was Mr. Gericke's indisposition. He was suffering from a very severe cold, and his physician deemed it imprudent for him to venture out in the miserable stormy weather that had prevailed for two days. To prevent disappointment Mr. Kneisel kindly consented to conduct at very short notice. He had been called on before in similar emergencies, and invariably acquitted himself with admirable skill, and the result on this occasion was no exception to the rule. It would be manifestly unfair to dwell in a spirit of exacting criticism upon the performances given under such conditions. They were, however, of a high order of excellence, and such slight shortcomings as came into prominence were quite pardonable, all things considered. Mr. Kneisel was received with marked cordiality when he appeared at the conductor's stand, and the audience applauded him heartily after each performance.

The graceful but somewhat shallow 'cello concerto was beautifully read and played by Mr. Schroeder. Again he delighted by the purity and the finish of his style, the musicianly spirit that animates his work, the elegance of his technic and his freedom from affectation and obtrusive display. His audience was warm in its appreciation of the exceptionally artistic quality of the effort.

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CONCERTS AND CONDUCTORS.

The Philharmonic Society of New York.

THE history and influences of the Philharmonic Society make up a career of such dignity and benevolence that we may properly be anxious whenever something like a new chapter is to be opened. A new conductor almost inevitably must mean such a chapter. Between the Society's outset, far back in the winter of 1842–3, and last spring, just six leaders have been its pilots—Eisfeld, Bergmann, Neundorff, Leopold Damrosch, Thomas, and Seidl. When Mr. Seidl's death deprived the Society of his services and his personal prestige, there were many troublous considerations affecting not only the choice of a successor (whom the actual players in the Society's band elect), but his utility. For at least a dozen years the Society's orchestra has suffered artistically, while no firmer pecuniary support could be asked from a great public more devoted than keen.. Rehearsals have been scanted; and rehearsals are the marrow of symphonic duty. The new and auxiliary musicians have not always been well chosen, and when above par they have been tantalizingly kept in the rear of serviceableness. Again, many of the Philharmonic's authoritative players have lost the fire of youth, have become wonted to playing as a bit of annual mechanics, and so the interpretations of works, both new and old, have lacked eloquence and virtuosity. Temperament is a gift to be cherished, but it evaporates in academic musical air. Moreover, the veteran musician is not apt to new schooling, not tender to being kept up to his full duty and nervosity. The *vielles moustaches* of an orchestra have their own ideas. Like Hubert in "Ivanhoe"—"My grandsire drew a good bow at the Battle of Hastings and never *played* at such a mark in his life and—neither will I." Such members of an orchestra would rather have King Log than King Stork. Should King Stork be chosen and persist in being every inch a king, why, the symphonic frog-pond can make his reign a fine purgatory for him.

An old Society's new Leadership and new Season begun.

Mr. Emil Paur's selection in Mr. Seidl's place wounded no sentimentalities, could augur only a rule of the highest musical capability and conscientiousness. Yet there were misgivings in our minds as to Mr. Paur's concrete success when the time for work should come. Never was a concert-director summoned to a post more demanding tact, firmness, knowledge of human nature, and insight into a special *status in quo*, for reasons quite below general public observation. Mr. Paur could be trusted for his part. But would he be met half-way? The Philharmonic's public seemed to expect so, for never has the Society's year set out with a more splendid subscription. The patrons already have their reward. The first concerts seem conclusive of Mr. Paur's personal esteem from his great charge, and of the new life that he will breathe into it. I have heard the Philharmonic for some twenty-odd years. I have not heard it play in a dozen seasons with the vigor, the *ensemble* quality of tone, and with the precision in the work of individual members which entered into its opening rehearsal and concert for this fifty-seventh season. The musicians—yes, even Mr. Arnold and Mr. Schmitt and Mr. Roebbelen, and many more of the honored conscript fathers of the Society—seemed to have had a sip of the Fountain of Youth. They watched their new leader as a man to be watched, and perceptibly they obeyed him. The quality of the great orchestra's tone is noticeably more refined, rounded, and solidified already, and it continually leaped to a life quite new. The strings rose to a noble sonority; the wood-wind group—never the Philharmonic's golden treasury—was more intent on *nuances* and tone than it has been since Mr. Thomas's days of authority. The brass was mellower, and significantly discreet or alert in turn. The programme gave well-worn numbers, but wisely picked—Berlioz's "Benvenuto Cellini" prelude, Brahms's B flat piano-forte concerto, and Beethoven's Symphony in A. Mr. Paur is, beyond doubt, one of the truest "readers" and leaders of Beethoven now before any public, and again came evidence thereof. The Brahms concerto (perhaps the most beautiful one yet written) brought again to New York auditors Miss Adele aus der Ohe. Her absence from us has certainly not lessened by a shade her exquisite, sensitive, reserved art, and that charm of sincerity and high musicianship that has set her apart from a thousand other pianists of her sex in a profession so over-crowded that often there seems hardly room where she is—at the top.

The Boston Symphony Orchestra: Mr. Wilhelm Gericke returns.

The procession of this winter's great concerts is fairly forward. There was nothing if not success and enthusiasm in the entrance last week, on Wednesday and Thursday, of the Boston Symphony Orchestra on a thirteenth season that has none of the omens belonging to the number mentioned. How insidiously do years and orchestral anniversaries succeed! These orchestras and singers and players betray us pitilessly by their beguilements. Last week, strikingly less than real seemed the flight of so much time since the Boston Orchestra first came to us. With Mr. Gericke it came. Long terms, new leaders, have intervened. But now was not Mr. Gericke again here, tall and straight, before us bodily and vigorously once more?—looking in every essential detail quite the same disciplinarian, the same vigilant creator of the Orchestra's glory, that he was when he left his charge. Mr. Gericke, too, was conducting it to-day with all that admirable leadership, calm yet inspiring, unostentatious yet dignified, which charmed us aforetime. The Orchestra's experiment of afternoon concerts here (with programmes quite other than those of the evening series, though with identical soloists) opens with every outward success. Both concerts, in fact, were crowded. Both repeated the cordiality toward Mr. Gericke, and the intent, discriminating delight in the Orchestra which warmed to its yearly visits under his direction of old, not to speak of our regard for the work of the many seasons when Mr. Nikisch and Mr. Paur have been the leaders before us. The band this year has turned to Carnegie Hall for its auditorium, an excellent change from the dreadful hollow of the Metropolitan's area. The effect of the playing of the afternoon and evening was vastly the gainer by the removal. The programmes respectively offered (*a*) Weber's "Euryanthe" overture, Chopin's piano-forte concerto in E minor, Brahms's "Chorale 'St. Antoni'" variations, Beethoven's Fifth Symphony; and (*b*) Schumann's symphony in C major, Scharwenka's second concerto for piano-forte, Richard Strauss's "Don Juan" tone-poem, and the prelude and death-finale of Wagner's "Tristan und Isolde." Mr. Rosenthal was the soloist. It is of interest to notice that Mr. Gericke finds the band he now redirects as little altered in actual personnel by the decade as he himself is by his absence. Less than a dozen changes have occurred. But in gradual and sure progress upward toward a perfection of *ensemble* not surpassed by any symphonic organization either in America or Europe, the Orchestra has passed into a finer individuality, season by season, not a little with thanks to the integrity of its wise early adjustment under the director who is once more at its head to-day.

Max Alvary, 1856–98.

The note of personal tragedy always sounds more dolorous in connection with the stage than under any other circumstances, especially if the sorrow come untimely. The death of Max Alvary, which has occurred in his German home, must have been a shock and regret to a great circle of the American musical public. Mr. Alvary's career was built on his brilliant and just American successes as a member of the German companies who gave us especially such bright pages of our Wagnerian chronicle between 1883 and 1890–1. His début here occurred in the autumn of 1885. Like many German tenors, Mr. Alvary had a better voice than skill in its use, and was, on the whole, more an artist in his diction and acting than a really accomplished opera-singer. But his free and magnetic art as an actor, the resonance of a tenor voice originally not "heroic," but rapidly developed in its volume and fibre, and his personal charm, captivated all the public. He became its bright star, and he had no rival. As *Adolar* in Weber's "Euryanthe" Alvary was a real individuality; as *Assad* in Goldmark's "The Queen of Sheba," as *Loge* in Wagner's "Rheingold," scarcely less so. He was a charming *Walther*, too, in "Die Meistersinger." But of all his impersonations his *Siegfried*—the boyish *Siegfried* of the third Nibelungen music-drama—was the most unapproachable. We have never had another *Siegfried* like him, and we shall never have one. Alvary was as if born for this part, and he made it his own with a verve and beauty to haunt the eye and the ear through a lifetime. It is in just that remembrance that I have taken out of a large pile of portraits of him lying at my hand, not his every-day self, but his *Siegfried* identity, as it was before us in 1887 or 1888, in all its graceful and statuesque beauty. Mr. Alvary last returned to America early in 1896, and though singing less effectively, was welcomed with renewed favor. About three years ago accident created a lingering and dreadful disease—cancer of the stomach. His career was closed. I understand that, through no fault of his, it was closed in poverty, and that his family are penniless. His life was the romance of a gentleman, a successful artist, and a nature of beautiful refinement and perceptiveness, suddenly cast into shadow and an untimely fate. It is only in such lovely fables as Andersen's "The Nightingale" that Death can be kept away by a song!

The Castle Square Company's Chief Lack.

The Castle Square Company is reviving a special success of last year—"Carmen." As usual, Bizet's masterpiece has the fullest attention from a public that grows more and more general. "Il Trovatore," "Roméo et Juliette," and "The Pirates of Penzance" have succeeded each other recently. The principal lack of this interesting and faithful organization, of which much may come, is a couple of light tenors who have good looks as well as good voices and training, and a considerable repertory into the bargain. Both Mr. Sheehan and Mr. Lavin are wholly insufficient or ill placed in romantic opera.

E. IRENÆUS STEVENSON.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, NOVEMBER 20, 1898.

FIFTH SYMPHONY CONCERT.

The unusually bad weather of last night brought about some surprising conditions in the Symphony concert. In the first place it kept Conductor Gericke at home, the announcement having been made prior to the concert that, owing to a severe cold, his physician had forbidden him to go out. In his place, therefore, Mr. Kneisel assumed the conductor's stand and the indulgence of the audience, which was asked for at the outset, was not warranted, as judged by general results. Mr. Gericke's absence necessitated a slight rearrangement of the programme and the "Mozartiana" suite of Tchaikowsky was omitted and the overture to "Tannhauser" was introduced as a finale to an altogether interesting programme.

If memory serves us right, this was the second time Mr. Kneisel has conducted the Symphony band, and, as he was given a most cordial reception on his entrance and also loudly applauded after each number, it would seem that the audience took kindly to the innovation. Mr. Kneisel conducts with much force and authority, using his left hand quite as much as his right. In the Volkmann symphony he showed careful discrimination and brought out all the underlying beauties of the score. As for the "Tannhauser" overture, we can recollect few times when it has been more beautifully played; in fact, it has long ago become apparent that this band takes great delight in interpreting Wagner.

The soloist of the evening was Alwin Schroeder, who was heard in one of Saint-Saens's concertos for 'cello. His tones were wonderfully pure and sweet, and the solo instrument with the merest suggestion of an orchestral accompaniment produced the most beautiful effect. Mr. Schroeder received several recalls for his artistic playing.

At next Saturday's concert Mrs. Marian Titus will sing and the composers to be heard are Mendelssohn, Paul Gilson and Liszt.

Boston Journal.

SUNDAY, NOVEMBER 20, 1898.

SYMPHONY NIGHT.

Mr. Kneisel Conducted, for Mr. Gericke Is Suffering From a Severe Cold—A Change in the Program Was Therefore Necessary.

The program of the fifth Symphony concert, given last night in Music Hall, was as follows:

Overture, "Barber of Bagdad"......Cornelius
Concerto for 'Cello in A minor....Saint-Saëns
Mr. Schroeder.
Symphony No. 1 in D minor ....Volkmann
Overture, "Tannhäuser"..............Wagner

Mr. Gericke, it appears, is suffering from a severe cold, and physicians considered it would be imprudent for him to lead the orchestra last night and expose himself to the dismal weather. That the audience might not be disappointed, Mr. Kneisel, at exceedingly short notice, kindly consented to lead in his stead. Mr. Kneisel, who has before this succeeded admirably as a conductor under trying circumstances, again showed coolness and ability. It is to be hoped that Mr. Gericke will soon recover, and his many friends—for is not the whole audience his friend?—extend him their heartfelt sympathy.

⁂

The editor of the program-book says that Cornelius's "Barbier von Bagdad" was brought out at Weimar in 1859. It was first performed there Dec. 15, 1858.

The editor, following his beloved custom, gives a technical analysis that is of no use to professional or amateur, "Greek nor Jew, Barbarian, Scythian, bond nor free." It would have been more to the point if he had explained that the striking theme given at the beginning to the brass is the theme that introduces the Barber in the opera: "Abul Hasan Ali Ebn Bekar."

This overture is a singular piece, in that the composer seems to have one foot on the safe rock of conventionality and to be exploring with the other for new ground. There are brilliant passages, and there are lapses into the old-fashioned theatre-overture; there is sparkling orchestration, and there is also the evident attempt of the German to be light-footed in his orchestral gait.

⁂

Saint-Saëns's 'cello concert was first played by Tolbecque Jan. 19, 1873, at the Paris Conservatory. Whatever Saint-Saëns undertakes is generally well-done; for he has a sure and fluent technic. This concerto is not one that appeals to the empty-headed 'cellist, for with the exception of the delightful minuet there is little in the work to please the mere virtuoso-friend. The themes are thought out rather than spontaneous, and there are few direct appeals to easily-aroused emotions. The literature for the 'cello with orchestra is not rich, and serious soloists must often be perplexed in the matter of a becoming and effective selection. Mr. Schroeder played in most musician-like manner, with sure technic that was never wantonly displayed—in fact, Mr. Schroeder almost apologizes for the ease with which he overcomes difficulties—with beauty of tone, with fine and discriminating feeling, and with the repose of the true master of an instrument. The audience was quick to appreciate the beauty of the performance.

⁂

Mr. Gericke is probably fond of Volkmann's Symphony in D minor, for it was the first symphony led by him when he took command of the Boston Orchestra Oct. 18, 1884. I confess that much of this work is to me tiresome. The austerity of the first movement is not displeasing, although I prefer the noble austerity of Cherubini, whose classic figure was apparently in Volkmann's mind. There is an effective passage in the slow movement where the horns persist against the strings, but there is also the thought of Abt, and once I feared that Volkmann was about to call in the aid of a male quartet, with "There's Moonlight on the Lake." The trio of the scherzo is not without prettiness, but the finale, with its pedagogic counterpoint, reminds me of Conservatory students who plot out a fugue with Dux et Comes as though they were planting cabbages. The andante gave an opportunity for agreeable solo display on the part of certain members of the wind choir. The symphony, as a whole, was played at times with a roughness that under the circumstances was excusable.

Mr. Kneisel was most heartily applauded when he took his position, and after the various selections.

⁂

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"La Mer," Symphonic Sketches .Paul Gilson
Les Preludes ....Liszt

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Philip Hale.

The Boston Traveler

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Mr. Kneisel Conducts Owing to the Illness of Mr. Gericke.

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Overture—"Barber of Bagdad" ....Cornelius
Concerto for 'Cello in A minor.......Saint-Saens
Mr. Schroeder.
Symphony No. 1 in D minor..........Volkmann
Overture—"Tannhauser" ....Wagner

Owing to the indisposition of Mr. Gericke, the duty of conducting devolved upon the reliable Mr. Kneisel on Saturday evening, and it was performed with conscientious care and a good degree of success. There was also a necessary change in the programme, and we did not get the new Tschaikowsky "Mozartiana," as promised. But there was plenty of excellent musical food, though all, except the "Tannhauser" overture, of a mild type of seasoning. The orchestra did its work with very praiseworthy smoothness, considering the loss of its leader. It has always been easy to say half-jocosely that our organization could play without a conductor. It could; but you would notice the difference soon enough. However, all credit to Mr. Kneisel for facing a trying position with coolness and ability.

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THE MUSICAL COURIER.

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* * *

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The graceful but somewhat shallow 'cello concerto was beautifully read and played by Mr. Schroeder. Again he delighted by the purity and the finish of his style, the musicianly spirit that animates his work, the elegance of his technic and his freedom from affectation and obtrusive display. His audience was warm in its appreciation of the exceptionally artistic quality of the effort.

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[57]

BOSTON DAILY ADVERTISER
Established 1813.
The Official Paper of the State
The Official Paper of the City.
MONDAY MORNING, NOV. 21, 1898.

Mr. Kneisel Conducts the Symphony Concert.

"The best laid plans of men and mice gang aft agley!"

Our New England climate has seized our conductor by the throat so that gargles and mustard plasters temporarily ousted symphonies and overtures from his sphere of activity on Saturday. Therefore the concert orator, so rarely heard in symphony concerts, came forth to announce a change of conductor and a slight change of programme; Mr. Kneisel was to assume command and Tschaikowsky's "Mozartiana" was to give place to the "Tannhaeuser" overture.

It is a delight to know that even so serious a mischance as the illness of the conductor does not disarrange the schedule of a symphony concert in Boston to any great degree; in operatic management they make very little of substituting "Trovatore" for "Die Walkuere" when illness strikes in.

Mr. Kneisel was warmly greeted as he took the stand and certainly did remarkably good work under the circumstances, giving a decisive beat and catching the mock-heroic spirit of the "Barber of Bagdad" overture, by Cornelius, in an excellent manner.

There was a time when Peter Cornelius was a party matter in music; when the Wagnerians proclaimed him as "the German Cherubini" and the conservatives viewed his opera as an excitable bull views a red flag; that day is fortunately gone by and enough of the composer remains to justify his efforts. Yet it is impossible to grasp the humor of the overture played on Saturday without knowing something of the plot, without understanding the bombastic title of the tonsorial artist given by thundering brasses, without comprehending that the comical element is here almost always grandiloquous. This it was that escaped the comprehension of many of the conservative critics in Germany, and led Hanslick to say—"this barber must shave with guillotines instead of razors!"

Great applause followed the performance and the conductor "pro tem" at once found himself in touch with his audience.

Now followed St. Saen's violoncello concerto with Mr. Alwin Schrceder as soloist. It was not good 'cello weather, the dampness of the atmosphere affecting the strings somewhat, but Mr. Schroeder is too great an artist to allow weather, or anything else, to affect his intonation.

The work is not a great one but is very graceful and is an effective display of the technical stock-in-trade of the soloist. Its orchestration is always fluent, its themes, particularly a dance-theme which the orchestra skilfully intertwines with more earnest solo-work, are piquant and elegant.

Of Mr. Schroeder's work only praise can be spoken; the broad C string playing was very effective, the harmonics were as clear as if they were given upon a violin, and the cadenza introduced about everything that is difficult in violoncello work.

The orchestral support, barring one unfortunate anticipation of the conductor's beat by a violin, was very good. Mr. Schroeder was recalled over and over again, and certainly deserved his triumph.

The Volkmann symphony in D minor came next. Clear in form even to formalism, conservative in orchestration, the musician sees in Volkmann a faithful follower of the classical paths, and this is not without its charm in "these most brisk and giddy-paced times."

It develops its first figure in a very intelligible, yet sufficiently dramatic manner, and its first movement is virile and dramatic without tearing a passion to tatters. Its second movement gave a splendid opportunity to the clarinette, which was taken advantage of and the chief theme was played by that instrument with most pleasing quality of tone. The Scherzo is not at all playful but is vehement and dramatic; its Trio is in excellent contrast.

Altogether the work is one which can be comfortably enjoyed without any rhapsodies whatever; it exhibits talent rather than genius.

The "Tannhaeuser" overture went splendidly; our orchestra has played this so often that we believe they could give it without any conductor. This feat is said to have been accomplished once by the Meiningen orchestra when Bulow was its guiding spirit; the conductor was detained and came to the concert late, it is said, just in time to hear his band win a success in this overture without any leader.

What a robust band of pilgrims Wagner gives us in this overture! After they return from a long journey to Rome they give their typical theme with ten times the power that it had at the beginning of the journey! But it is a grand apotheosis; the Roses and Rapture of Vice (as represented by piccolos and cymbals) are totally crushed out by the religious, but somewhat bigoted trombones. The brasses roared as in the olden days and the violins gave their trying figures with unparallelled vigor.

Altogether it is one of the greatest climaxes that even Wagner ever attained, and the fact that he cut it out and replaced it with a very dreary transition into the first act, in the "revised version" (prepared for the Paris performances) is an everlasting proof of the great loyalty which this radical felt to his "theories," to the highest ideal of Art as he understood it.

Spite of the fact that Mr. Kneisel's musicianship and the splendid discipline of the men carried the concert to success, we all hope that Jupiter Serenator will restore our conductor to us by the end of the

Louis C. Elson.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CIV., NO. 143.
SUNDAY, NOVEMBER 20, 1898.

THE SYMPHONY CONCERT.

Mr. Kneisel Conducted, as Mr. Gericke Was Taken Ill.

Tschaikowsky's Suite, "Mozartiana," Was Therefore Omitted and the Tannhauser Overture Given—Mr. Schroeder Received Four Enthusiastic Recalls.

The fifth concert of the Boston Symphony orchestra was given in Music Hall last evening, with this programme:

Overture, "The Barber of Bagdad"...Cornelius
Concerto for 'cello, in A minor.....Saint-Saens
Symphony No. 1, in D minor..........Volkmann
Overture, "Tannhauser"...............Wagner

Mr. Alwin Schroeder was the soloist.

Originally, Tschaikowsky's suite, "Mozartiana," was to have come before the symphony, and the Wagner overture was not among the selections announced, but Mr. Gericke had been suddenly attacked by a severe cold, and had received imperative instructions from his physician to remain at home; therefore, he did not appear in his usual place at the conductor's stand last evening, Mr. Kneisel officiating in his stead.

This rendered necessary the change in the programme, the Tschaikowsky suite being new and consequently not to be attempted with the slight opportunity that Mr. Kneisel had had to make himself familiar with the score. He acquitted himself admirably in the trying position to which he had been called. Critical comment is clearly out of place under the circumstances, but Mr. Kneisel may be both complimented and congratulated on the excellent results he obtained, and on the spirit, judgment and ability of his conducting.

The Saint-Saens concerto is not a notably deep work, but it is full of charm, especially in the allegretto con moto, a delicate and gracefully piquant minuet movement, and the brilliancy of the other portions of the work keeps the hearers' attention steadily interested. Mr. Schroeder's performance of the solo part again exemplified the perfection of his technique, the purity and elegance of his style, the depth of his artistic taste and the large musical feeling that inspires him and renders his playing always so delightful. Particularly beautiful was his broad cantabile in the allegretto, but the whole effort in interpretation and execution was wholly worthy of him; which means, in other words, that it was that of an artist of the first rank. He was tremendously applauded and had four enthusiastic recalls.

The programme for the next concert is: Overture, "Fingal's Cave," Mendelssohn; aria, "Mia Speranza," Mozart; symphonic sketches, "La Mer," Paul Gilson; the Indian bell song, "Lakme," Delibes; "Les Preludes," Liszt. Mrs. Marian Titus is to be the soloist.

Despite the bad day Friday the Symphony rehearsal was well attended and the soloist, Mr. Alwin Schroeder, enthusiastically received and recalled three times after his masterly performance. Among those noticed in the audience were Mrs. John Lowell, Miss Lowell, Mr. and Mrs. Robert C. Hooper, Miss Mary Parkman, Mr. Bayard Thayer, Miss Mary S. Ames, Mrs. J. C. Jones, Mr. James P. Stearns, Miss Stearns, Prof. and Mrs. Carl Baermann, Mr. William H. Allen, Mrs. Robert D. Evans, Miss Hunt, Mrs. Wilmot W. Blackmar, Miss Brewer, Mrs. Charles Hayden, Miss Faulkner, Mrs. William Endicott, 3d, Mrs. Charles M. Clapp, Miss Clapp, Mr. Charles P. Curtis and Mr. and Mrs. B. F. Redfern.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND
SUNDAY MORNING, NOV. 27, 1898.

THE SYMPHONY CONCERT.

The sixth symphony concert of the season was given in Music Hall Saturday evening. The programme included Mendelssohn's "Fingal's Cave" overture; recitative, "Mia Speranza Adorata," and rondo, "Ah! Non sai qual pena sia," by Mozart; symphonic sketches, "The Sea," by Paul Gilson; "Legend of the Pariah's Daughter," from "Lakme," by Leo Delibes, and Liszt's symphonic poem No. 3, "The Preludes." Mrs. Marian Titus was the soloist. Owing to the continued illness of Mr Gericke, the performance was directed by Mr. Franz Kneisel, whose work throughout the evening was excellent.

The symphonic sketches, by Paul Gilson, entitled "The Sea," are in four movements: 1. Sunrise; 2. Sailors' Songs and Dances; 3. Twilight; 4. Tempest.

Three of these movements have been given once here before, under Mr. Nikisch but this was the first complete performance of the work in this city. It can be said that it is generally tedious throughout. There are many places where the instrumentation is clever, but not original, and the few themes are commonplace in the extreme. The composer has taken much time to say very little. The performance was a smooth one. Liszt's well known symphonic poem, "The Preludes," is an ever-welcome work, and received an admirable performance, and so did the Mendelssohn overture.

Mrs. Titus sang acceptably throughout, but her voice is hardly powerful enough for Music Hall. She sings to more advantage in a smaller hall, where her voice is less liable to being forced.

There will be no soloist at the rehearsal and concert this week. The orchestral selections are by Beethoven, MacDowell, Wagner and Berlio

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Boston Transcript
MONDAY, NOVEMBER 21, 1898

Music Hall: Boston Symphony Orchestra

The programme of the fifth symphony concert, given in Music Hall last Saturday evening, was as follows:

Peter Cornelius: Overture to "Der Barbier von Bagdad."
Saint-Saëns: Concerto for Violoncello, in A minor, opus 33.
Volkmann: Symphony No. 1, in D minor, opus 44.
Wagner: Overture to "Tannhäuser."

Mr. Alwin Schroeder was the 'cellist.

Mr. Gericke was suddenly taken with a severe feverish cold after the Friday afternoon public rehearsal, and was unable to conduct on Saturday evening. Mr. Kneisel took his place at short notice, and with no opportunity for further rehearsal; this substitution also made a change in the programme advisable, Wagner's "Tannhäuser" overture being given instead of Tchaikovsky new "Mozartiana" suite, which was played on Friday afternoon and announced for Saturday evening. Mr. Kneisel, who is not new to the conductor's desk, nor the orchestra to his baton, acquitted himself with excellent firmness, precision and skill. Mr. Gericke has the sympathies of all who know him, and all musical Boston will unite with Fritz Kothner in wishing "gut' Bess' rung dem Meister!"

Cornelius's "Barbier von Bagdad" overture has much to recommend it; its worst side is a certain patchworkiness of style; like many another pioneer work, it tries to be too many things at once. It anticipates not a little of the later Wagner; and, at the same time, shows its composer's high regard for the French opéra-comique—two elements in dramatic music that do not pull overwell together. It is to be noted, too, that Cornelius has not succeeded in working the French opéra-comique vein nearly as much to the manner born as Wagner himself—only remember Daland's air, "Mögst du, mein Kind," in the "Holländer!"—while his "Wagnerianism" has naturally not quite so authentic a ring as Wagner's own. The occasional apparition of a cantabile melody, scored in the modern French way for strings in octaves, to a homophonic accompaniment in the rest of the orchestra, seems almost as much out of harmony with the musical surroundings as Banquo's ghost with Macbeth's supper-party. There is, however, a thread which runs through the whole overture and gives it a certain artistic unity; and this thread is the composer's never-failing brilliancy and talent. There may be no particular part of the overture that some other man would not have done better than he; but surely very few composers in the whole list—not even Meyerbeer, perhaps Meyerbeer least of all—could have held so motley a composition so well together, or have stamped every part of it with so recognizable an individuality.

Volkmann's D minor symphony has one, not wholly inconspicuous, advantage; it is less of a bore than his symphony in B-flat major. Indeed, the first movement is an uncommonly strong piece of work; the two middle movements we like less, but the interest revives again in the finale. Upon the whole, Volkmann is something of a puzzle; in one way he was rather like Gustave Flaubert. Flaubert's great ideal was absolutely irresponsible romanticism; and he was really as hard-and-fast a "naturalist" as any writer of the next two following generations in France; Volkmann evidently looked upon himself as quite a wild romanticist in music, but could never really get out of the classical rut. There is a certain timidity about his romanticism that gives it a very peculiar physiognomy; it behaves itself, for all the world, as if it were always afraid of wetting its feet and catching cold. Yet, curiously enough, this rather dry, stolidly going, neutral-tinted man has outlived Joachim Raff! There can be no doubt about it; he has. Raff had ten times his brilliancy, and, though never any too solid a writer, quite his solidity; but he is now virtually worn out, whereas Volkmann still lives quite as vigorous a life as ever. To be sure, he has been subjected to far less wear and tear than Raff; but that he has worn better is undeniable. It seems even as if something rather vigorous would have to be done to assist Nature in killing him; if any movement of this sort is ever set afoot, we should like to subscribe our mite to help it on.

Only the impoverished condition of the literature of the violoncello could make such work as Saint-Saëns's A minor concerto welcome. But, with all its shortcomings, it is so much better than many another that one can receive it almost with open arms. Saint-Saëns carries two qualities to a wellnigh Satanic pitch; artistic wisdom and cleverness. No serpent could be wiser than he; no anything cleverer! The man has apparently no heart, no mood, no penumbra; his style is clear as crystal, yet it reveals no sloveniiness in what might be called his musical housekeeping; the world is free to look in through that well-washed window and find no fleck of dust inside—possibly very little else inside, either. And this concerto is as sharply characteristic an example of Saint-Saëns's peculiar gifts as could probably be found in his whole portfolio. Mr. Schroeder played it wonderfully; with entrancing beauty of tone, grace of phrasing and elegance of style. In the matter of virtuosity and brilliant technic Mr. Schroeder's playing left nothing to be desired. It is to be noted that he played an altered version of the coda of the concerto, prepared for him (if we are rightly informed) by Mr. Gustav Strube, in which a long and elaborate cadenza is introduced. Mr. Schroeder was enthusiastically applauded, as he deserved to be, and four times recalled.

The next programme is: Mendelssohn, overture, "Die Fingals-Höhle," opus 26; Aria; Paul Gilson, symphonic sketches, "La Mer;" Aria; Liszt, symphonic poem, "Les Préludes." Mrs. Marian Titus will be the singer.

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MONDAY MORNING, NOV. 28, 1898.

MUSICAL MATTERS.

Mr. Kneisel Again Conducts the Symphony Concert.

Mr. Gericke is still upon his sick bed and Mr. Kneisel still proves himself an excellent conductor for an emergency—and something more.

On Saturday the programme was rather oceanic in character and one had the opportunity of listening to the sea a la Mendelssohn and a la Gilson.

Mendelssohn did not steer his bark over troubled waters; his "Hebrides" overture, which began the concert, is plaintive in its reiteration of a wave-figure, full of suggestions of loneliness, but not especially turbulent. It is probably the composer's most spontaneous work, for he scored the entire chief theme on the Isle of Staffa merely to give his sister Fanny his impressions of Fingal's Cave.

The two names given to the work sometimes puzzle musical amateurs and only three years ago a Berlin critic gravely announced his preference for the "Fingal's Cave" overture as better than the "Hebrides"!

The performance was a smooth one, although the horns were rather brusque in the development. The clarinette sustained its important passages very well. Mendelssohn and Weber might be called the godfathers of the clarinette (although Mozart first introduced it into symphony) and Mendelssohn, both in this overture and in the Scotch symphony, gives the instrument an unusual prominence.

Mrs. Marian Titus was the vocalist of the concert; she sang a Mozart aria, not from "Titus," however, the concert-aria, "Ah non sai quel Pena." Her voice seemed rather light, but was flexible and true in intonation, even to F in alt.

Her phrasing showed conscientious care, and the interpretation was one which could arouse neither animadversion nor enthusiasm. Her second number was "The Legend of the Pariah's Daughter" from Delibes's "Lakme," which was well adapted to the display of her vocal wares, and was excellently rendered. She was heartily applauded.

Gilson is a name associated with the history of Boston Baked Beans, but in Brussels it is also connected with music. In our symphony concerts we long ago made the acquaintance of three-quarters of his "The Sea"; last night we for the first time heard the entire work.

The free setting of this aqueous subject as a set of orchestral sketches, a species of Suite, is not so good as the Rubinstein treatment of the same theme as an "Ocean Symphony." The first movement pictured sunrise on the ocean. We had always associated sunrise at sea with black coffee in the smoking room, but our present composer associates it with high positions on the violins.

There is a certain amount of thematic treatment in this first movement, but it has much reiteration and much scale work that can only be regarded as padding. It is not comparable with the noble manner in which Rubinstein begins his great symphony. The effects of the harmonics long drawn out upon the violins might picture the immensity of ocean, but they might also portray the long, flat expanse of a canal. There is too much of Gallic ecstasy in evidence.

The second movement is a species of Scherzo, and represents the sailors enjoying themselves, probably in the second dog-watch, that curtailed hour of marine delights.

There was a bright hornpipe theme in this, but one could give M. Gilson a dozen "Shanties" which would have been more graphic in this part of the suite. It is a wonder, by the way, that not one of the sturdy and characteristic shanties has as yet found its way into the classical repertoire; some of these working-songs are brimful of figures suited for thematic development.

The third movement is entitled "Crepuscule," but it pictures more than a mere twilight, for the poem of Eddy Levis, on which this programme piece is founded, tells us of a sailor and his lass wandering by the shore and bidding each other farewell. The woodwind is finely employed in this movement and the duet is of considerable beauty, although the parting is made rather prolix; "he oft bade farewell, yet was loth to depart." There is no suggestion of the Welsh rarebits that the ocean traveller is accustomed to look for just after the twilight hour upon the high seas, unless the muted horn tones suggest indigestion. If we venture to think of prosaic matters in connection with a symphonic work it is only because its cloying sweetness causes disesteem, because we find nothing of the true majesty of Poseidon in the work, because "The Sea" is too much watered.

Nor did the final storm, heard for the first time in Boston, alter the impression; one could say with the old Athenian wit, Dorian: "I have heard a greater tempest in a pot of boiling water!" There are crashes, it is true, and there are dismal passages which portend disaster, but the whole is not convincing, one sees the intention too constantly, it all remains but "a painted ship upon a painted ocean."

It is possible that the judgment is too harsh, but the first hearing of this Tempest and its effect upon the reviewer can be summed up in a very short French poem:—

"Tempete
M'embete."

Liszt's "Les Preludes" ended the concert. It is probably the best of his symphonic poems. Its development and final apotheosis of a theme suspiciously like "We won't go home till morning" is dramatically carried out. Horns, tuba and trombones have plenty of work to do and in this case did it well. Mr. Kneisel's decisive beat held the men well together in this complicated work and there was no trace either of timidity or of rigidity in its capricious measures.

Is it not time to correct a misstatement that has been made more than a dozen times at these concerts? Mozart is chronicled as having died at Salzburg. As he loathed Salzburg with a great hatred it must be disagreeable to his spirit to have it suggested that he went back to that city to die; as a matter of fact he carefully avoided Salzburg during his later years and died in Vienna.

Louis C. Elson.

Journal.

[illegible] 27, 1898.

THE SYMPHONY.

Kneisel Again in Mr. Gericke's Place.

First Performance of Gilson's "The Sea" Entire.

Mrs. Titus Soloist—Program for Next Concert.

The program of the Sixth Symphony concert, given last night in Music Hall, Mr. Kneisel conductor (for Mr. Gericke, I regret to say, is still sick), was as follows:

Overture, "Fingal's Cave" ....Mendelssohn
Recitative, "Mia speranza adorata," and Rondo, "Ah! non sai qual pena sia" ....Mozart
Symphonic Sketches, "The Sea"..Paul Gilson
(First time complete in Boston.)
I., Sunrise; II., Sailors' Songs and dances; III., Twilight; IV., Tempest.
The Legend of the Pariah's Daughter, from "Lakmé" ....Delibes
Symphonic Poem, "The Preludes" ....Lizst

So far as the program-book is concerned, the reader is left in doubt whether this Gilson may not be, after all, a Bostonian.

"A blessin," Dr. Schwazey cried, "a blessin onto the hed of the man what invented beans! A blessin onto his hed!"

"Which his name is Gilson! He's a first family of Boston," replied Artemus.

Paul Gilson was born at Brussels June 15, 1865. He studied at the Brussels Conservatory under Duyck and Gevaert. In 1889 he gained the Prix de Rome with his cantata, "Sinai." He has writtten "he Demon," a lyric drama; "The Supliants;" "Daphne," for solo voices, chorus and orchestra; "David," an oratorio; a remarkable work, "Francesca da Rimini;" incidental music to Maeterlinck's "Princess Maleine," and orchestral pieces, of which one has been produced by Theodore Thomas and one by Van der Stucken. His opera "Pauvre Gens," is new in rehearsal. "The Sea" was first played, and with great success, at Brussels March 20, 1892, at a concert conducted by Joseph Dupont, to whom the work is dedicated. There was a second performance at Brussels May 7 of that year. It was produced at Paris by Colonne Jan. 15, 1893. It was produced at a Philharmonic concert in New York in December, 1892. The first three movements were performed at a Boston Symphony Concert led by Mr. Nikisch March 25, 1893.

The first scene represents sunrise at sea; it has one chief melodic subject, which is the foundation motive of the whole work. The second scene introduces lustly dances, one of which is "La ronde du Gabier"—the dance of the top-man. The third movement, "Twilight," tells of the love scene between a sailor and his lass. He takes to his ship; she "implores the enigmatic, implacable and cruel night in his behalf." The finale is the storm; the vessel is swallowed up; and before she goes down, the dances and songs of the sailor-men are heard as in mocking irony.

It is the custom when this suite is played in Brussels and Paris to precede each movement by the reading of the appropriate part of the poem by Eddy Levis, which suggested this music.

"The Sea" is a work of technical strength. It is more than this: it is a work of high poetic imagination. There is the mystery of the sea; there is the thought of the sea of "undug graves." There are no cheap attempts at musical photography any more than in the beautiful overture by Mendelssohn, the "Fingal's Cave," which, with some of the music to "Midsummer Night's Dream," is the work of that composer in his finest and least copyright-trademark mood. Perhaps the third movement is too long. The long drawn-out conversation of lovers, the repeated assurances of devotion are of little interest to a third person, in spite of Emerson's dictum. If King Mark were only a stronger character, he would be a welcome relief to the amorous chatter of Tristan and Isolde. But in this same movement, what exquisite harmonic and orchestral effects! The first movement is noble throughout. A new clear voice speaks with authority. The second movement will undoubtedly always be the most popular of the four on account of the pronounced melody and rhythm; and in this song and dance, Gilson is hearty, rough, if you please, without being musically vulgar. The last movement is full of force, but I care for it the least. Here is a work full of originality, rejoicing in strength and beauty. Here is a work that is something more than a study in orchestration. There is depth; there is thought; there is passion; there is freedom, boldness of expression.

Mr. Kneisel led with much sympathy and with the authority of the intelligent and skilled musician. He conducted the rehearsals of Gilson's suite, and to him, as well as to the orchestra, [illegible] the honor of a brilliant performance.

* * *

Mrs. Titus sang the difficult aria that Mozart wrote for Mrs. Lange, and the [illegible] familiar aria from "Lakmé." She sang with marked purity of style and with fine technic. Loudly heralded foreign singers have in times past not given as much musical satisfaction at Symphony Concerts of this orchestra.

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The program of the concert Friday afternoon and Saturday evening will be:

Symphony No. 1........................Beethoven
Symphonic Poem, "Lancelot and Elaine" .... MacDowell
Siegfried Idyll..............................Wagner
Overture, "Benvenuto Cellini"........Berlioz

Philip Hale.

SUNDAY HERALD.
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SUNDAY, NOVEMBER 27, 1898.

THE SYMPHONY CONCERT.

Symphonic Sketches of Paul Gilson Given Complete.

Mendelssohn's Overture, "Fingal's Cave," Admirably Played—Singing by Mrs. Titus of Mozart's "Mia Speranza" Marked by Exquisite Delicacy of Taste.

For the sixth concert of the season by the Boston Symphony orchestra in Music Hall last evening the programme was:

Overture, "Fingal's Cave"........Mendelssohn
Recitative and Rondo, "Mia speranza"..Mozart
Symphonic Sketches, "The Sea"...Paul Gilson
Legend of the Pariah's Daughter, "Lakme," ....Delibes
Symphonic poem, "The Preludes"........Liszt

Mrs. Marian Titus was the soloist.

Mr. Gericke's illness continuing, Mr. Franz Kneisel again officiated as conductor.

The Mendelssohn overture is still heard with pleasure for its perfection of form, the beauty of its workmanship and the easy flow into which the composer's inspiration goes on its way from beginning to end. It was admirably played and with a prevailing fine effect of light and shade.

The Gibson symphonic sketches were given for the first time here in their completeness. The first three movements were heard under Mr. Nikisch's regime, but the finale had its first hearing on this occasion. The score abounds in strong and impressive effects of tone color, and there are moments when true poetic feeling in themes and treatment is shown, but as a whole the work fatigues the attention by the almost constant strain made upon it to fathom the composer's meaning. Without the help the programme affords the music, for all that it says intelligibly or even suggestively about the sea, it might as well be called anything else.

The instrumentation is brilliant, and in the extreme modern vein. The most attractive movement is that entitled "Twilight," but it is spun out to too great length, and its brief themes are repeated so many times that they at length pall by their monotony of treatment, and the heavy blasts of noise that are introduced now and then for the sake of providing contrast scarcely mend matters, their purpose being too obvious. The storm of the closing movement is a fearful hurly-burly, but the noise is not exciting, and before it is over it becomes somewhat ridiculous and a trifle of a bore. In none of the movements does the composer show that he knew where to stop when he had no more to say that had not been said by him again and again.

Mr. Kneisel read the music sympathetically and intelligently, and the performance by the orchestra did all justice to the work.

The Mozart selection is perhaps the most carefully written of all the composer's concert arias. It is not often sung because of the demands it makes on the higher register of the singer's voice in the lovely andante. It was last given here by Miss Emma Thursby, some twenty and odd years ago.

Mrs. Titus sang it very charmingly, declaiming the pathetic recitative with just effect and singing the slow movement with exquisite delicacy of taste and warmth and breadth of feeling. The high F's rang out clear, true and effortless, and the florid coda was given gracefully and brilliantly. The phrasing throughout was musicianly, and the effort as a whole may be fairly pronounced Mozart singing of the most artistic quality.

In the Delibes selection the easy flexibility and purity of the singer's voice and the delicacy of her style were delightfully exemplified. Her bravura was clean-cut and fluent, and in both the tender and more animated features of the song her rendering was flawless. There were appreciative applause and recalls for her after each effort, and her artistic success was unmistakable.

The programme for the next concert is: Symphony No. 1, Beethoven; symphonic poem, "Lancelot and Elaine," MacDowell; Siegfried Idyl, Wagner; overture, "Bonvenuto Cellini," Berlioz.

Sunday Globe.
SUNDAY, NOV 27, 1898.

Sixth Symphony Concert.

Mr Gericke being sick, the symphony rehearsal and concert last week were conducted by Mr Franz Kneisel. The popular young soprano, Mrs Marian Titus, was the soloist, and the program was as follows: Mendelssohn's overture to "Fingal's Cave," a Mozart recitative and aria, Paul Gilson's symphonic sketches, "The Sea," recitative and aria from Delibes' "Lakme" and the Liszt symphonic poem, "The Preludes."

The principal interest in the program was centered upon the young soloist, who is one of the foremost singers in the local world, and whose work promises to make her well and favorably known in a wider field within a short time. Mrs Titus combines an attractive personality with a voice of great purity and flexibility under excellent control. She sings easily and without a trace of affectation or mannerisms. Although light in quality, the carrying power of her voice is admirable, and her enunciation is distinct without showing a deliberation in utterance.

The Mozart recitative and aria was sung with beautiful expression. The more dramatic portion of the recitative would have been improved by a broader and more passionate treatment, but this defect was so slight that the sympathetic interpretation of the whole number revealed but few blemishes. Her phrasing and execution throughout were charming, and the silvery voice was as true to pitch as one could wish. The florid music of the Lakme legend found in Mrs Titus a delightful exponent. The opening cadenza which introduced the legend was a brilliant example of bravura singing, and the runs and trills were given with a facility and evenness of execution that were nearly flawless. In brief it may be said that Mrs Titus acquitted herself with great credit and showed that she is steadily advancing in her chosen profession. That a young local artist should appear with the symphony players and achieve such a success should be a source of great gratification to herself, her teachers and friends. The audience was very large and very enthusiastic, bestowing special applause upon Mrs Titus.

Mr Kneisel conducted the selections in a highly commendable manner. The restless phrases of the "Fingal's Cave" overture were given clearly, and the closing coda was thoroughly satisfactory in tempo and brilliancy. "The Sea," with its storm effects capitally illustrated, was as a whole effectively interpolated, and the Liszt poem was also excellent throughout. The fragmentary phrases by the violas, basses and trombones deserve special praise for smoothness in their "conversation."

The program announced for this week's concerts is as follows: Symphony No. 1, Beethoven; symphonic poem, "Lancelot and Elaine," MacDowell; Siegfried Idyll, Wagner; overture, "Benvenuto Cellini," Berlioz.

MUSICAL AMERICA
New York, November 26, 1898.

Owing to the illness of Mr. Gericke, the programme of the fifth symphony concert had to be somewhat changed, and Mr. Kneisel had to take the baton. The programme given was the overture to "The Barber of Bagdad," Cornelius; concerto for 'cello, in A minor, op. 33, Saint-Saëns; Volkmann's Symphony, No. 1, in D minor, and the "Tannhäuser" overture. Mr. Schroeder was the soloist. The performance, as a whole, was an admirable one.

You know that Mr. Kneisel, like Theodore Thomas, is a born conductor, consequently regardless of his appearance in this emergency he succeeded in carrying through the performance in a commendable manner. He received a rousing welcome when he came on, and was heartily applauded after each number.

One has but to praise Mr. Schroeder whenever he presents himself as soloist. The ripe musicianship, the ample technic, the mature style, and the expressive playing of this eminently able performer are too well known to require further comment.

The Volkmann Symphony, which contains much splendid material, was somewhat coarsely played, regardless of Mr. Kneisel's efforts to command and restrain the players. Strange to say, there was some one among the first violins who came in *forte* in the wrong place, a matter of carelessness of which the offender should be ashamed.

This symphony offered the opportunity for the new first clarinet player to display his powers, and in my opinion he used it, not very creditably, when one considers the position he occupies and its demands. His style is dry and he is seldom warm on the pitch. When he attempts to increase power he blows his instrument direfully flat. It isn't necessary to go to Paris to obtain this kind of playing, for it can be had without the expense of importation.

Boston Transcript
MONDAY, NOVEMBER 28, 1898

Music Hall: Boston Symphony Orchestra

The programme of the sixth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Mendelssohn: Overture, "Die Fingals-Höhle," opus 26.
Mozart: Recitative, "Mia speranza adorata," and Rondo, "Ah! non sai qual pena sia."
Paul Gilson: Esquisses symphoniques, "La Mer." (First time complete in Boston.)
Delibes: Légende de la Fille du Paria, from "Lakmé."
Liszt: Symphonic Poem No. 3, "Les Préludes."
Mrs. Marian Titus was the singer.

Owing to Mr. Gericke's continued illness Mr. Kneisel again conducted. And, by the way, it is no mean feather in the Symphony Orchestra's cap to retain a new work like Gilson's "La Mer" on the programme, in spite of the illness of its regular conductor; most orchestras would have deemed a change of bill prudent; but with Mr. Kneisel all things may be dared!

It was good to hear Mendelssohn's "Fingal's Cave" again; it made an excellent beginning to what was, upon the whole, rather a marine programme. Moreover, the overture holds its own wonderfully well; when Mendelssohn was in just the right mood his romanticism and picturesque suggestiveness were hard to beat; in spite of its small score and strict form—strict, but not in the least pedantic—this overture can vie with anything of its sort that has been written since its time. It was capitally played.

If we mistake not, there has been a good deal of curiosity in several quarters to hear some more of Gilson's "La Mer" ever since Mr. Nikisch gave the first three movements here in 1893. As well as we can remember, our own impression of the work was not particularly favorable then; but last Saturday evening we were considerably more impressed with it than we expected to be. All four movements are too long, especially the third; this seems plain enough. But there is not a little beauty, of a rather vague, poetic sort, in the work; Gilson must have some Flemish blood in him, to cure the Gallic downrightness in his composition, for he shows himself very capable of falling easily and naturally into a mood, and letting that mood color his work. No true Frenchman was ever guilty of so unreasoning a thing as a mood! You may be pretty sure that a moody Gaul has some un-Gallic blood in his veins. But, together with Gilson's un-French moodiness, one finds one very French trait in him; a strong pictorial bent, an evidently instinctive tendency to put the optics of his subject into the foreground. In one sense, his treatment of his poetic subject is of the realistic sort, although the four movements of his symphonic composition have little in common with the four parts of Eddy Levis's poem, beyond the mere titles; but his realism is almost without exception visual, not auditory. Except in the "Storm" movement, one finds little or nothing of that suggestion of sea sounds that is so potent in Mendelssohn's "Meeresstille und glückliche Fahrt;" on the contrary, his music is almost constantly suggestive of sea sights, of waves flashing in the sunlight, of twilight dimness, of mournful solitude. Even in the "Storm," where the wind sighs its chromatic scales as it does in all orchestral tempests, one finds a more vivid suggestion of the sudden illumination of a flash of lightning, alternating with moments of utter darkness, than one does of the auditory phenomena of a marine cyclone. One point which struck us particularly in this "Storm" of Gilson's, which may, upon the whole, be compared very favorably with Rubinstein's in his "Ocean" symphony, is a strange absence of violence in the music; the moderate tempo, in itself, somehow precludes the idea of violence; everything sounds inexorable, if you will, but rather deliberate. Perhaps the performance may have had something to do with this. Whatever may be thought of these sketches of Gilson's, either as pure music or as tone-painting, there can hardly be two opinions about the composer's admirably beautiful orchestration; his color-effects are often simply wonderful. The performance under Mr. Kneisel was excellent throughout; the whole composition was mounted by him—for the performance under Mr. Nikisch could have had little effect upon the players at this distance of time—and to him belongs the credit of a singularly fine and exhaustive rendering.

Liszt's "Les Préludes" was grandly played, and made a fine close to the concert. Say what one may about this work, about its leaning toward the commonplace and what not, it remains surely one of the most musical things Liszt ever wrote; the music gives evidence of a wealth of inventive resource such as Liszt could not often lay claim to.

Mrs. Titus sang Mozart's concert aria remarkably well. It is one of the most important of the whole set of twelve, one which shows the composer in his grander, larger vein of melody and sentiment. At moments this air rises well into the Donna Anna stratum. That Mrs. Titus has quite the breadth of style demanded by this sort of writing cannot truly be said; but she offers a very acceptable substitute for it, in taking the music in a little less heroic vein than was evidently contemplated by the composer, substituting a very true and genial pathos for tragic breadth of expression, and, in a word, never venturing beyond her own depth. Then the aria has unquestionably another side; it was written as a show-piece for an exceptionally high-voiced singer; and Mrs. Titus is here on her native heath. Her high E-flats and F-natural rang out as easily and purely as those of a flute; her brilliant coloratura was unexceptionable. Upon the whole, her performance of this really very beautiful air was singularly fine. Her singing, too, of the Delibes song was exquisite. One wishes, though, that this particular song could have a well-earned rest for several years; it is wearing out; one hears it with curious twinges, as one reflects upon how close the relationship is between French opéra-comique, of the Delibes sort, and French opéra-bouffe. Mrs. Titus was applauded loud and long, and more than once recalled.

The next programme is: Beethoven, symphony No. 1, in C major, opus 21; MacDowell, symphonic poem, "Launcelot and Elaine"; Wagner, "Ein Siegfried-Idyll," Berlioz, overture to Benvenuto Cellini, opus 23.

[59]

Boston Journal.
Y, NOVEMBER 27, 1898

THE SYMPHONY.

Mr. Kneisel Again in Mr. Gericke's Place.

First Performance of Gilson's "The Sea" Entire.

Mrs. Titus Soloist—Program for Next Concert.

The program of the Sixth Symphony concert, given last night in Music Hall, Mr. Kneisel conductor (for Mr. Gericke, I regret to say, is still sick), was as follows:

Overture, "Fingal's Cave" ....Mendelssohn
Recitative, "Mia speranza adorata," and Rondo, "Ah! non sai qual pena sia" ....Mozart
Symphonic Sketches, "The Sea"..Paul Gilson
(First time complete in Boston.)
I., Sunrise; II., Sailors' Songs and dances; III., Twilight; IV., Tempest.
The Legend of the Pariah's Daughter, from "Lakmé" ....Delibes
Symphonic Poem, "The Preludes" ....Lizst

So far as the program-book is concerned, the reader is left in doubt whether this Gilson may not be, after all, a Bostonian.

"A blessin," Dr. Schwazey cried, "a blessin onto the hed of the man what invented beans! A blessin onto his hed!"

"Which his name is Gilson! He's a first family of Boston," replied Artemus.

Paul Gilson was born at Brussels June 15, 1865. He studied at the Brussels Conservatory under Duyck and Gevaert. In 1889 he gained the Prix de Rome with his cantata, "Sinai." He has writtten "he Demon," a lyric drama; "The Supliants;" "Daphne," for solo voices, chorus and orchestra; "David," an oratorio; a remarkable work, "Francesca da Rimini;" incidental music to Maeterlinck's "Princess Maleine," and orchestral pieces, of which one has been produced by Theodore Thomas and one by Van der Stucken. His opera "Pauvre Gens," is now in rehearsal. "The Sea" was first played, and with great success, at Brussels March 20, 1892, at a concert conducted by Joseph Dupont, to whom the work is dedicated. There was a second performance at Brussels May 7 of that year. It was produced at Paris by Colonne Jan. 15, 1893. It was produced at a Philharmonic concert in New York in December, 1892. The first three movements were performed at a Boston Symphony Concert led by Mr. Nikisch March 25, 1893.

The first scene represents sunrise at sea; it has one chief melodic subject, which is the foundation motive of the whole work. The second scene introduces lustly dances, one of which is "La ronde du Gabier"—the dance of the top-man. The third movement, "Twilight," tells of the love scene between a sailor and his lass. He takes to his ship; she "implores the enigmatic, implacable and cruel night in his behalf." The finale is the storm; the vessel is swallowed up; and before she goes down, the dances and songs of the sailor-men are heard as in mocking irony.

It is the custom when this suite is played in Brussels and Paris to precede each movement by the reading of the appropriate part of the poem by Eddy Levis, which suggested this music.

"The Sea" is a work of technical strength. It is more than this: it is a work of high poetic imagination. There is the mystery of the sea; there is the thought of the sea of "undug graves." There are no cheap attempts at musical photography any more than in the beautiful overture by Mendelssohn, the "Fingal's Cave," which; with some of the music to "Midsummer Night's Dream," is the work of that composer in his finest and least copyright-trademark mood. Perhaps the third movement is too long. The long drawn-out conversation of lovers, the repeated assurances of devotion are of little interest to a third person, in spite of Emerson's dictum. If King Mark were only a stronger character, he would be a welcome relief to the amorous chatter of Tristan and Isolde. But in this same movement, what exquisite harmonic and orchestral effects! The first movement is noble throughout. A new clear voice speaks with authority. The second movement will undoubtedly always be the most popular of the four on account of the pronounced melody and rhythm; and in this song and dance, Gilson is hearty, rough, if you please, without being musically vulgar. The last movement is full of force, but I care for it the least. Here is a work full of originality, rejoicing in strength and beauty. Here is a work that is something more than a study in orchestration. There is depth; there is thought; there is passion; there is freedom, boldness of expression.

Mr. Kneisel led with much sympathy and with the authority of the intelligent and skilled musician. He conducted the rehearsals of Gilson's suite, and to him, as well as to the orchestra, is due the honor of a brilliant performance.

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Mrs. Titus sang the difficult aria that Mozart wrote for Mrs. Lange, and the more familiar aria from "Lakmé." She sang with marked purity of style and with fine technic. Loudly heralded foreign singers have in times past not given as much musical satisfaction at Symphony Concerts of this orchestra.

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The program of the concert Friday afternoon and Saturday evening will be:

Symphony No. 1........................Boothoven
Symphonic Poem, "Lancelot and Elaine"................................ MacDowell
Siegfried Idyll.............................Wagner
Overture, "Benvenuto Cellini"........Berlioz

Philip Hale.

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THE SYMPHONY CONCERT.

Symphonic Sketches of Paul Gilson Given Complete.

Mendelssohn's Overture, "Fingal's Cave," Admirably Played—Singing by Mrs. Titus of Mozart's "Mia Speranza" Marked by Exquisite Delicacy of Taste.

For the sixth concert of the season by the Boston Symphony orchestra in Music Hall last evening the programme was:

Overture, "Fingal's Cave"........Mendelssohn
Recitative and Rondo, "Mia speranza"..Mozart
Symphonic Sketches, "The Sea"...Paul Gilson
Legend of the Pariah's Daughter, "Lakme," Delibes
Symphonic poem, "The Preludes"-------Liszt

Mrs. Marian Titus was the soloist.

Mr. Gericke's illness continuing, Mr. Franz Kneisel again officiated as conductor.

The Mendelssohn overture is still heard with pleasure for its perfection of form, the beauty of its workmanship and the easy flow into which the composer's inspiration goes on its way from beginning to end. It was admirably played and with a prevailing fine effect of light and shade.

The Gibson symphonic sketches were given for the first time here in their completeness. The first three movements were heard under Mr. Nikisch's regime, but the finale had its first hearing on this occasion. The score abounds in strong and impressive effects of tone color, and there are moments when true poetic feeling in themes and treatment is shown, but as a whole the work fatigues the attention by the almost constant strain made upon it to fathom the composer's meaning. Without the help the programme affords the music, for all that it says intelligibly or even suggestively about the sea, it might as well be called anything else.

The instrumentation is brilliant, and in the extreme modern vein. The most attractive movement is that entitled "Twilight," but it is spun out to too great length, and its brief themes are repeated so many times that they at length pall by their monotony of treatment, and the heavy blasts of noise that are introduced now and then for the sake of providing contrast scarcely mend matters, their purpose being too obvious. The storm of the closing movement is a fearful hurly-burly, but the noise is not exciting, and before it is over it becomes somewhat ridiculous and a trifle of a bore. In none of the movements does the composer show that he knew where to stop when he had no more to say that had not been said by him again and again.

Mr. Kneisel read the music sympathetically and intelligently, and the performance by the orchestra did all justice to the work.

The Mozart selection is perhaps the most carefully written of all the composer's concert arias. It is not often sung because of the demands it makes on the higher register of the singer's voice in the lovely andante. It was last given here by Miss Emma Thursby, some twenty and odd years ago.

Mrs. Titus sang it very charmingly, declaiming the pathetic recitative with just effect and singing the slow movement with exquisite delicacy of taste and warmth and breadth of feeling. The high F's rang out clear, true and effortless, and the florid coda was given gracefully and brilliantly. The phrasing throughout was musicianly, and the effort as a whole may be fairly pronounced Mozart singing of the most artistic quality.

In the Delibes selection the easy flexibility and purity of the singer's voice and the delicacy of her style were delightfully exemplified. Her bravura was clean-cut and fluent, and in both the tender and more animated features of the song her rendering was flawless. There were appreciative applause and recalls for her after each effort, and her artistic success was unmistakable.

The programme for the next concert is: Symphony No. 1, Beethoven; symphonic poem, "Lancelot and Elaine," MacDowell; Siegfried Idyl," Wagner; overture, "Bonvenuto Cellini," Berlioz.

Boston Sunday Globe.
SUNDAY, NOV 27, 1898.

Sixth Symphony Concert.

Mr Gericke being sick, the symphony rehearsal and concert last week were conducted by Mr Franz Kneisel. The popular young soprano, Mrs Marian Titus, was the soloist, and the program was as follows: Mendelssohn's overture to "Fingal's Cave," a Mozart recitative and aria, Paul Gilson's symphonic sketches, "The Sea," recitative and aria from Delibes' "Lakme" and the Liszt symphonic poem, "The Preludes."

The principal interest in the program was centered upon the young soloist, who is one of the foremost singers in the local world, and whose work promises to make her well and favorably known in a wider field within a short time. Mrs Titus combines an attractive personality with a voice of great purity and flexibility under excellent control. She sings easily and without a trace of affectation or mannerisms. Although light in quality, the carrying power of her voice is admirable, and her enunciation is distinct without showing a deliberation in utterance.

The Mozart recitative and aria was sung with beautiful expression. The more dramatic portion of the recitative would have been improved by a broader and more passionate treatment, but this defect was so slight that the sympathetic interpretation of the whole number revealed but few blemishes. Her phrasing and execution throughout were charming, and the silvery voice was as true to pitch as one could wish. The florid music of the Lakme legend found in Mrs Titus a delightful exponent. The opening cadenza which introduced the legend was a brilliant example of bravura singing, and the runs and trills were given with a facility and evenness of execution that were nearly flawless. In brief it may be said that Mrs Titus acquitted herself with great credit and showed that she is steadily advancing in her chosen profession. That a young local artist should appear with the symphony players and achieve such a success should be a source of great gratification to herself, her teachers and friends. The audience was very large and very enthusiastic, bestowing special applause upon Mrs Titus.

Mr Kneisel conducted the selections in a highly commendable manner. The restless phrases of the "Fingal's Cave" overture were given clearly, and the closing coda was thoroughly satisfactory in tempo and brilliancy. "The Sea," with its storm effects capitally illustrated, was as a whole effectively interpolated, and the Liszt poem was also excellent throughout. The fragmentary phrases by the violas, basses and trombones deserve special praise for smoothness in their "conversation."

The program announced for this week's concerts is as follows: Symphony No. 1, Beethoven; symphonic poem, "Lancelot and Elaine," MacDowell; Siegfried Idyll, Wagner; overture, "Benvenuto Cellini," Berlioz.

MUSICAL AMERICA
EDITED BY JOHN C FREUND
PUBLISHED AT 27 UNION SQUARE NEW YORK
New York, November 26, 1898.

Owing to the illness of Mr. Gericke, the programme of the fifth symphony concert had to be somewhat changed, and Mr. Kneisel had to take the baton. The programme given was the overture to "The Barber of Bagdad," Cornelius; concerto for 'cello, in A minor, op. 33, Saint-Saëns; Volkmann's Symphony, No. 1, in D minor, and the "Tannhäuser" overture. Mr. Schroeder was the soloist. The performance, as a whole, was an admirable one.

You know that Mr. Kneisel, like Theodore Thomas, is a born conductor, consequently regardless of his appearance in this emergency he succeeded in carrying through the performance in a commendable manner. He received a rousing welcome when he came on, and was heartily applauded after each number.

One has but to praise Mr. Schroeder whenever he presents himself as soloist. The ripe musicianship, the ample technic, the mature style, and the expressive playing of this eminently able performer are too well known to require further comment.

The Volkmann Symphony, which contains much splendid material, was somewhat coarsely played, regardless of Mr. Kneisel's efforts to command and restrain the players. Strange to say, there was some one among the first violins who came in *forte* in the wrong place, a matter of carelessness of which the offender should be ashamed.

This symphony offered the opportunity for the new first clarinet player to display his powers, and in my opinion he used it, not very creditably, when one considers the position he occupies and its demands. His style is dry and he is seldom warm on the pitch. When he attempts to increase power he blows his instrument direfully flat. It isn't necessary to go to Paris to obtain this kind of playing, for it can be had without the expense of importation.

Boston Transcript
MONDAY, NOVEMBER 28, 1898

Music Hall: Boston Symphony Orchestra

The programme of the sixth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Mendelssohn: Overture, "Die Fingals-Höhle," opus 26.
Mozart: Recitative, "Mia speranza adorata," and Rondo, "Ah! non sai qual pena sia."
Paul Gilson: Esquisses symphoniques, "La Mer." (First time complete in Boston.)
Delibes: Légende de la Fille du Paria, from "Lakmé."
Liszt: Symphonic Poem No. 3, "Les Préludes."
Mrs. Marian Titus was the singer.

Owing to Mr. Gericke's continued illness Mr. Kneisel again conducted. And, by the way, it is no mean feather in the Symphony Orchestra's cap to retain a new work like Gilson's "La Mer" on the programme, in spite of the illness of its regular conductor; most orchestras would have deemed a change of bill prudent; but with Mr. Kneisel all things may be dared!

It was good to hear Mendelssohn's "Fingal's Cave" again; it made an excellent beginning to what was, upon the whole, rather a marine programme. Moreover, the overture holds its own wonderfully well; when Mendelssohn was in just the right mood his romanticism and picturesque suggestiveness were hard to beat; in spite of its small score and strict form—strict, but not in the least pedantic—this overture can vie with anything of its sort that has been written since its time. It was capitally played.

If we mistake not, there has been a good deal of curiosity in several quarters to hear some more of Gilson's "La Mer" ever since Mr. Nikisch gave the first three movements here in 1893. As well as we can remember, our own impression of the work was not particularly favorable then; but last Saturday evening we were considerably more impressed with it than we expected to be. All four movements are too long, especially the third; this seems plain enough. But there is not a little beauty, of a rather vague, poetic sort, in the work; Gilson must have some Flemish blood in him, to cure the Gallic downrightness in his composition, for he shows himself very capable of falling easily and naturally into a mood, and letting that mood color his work. No true Frenchman was ever guilty of so unreasoning a thing as a mood! You may be pretty sure that a moody Gaul has some un-Gallic blood in his veins. But, together with Gilson's un-French moodiness, one finds one very French trait in him; a strong pictorial bent, an evidently instinctive tendency to put the optics of his subject into the foreground. In one sense, his treatment of his poetic subject is of the realistic sort, although the four movements of his symphonic composition have little in common with the four parts of Eddy Levis's poem, beyond the mere titles; but his realism is almost without exception visual, not auditory. Except in the "Storm" movement, one finds little or nothing of that suggestion of sea sounds that is so potent in Mendelssohn's "Meeresstille und glückliche Fahrt;" on the contrary, his music is almost constantly suggestive of sea sights, of waves flashing in the sunlight, of twilight dimness, of mournful solitude. Even in the "Storm," where the wind sighs its chromatic scales as it does in all orchestral tempests, one finds a more vivid suggestion of the aspect of a tempestuous sea in the sudden illumination of a flash of lightning, alternating with moments of utter darkness, than one does of the auditory phenomena of a marine cyclone. One point which struck us particularly in this "Storm" of Gilson's, which may, upon the whole, be compared very favorably with Rubinstein's in his "Ocean" symphony, is a strange absence of violence in the music; the moderate tempo, in itself, somehow precludes the idea of violence; everything sounds inexorable, if you will, but rather deliberate. Perhaps the performance may have had something to do with this. Whatever may be thought of these sketches of Gilson's, either as pure music or as tone-painting, there can hardly be two opinions about the composer's admirably beautiful orchestration; his color-effects are often simply wonderful. The performance under Mr. Kneisel was excellent throughout; the whole composition was mounted by him—for the performance under Mr. Nikisch could have had little effect upon the players at this distance of time—and to him belongs the credit of a singularly fine and exhaustive rendering.

Liszt's "Les Préludes" was grandly played, and made a fine close to the concert. Say what one may about this work, about its leaning toward the commonplace and what not, it remains surely one of the most musical things Liszt ever wrote; the music gives evidence of a wealth of inventive resource such as Liszt could not often lay claim to.

Mrs. Titus sang Mozart's concert aria remarkably well. It is one of the most important of the whole set of twelve, one which shows the composer in his grander, larger vein of melody and sentiment. At moments this air rises well into the Donna Anna stratum. That Mrs. Titus has quite the breadth of style demanded by this sort of writing cannot truly be said; but she offers a very acceptable substitute for it, in taking the music in a little less heroic vein than was evidently contemplated by the composer, substituting a very true and genial pathos for tragic breadth of expression, and, in a word, never venturing beyond her own depth. Then the aria has unquestionably another side; it was written as a show-piece for an exceptionally high-voiced singer; and Mrs. Titus is here on her native heath. Her high E-flats and F-natural rang out as easily and purely as those of a flute; her brilliant coloratura was unexceptionable. Upon the whole, her performance of this really very beautiful air was singularly fine. Her singing, too, of the Delibes song was exquisite. One wishes, though, that this particular song could have a well-earned rest for several years; it is wearing out; one hears it with curious twinges, as one reflects upon how close the relationship is between French opéra-comique, of the Delibes sort, and French opéra-bouffe. Mrs. Titus was applauded loud and long, and more than once recalled.

The next programme is: Beethoven, symphony No. 1, in C major, opus 21; MacDowell, symphonic poem, "Launcelot and Elaine"; Wagner, "Ein Siegfried-Idyll"; Berlioz, overture to Benvenuto Cellini," opus 23.

THURSDAY, DECEMBER 1, 1898.

Symphony Concert.

The Boston Symphony Orchestra gave the [illegible] concert of its series in Infantry Hall last evening. Although the streets are not yet in a condition to make travelling either pleasant or comfortable, there was little, if any, diminution in the numbers of the audience. The seats were well filled, as usual. A fine concert was listened to under the direction of Mr. Franz Kneisel, whose place at the head of the first violins was filled by Mr. C. M. Loeffler. An attack of the grippe has prevented Conductor Gericke from public appearance for several days, and Mr. Kneisel filled his place at the concert in Boston last week.

The programme offered last night was as follows:

Overture, "In the Spring," Op. 36..........Karl Goldmark
Concerto for violoncello, in A-minor, Op. 33..........Camille Saint-Saens
Allegro non troppo (A-minor).
Allegretto con moto (B-flat major).
Come prima. un peu moins vite (A-minor).
Prelude, Adagio, and Gavotte en Rondeau..........Johann Sebastian Bach
(Arranged for string orchestra by Sigismund Bachrich.)
I. Preludio: Allegro (E-major).
II. Adagio (C-major).
III. Gavotte en Rondeau: Moderato (E-major)
Symphony No. 2, in C-major, Op. 61..........Robert Schumann
I. Sostenuto assai (C-major).
Allegro ma non troppo (C-major).
II. Scherzo: Allegro vivace (C-major).
Trio I. (G-major).
Trio II (C-major).
III. Adagio espressivo (C-minor).
IV. Allegro molto vivace (C-major).

As will be seen, the programme was strictly an instrumental one. It was made up of numbers that were well contrasted and full of interest. Goldmark's concert overture, "In the Spring," a fresh and tuneful work, has been heard here but once before, but is well worth hearing oftener. Like all of Goldmark's compositions, it is full of character and originality, melodious and remarkable for the skill shown in intricate and brilliant instrumentation. Orchestra "color" is laid on with a free hand and climaxes are worked up with the utmost energy. It was played with abounding spirit and fire.

The string orchestra was heard to fine advantage in the number by Bach, which is arranged by Sigismund Bachrich from the violin sonatas of the old Leipsic cantor. According to report, a part of this music was discovered by chance among a heap of old papers in 1814. Probably no one will ever know how many priceless treasures of the greatest of all composers met the fate which was so narrowly escaped in this instance. Mr. Bachrich's arrangement is a skillful one, and the number, as played by this unrivalled body of strings, is always a popular one. The closing orchestral number, Schumann's symphony in C, is another work too rarely heard in these concerts. It is one of Schumann's most poetic compositions. The orchestra did perhaps its best work of the evening in this, and the concert closed with a most brilliant and satisfactory effect.

The soloist, Mr. Alwin Schroeder, played Saint-Saens's fine concerto for violoncello with abounding skill, displaying his finished technic and powers of interpretation to the greatest advantage.

Mr. Kneisel was given a warm greeting when he came forward to the conductor's desk, and he must be given the credit of filling the breach in a thoroughly satisfactory manner. His reputation as a conductor is a solid and growing one. Perhaps he will end by being a conductor, like so many others who have reached that position through the road of the first violin desk.

The concert was a pleasing one, and aroused many tokens of interest and approval. The third concert of the series will be given on the evening of Wednesday, Dec. 28.

IN THE WORLD OF MUSIC.

Union — Nov. 5

Although the programmes for the first Boston Symphony concerts in Brooklyn were published last Saturday, they are republished to-day for the benefit of music-lovers who have not yet bought their tickets. The sale is open at Chandler's, 300 Fulton street, and at the office of the Brooklyn Institute, 502 Fulton street. Rosenthal will be the soloist at both the matinee, Friday afternoon, Nov. 11, and at the concert on Saturday evening, Nov. 12. The matinee programme is as follows:

Weber—Overture to "Euryanthe."
Bach—Prelude, Adagio and Gavotte en Rondeau.
(Arranged for string orchestra by Sigismund Bachrich.)
I. Preludio: Allegro (E major).
II. Adagio (C major).
III. Gavotte en Rondeau: Moderato (E major).
Chopin—Piano Concerto No. 1, in E minor.
I. Allegro maestoso.
II. Romance, Larghetto.
III. Rondo vivace.
Mr. Rosenthal.
Beethoven—Symphony No. 5, in C minor, Op. 67.
I. Allegro con brio (C minor).
II. Andante con moto (A flat major).
III. Allegro (C major).
Trio (C major).
IV. Allegro (C major).

The programme for Saturday evening will be as follows:

Goldmark—Overture, "In the Spring."
Scharwenka—Concerto for pianoforte, No. 1, in B flat minor; op. 32.
I. Allegro patetico: Adagio: Allegro animato.
II. Sherzo (Allegro assai.)
III. Allegro non tanto quasi adagio: Allegro molto e passionato.
Mr. Rosenthal.
Smetana—Symphonic poem, "Vysehrad" (No. 1 of the Cyclus, "My Country.")
Tschaikowsky—Symphony No. 6, in B minor, "Pathetique," op. 74.
I. Adagio (B minor.)
Allegro non troppo (B minor.)
II. Allegro con grazia (D major.)
III. Allegro molto vivace (G major.)
IV. Finale: Adagio lamentoso (B minor.)

The concerts will be given at the Academy of Music.

BOSTON SYMPHONY ORCHESTRA.

Welcomed by a Large Audience at the Academy of Music.

Eagle Nov. 12

The best orchestra in the world is here again, and it drew an audience to the Academy of Music yesterday afternoon that it was a pleasure to see. But before a word of notice is given to the concert, it ought to be urged that the mangement of the orchestra and the Brooklyn Institute, under whose auspices these Brooklyn concerts are given, are rich enough to hire an additional doorkeeper and pass the public through the lobby in time to hear the whole programme. There are late comers at every concert, who would be late if they had two days to get ready in; but it was no fault of some hundreds yesterday that they were not in their seats when Mr. Gericke lifted his baton for the first number. The outer lobby was a surging mass of people, all trying to pass through a door two feet wide, the dozen or fifteen stockholders having a door to themselves, which the public could not use, and the door to the right being closed and bolted. As a result of this method, so many were delayed in their entrance that they almost filled the aisle which surrounds the auditorium. It might be an added expense of 50 cents to hire another man to collect tickets at the door on the right for twenty minutes or less, but even if it were a dollar, there are people in the audience who would cheerfully make up this sum in order to reach the inside of the building in season to hear the whole programme. The Seidl Society, with audiences not more than two-thirds as large as that of yesterday, was able to do this, and was also able to preserve one of the most pleasant of the Academy's traditions—that of decorating the stage with palms and flowers. The lighting the first part of the concert yesterday was agreeable, that is, the glare in the auditorium was softened, but during the last half of the bill, lights were turned into the public eye again. The massing of lamps about the stage, where one must look into them, instead of being arranged so that they would shine on the stage and not into the auditorium, is one of the defects in the Academy that will probably never be remedied. It causes more drowsiness and headache than all the lights in all the other theaters in Brooklyn combined.

Well, that's over. So one may now speak of the concert. As it was given by the Boston Symphony Orchestra, it came as near to perfection as one is likely to hear in this present day of grace. After Henschel, Gericke, Nikisch and Paur, the leadership has reverted to Mr. Gericke again. He is an able and in some respects admirable leader. He is self-contained, he never loses his grasp on his subject or his men for an instant, through emotion or enthusiasm, he has exacted the highest finish from his band, especially from its matchless string division, that can be obtained. He has individuality, too, and proves it now and again in his reading, though it is the reading of a passage, rather than of a work. In his manner he is more like Theodore Thomas than any other director with whom the American people have long been familiar. He has his confidence, care and almost his repose, albeit he has more austerity than Mr. Thomas, he lacks the roughness and gaucherie of Mr. Paur, he never poses as Mr. Nikisch used to, and he is not the man to exhibit the alternating indifference and command of Mr. Seidl. The lack is that of accent. Smoothness is secured at the cost not of strength, but of dramatic effect. One can hardly imagine Mr. Gericke giving the "Tannhauser" overture or the Siegfried death music as Seidl gave them, but as a Beethoven director he is possibly the safer. He is faithful to the composer. The first number was the "Euryanthe" overture, and this was given with spirit as well as polish. The weird vision for muted strings would have roused the wonder of us all not many years ago, but we are used to perfections now, and it was played with absolute perfection. It revealed a beauty in Weber that has not always been brought out of his work, even his delightful overture. Had he written only that dozen or twenty bars he would have still been a remarkable man, and that one little episode was forty years ahead of his epoch. It is as free as to form as Wagner, and may have been one of the things that influenced that composer toward the attainment of a larger liberty. The strings were also heard in the Bachrich arrangement of the Bach prelude, adagio and gavotte, that, as Mr. Apthorp tells us, was rescued in manuscript from a number of papers that were going to the butter shop, like the sonnets that Ragenneau's wife made him use for wrapping papers for his cakes. Neither the work nor the treatment of it revealed the master in his stateliest aspect, but it was most serious and lovely, and is as if made for the strings. Beethoven's Fifth Symphony was played spendidly, yet fell a shade short of satisfying the listener because of that one lack of verve. Its proclamatory passages wanted just that touch of authority which even Seidl, with a small and scrappy orchestra, would sometimes give to it. Its beauty was all there, its tenderness, its charm and most of its tragedy. It was wholesome and satisfying, as free from morbid emphasis as if it had been Mozart, and in its effect almost cheerful, which the Fifth Symphony is not really supposed to be. One almost needs to hear this symphony once a year, if he lives in a city, to keep his mind fresh, just as he needs the seasonable "Messiah" about Christmas time, and as he needs to see a Shakspearean play once in a while, to feel sure that the world of men has not become altogether frivolous.

If the audience was larger than usual it may be that the soloist had something to do with that fact. Nine people in ten would rather hear one man fiddle than to hear the fifty-six artists who play on stringed instruments in the Boston Symphony Orchestra, and who beat any one fiddler fifty-six times over. The soloist this time was Moriz Rosenthal, the master mechanic of the piano. There is no man on the concert stage who can strike so many notes in a second as Mr. Rosenthal; therefore he is an idol of a large part of the public. But, in justice to his art, it is due to him to say that if he is not a player of deep feeling he is a man of better understanding than people think, and that, while he likes best to display his technic, he can, nevertheless, give an intelligent and artistic performance of music that is not all scales, trills, turns, glissades and that sort of thing. The piece he is going to play at the concert to-night is understood to be a manufacture of that kind, and if it is there will be a bobbery in the gallery that cannot be suppressed for five minutes, for his audience will be wild with wonder and delight. But yesterday he played music instead, and played it with charm and deftness. It was the Chopin concerto in E minor, which, all things considered, is the best of piano concerti, unless one excepts the Schum[illegible] deepen the pathos and mystery of the work, but he did not dispel them. Within his limitations, which are not physical limitations, he was sympathetic. As a disclosure in virtuosity his playing was wonderful and enjoyable. He sparkled and dazzled when he could, and there is a brief opportunity for fireworks at the end of the rondo, which passage he took at amazing speed. The singing touch, that one must have if he would play Chopin, is not so well at his command as it should be. He is used to playing brilliant things that require a staccato, and yesterday one also felt a lack of solidity in his bass. Possibly, the fact that Mr. Gericke arrayed the whole orchestra of seventy-five men against him, instead of thinning down the strings, as leaders generally do, compelled him to work under a disadvantage, for there were moments when the band was a little too strong for him. But the artist played the work pleasantly enough to win thanks, and now and then disclosed a touch that was delightful, as in the diminished chords near the close of the romance, which are played softly and as arpeggi. In these his touch was pearly and fine, and the notes tinkled as purely and sweetly as the chiming of water drops. He was called out again and again and obliged to bow until he was nearly as tired of doing it as he would have been of playing.

The orchestra has changed but little in personnel since last season. The picturesque players on oboes and the leading flutist are at the bottom of the Atlantic Ocean, victims of the Bourgogne disaster. Mr. Schultz, who was in the front rank of the 'cellists, is now a wandering soloist, and the drummer who presides over a set of kettles that shine like the Rhine treasure, is a new man. But new and old alike, all are artists of high rank, and a concert by them is a thing to hear at a cost of miles of travel. The bill to-night contains the Goldmark "Spring" overture, a Scharwenka concerto, Smetana's "Vysehrad" and Tschaikowsky's "Pathetic" symphony. And it looks as though it would begin on time.

SYMPHONY CONCERT.

Rosenthal and Gericke Warmly Greeted.

Citizen Nov. 12

Yesterday afternoon, a notably large audience greeted the Boston Symphony orchestra, on its return to the Brooklyn Academy of Music, together with its new conductor, Wilhelm Gericke, and Moritz Rosenthal. The great pianist, Rosenthal, who has not been heard in Brooklyn since 1888, was evidently the drawing card with the majority of the audience, and his reception was well nigh an ovation.

Applause more or less hearty greeted Mr. Gericke as he came before the orchestra and raised his baton to lead the opening number of the programme, Weber's "Euryanthe," which is ever popular and taking selection for the orchestra. The performance at once showed the strict discipline and precision demanded by the leader, though in conducting he is calmer than his predecessor, Emil Paur. An occasional wave of his hand and movement of the baton suggests the graceful Nikisch, once at the head of this orchestra. Getting used to the change of conductors will probably be the only difficulty for people who were so fond of Mr. Paur's leadership, while the unapproachable standard of excellence exhibited by the Boston Symphony musicians will be maintained.

Second on the programme of yesterday was a Prelude, Adagio and Gavotte en Rondeaux, by Sebastian Bach, arranged for string orchestra by Sigismund Bachrich. These were deeply enjoyed by students of music and graciously received by others who were awaiting the appearance of Rosenthal in the "Chopin Concerto, in E Minor," which followed.

This composition, considered by many pianists, as one of the most poetic compositions in the entire literature of their instrument, was performed in such a manner that the interpreter may be classed as one of the most poetic players among the few pianists of highest rank.

In the first movement of the concerto, there was not a feeling of perfect satisfaction with the interpretation, but as player and listener became acquainted, and the second movement was begun critics grew more favorable. Brilliant runs and delicate turns, in which this movement abounds, were rendered with marvelous technical dexterity and rapidity, and with rare poetic taste. His pianissimos were faultless; but in sustained chords or single notes, there was at times, a lack of tonal quality, which might result from a different manipulation of fingers. While one of the greatest living pianists, he lacks the personal magnetism which, with all other requisite qualifications, makes the public bow down and worship such genius as Rosenthal's.

The concluding "rondo vivace" displayed some exquisite effects of orchestral accompaniment. No sooner had the final chord been struck than the audience started up an applause which only succeeded in bringing the pianist back to bow many times.

Beethoven's Fifth Symphony was the concluding number of the programme, and being one of the best known of all the Beethoven symphonies, it was highly appreciated. Here the orchestra did its best work of the afternoon.

The receipts for the concert of yesterday represented an increase over last season of $640. The total receipts for the matinee course to date are $2,280.50, as against $1,130.50 for the same course last season. It looks as if popular matinee orchestral concerts are at last established on a solid footing.

CONCERT-GOERS.

Union — Nov. 8

Much to Interest Them In a Coming Musical Event.

THE PROGRAMME FOR THE ENTERTAINMENTS BY THE BOSTON SYMPHONY ORCHESTRA HAVE ARRIVED, TOGETHER WITH NOTES OF HISTORICAL INFORMATION.

The programme books of the Boston Symphony Orchestra for the concerts of Nov. 11 and 12 arrived in this city yesterday afternoon. The notes are written, as usual, by William F. Apthorp, and furnish an amount of historical and descriptive information, analysis and comment that will be appreciated by the many patrons of the concerts.

Of the opening number at the Friday concert (Weber, overture to "Euryanthe,") Mr. Apthorp says it is taken from a work which has been called at once Weber's greatest masterpiece and his greatest fiasco. The theme of the opera was taken from the old French romance, and a striking general similarity can be traced between the characters in it and in Wagner's "Lohengrin." The causes which prevented its favorable reception in Vienna in 1823 and later, were, first, the advanced musical ideas of the composer, and secondly, a wretchedly inferior libretto. The piece opens one of those brilliant, impetuous rushes of the whole orchestra for which Weber was famous. This is succeeded by a commanding martial theme in full harmony, with striking rhythms and brilliant figure work, the passage from which to the gracefully buoyant and tender second theme, as sung by the first violins, produces a poignantly dramatic effect. Later, in a passage borrowed from the scene in the forest in the second act of the opera we have one of the most originally poetic episodes in all Weber. The effect is that of a soft rustling of leaves.

Mr. Apthorp refers but briefly to the second number, prelude, adagio and gavotte en rondeau by Bach (transcription of Bachrich). He mentions, however, the interesting fact that the autograph of the original set of three sanatas and three partitas by Bach was discovered in 1814 in a heap of old paper intended for a butter shop. The concerto in E minor by Chopin, which will be played by Rosenthal and orchestra, calls forth the remark that Chopin in his entire lifetime wrote only two works with orchestral accompaniment. He loved the piano as a sole instrument and felt he must touch the keys himself without being called upon to heed the player sitting next to him. Yet of this concerto Van Cleve says: "It is justly regarded by all pianists as one of the noblest and most poetic compositions in the entire literature of their instrument. The brilliant runs, the ravishing melodies, the dazzling passages of bravura, the aerial nuances which abound in this immortal concerto combine to render it a masterpiece in the highest sense." Mr. Apthorp concludes his notes to the Friday programme with a somewhat extended account of Beethoven's Fifth Symphony. The tradition that Beethoven intended the grand exordium of the symphony to suggest "Fate knocking at the gate" is rejected by the annotator.

On turning to the pages dealing with Saturday's programme one is chiefly interested in what Mr. Apthorp has to say about the two novelties on the list. Of the Scharwenka concerto he says:

"The B flat concerto is a virile and brilliant work. The composer has not held to a strict model as regards form, preferring the liberty of free expression and treatment of his ideas adopted by many another modern composer; yet the general outlines of the concerto form are preserved. The piano and orchestra are equal agents in presenting the themes of the work and in treating them. This concerto was played by Mme. Madeline Schiller in a concert by the Thomas Orchestra in Cambridge, Mass., Feb. 12, 1878, and later by the composer himself in a Boston concert by the Boston Symphony Orchestra, Feb. 7, 1891." Rosenthal is the sole player in this case.

Mr. Apthorp states that the Smetana number "Vysehrad" is taken from a cyclus of six symphonic poems on "My Country," the titles of which are as follows: I. Vysehrad (a fortress in Bohemia). II. Vltava (the river Moldau). III. Sarka (the noblest of the mythical Bohemian Amazons). IV. Z Ceskych Luhuv and A Hajuv (From Bohemia's Groves and Meadows). V. Taber (The fortress of the Hussite warriors). VI. Blanik (the mountain on which the Hussite heroes sleep, awaiting their resurrection and renewed fight for the faith). The composer's programme for "Vysehrad," describing the fortress in its glory and afterwards as destroyed by the enmities of the knights, is reprinted. The last work taken up is Tschaikowsky's well-known Pathetic Symphony in B minor, which Mr. Apthorp analyzes at length. Mention should also be made of Goldmark's concert overture, "In the Spring," which opens the concert. It was first played by the Boston Orchestra under Arthur Nikisch, Jan. 21, 1893.

MUSIC FOR THE WEEK.

Eagle —— Nov. 6

OPENING OF THE BOSTON SYMPHONY ORCHESTRAL CONCERTS.

Rosenthal, the Piano Virtuoso, to Play, and Two New Works on the List. Other Interesting Musical Events Just Ahead.

CALENDAR FOR THE WEEK.

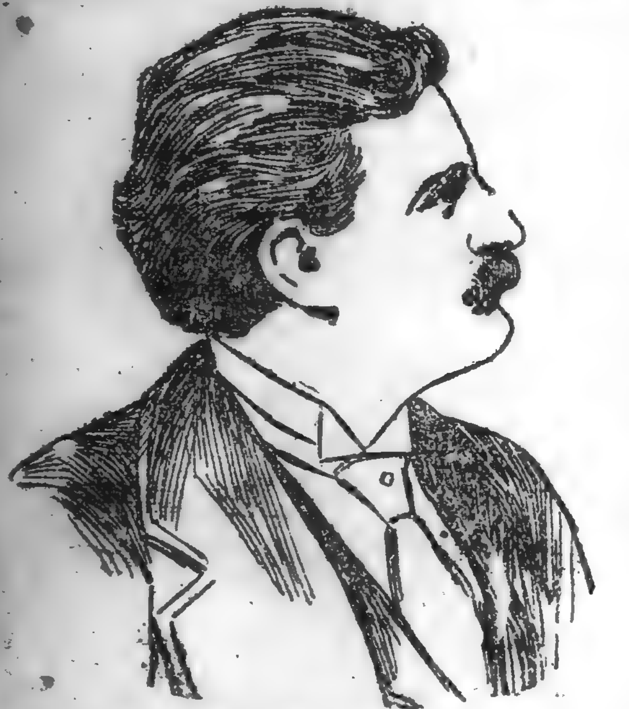
SUNDAY, 4:30 P. M.—Dudley Buck's "Triumph of David" at Holy Trinity Church.

MONDAY, 8:15 P. M.—Free organ recital by Hugo Troetschel, at German Lutheran Church, Schermerhorn street.

FRIDAY, 3:30 P. M.—Boston Symphony Orchestra, Academy of Music.

SATURDAY, 8:15 P. M.—Boston Symphony Orchestra, Academy of Music.

The coming of the Boston Symphony Band this week to play two concerts in the Academy of Music, under the leadership of Wilhelm Gericke, its old conductor, promises to be a red letter event, both in musical and social circles. The department of music of the Institute has so arranged the two events as to constitute a musical festival of the best kind and a formal welcome to Mr. Gericke on his return from a recuperative stay of several years in Vienna. He worked so hard to make the orchestra founded by Mr. Higginson the greatest in the world that he broke down, under the strain, but the task had been so well done that the orchestra never deteriorated. On Mr. Gericke's return it was an instrument ready to his hand, and the greeting extended to conductor and men in the home city a few weeks ago was most hearty and appreciative.



MORITZ ROSENTHAL.

The first of the two concerts will take place on Friday afternoon at 3:30 o'clock, instead of 3, as heretofore. The second concert takes place on the Saturday evening following at 8:15 o'clock. It will be the eighteenth season in the history of the orchestra, the eleventh season and the sixty-fifth concert given by the orchestra in Brooklyn. The sale of seats has been the largest since the banner season of four years ago, while boxes have been engaged to an unprecedented extent. Eloquent testimony to the increased interest manifested by reason of Mr. Gericke's reappearance is borne by the fact that the concert sales to date have reached the figure of $4,671.50, as against $3,139.50 last year. This is an increase of 50 per cent. By the time Mr. Gericke waves his baton next Saturday evening there will probably not be a vacant seat in the Academy. Such audiences are not expected at the matinee concerts, but a straw showing how the wind blows is shown by the very great demand for students' tickets, nearly three hundred pupils of the public and private schools having bought season tickets for these events.

On the artistic side the concerts will be found very interesting. Moriz Rosenthal, the pianist, will be heard in the E minor Chopin concerto on Friday afternoon, and in Scharwenka's new concerto in B flat minor on Saturday evening. Mr. Rosenthal declares himself much pleased with Scharwenka's new work and has determined to play it often with orchestra. He describes the first movement as pathetic, the second as elegant and graceful and the third as stormy. His unusual virtuosity will find the best vehicle for its expression in the concluding movement. The programmes in detail are:

FRIDAY AFTERNOON.

Overture to "Euryanthe"..................... Weber
Prelude, adalio and gavotte en rondeau," Bach
(Arranged for string orchestra by Sigismund Bachrich).
Piano concerto No. 1 in E minor........Chopin
Mr. Rosenthal.
Symphony No. 5, in C minor, op. 67..Beethoven

SATURDAY EVENING.

Overture—"In the Spring"............... Goldmark
Concerto for piano forte No. 1, in B flat, minor, op. 32 ....Scharwenka
Mr. Rosenthal.
Symphonic poem—"Vysehrad" (No. 1 of the cyclus, "My Country")...................Smetana
Symphony No. 6, in B minor, "Pathetique," op. 74 ....Tschaikowsky

The two symphonies represent the greatest achievements in the domain of pure music and that we are to get them both in one week is somewhat unusual even with the Boston orchestra. The two novelties are the Scharwenka concerto for which we have only Mr. Rosenthal's promises, and the Smetana symphonic poem, which calls attention to a composer who has not been so well known on this side of the Atlantic as he deserves, but who is coming into increasing favor with our programme makers. The cycle from which theVisehrad is taken bears the general title of "Mein Vaterland," and is intended to typify the achievements, hopes and aspirations of the Bohemian people. There are three sections of the work, "Vysehrad," "Vitava" and "Libussa." The second piece, which was played by the orchestra in Brooklyn last year, takes its name from the leading river of Bohemia (the Moldau). "Visehrad," which will be played on Saturday, is based on the Visehrad fortress. It has been played in Boston and was much liked there.

gether until their work is like that of four hands guided by a single brain. They will be assisted at this concert by Victor Baillard, an excellent baritone; Leo Schulz, the 'cellist whose playing aroused such enthusiasm at the last Institute concert, and Robert Thallon, accompanist. The programme is this:

Variations ....E. Rudorff
"Entree de Fete"...............Gounod—Saint-Saens
Misses Sutro.
"The Rosary" ....Nevin
"Hindoo Song" ....Bemberg
Mr. Baillard.
Grand Duo sur "l'Etoile du Nord" de Meyerbeer ....C. Wehle
Misses Sutro.
Nocturne ....Chopin
Gavotte ....Fitzenhagen
Spinnlied (Concert etude) .... Popper
Mr. Schulz.
Romanze ....C. Thern
Introduction and gavotte ....N. von Wilm
Hungarian dance ....J. Brahms
Turkish march, from "Ruins of Athens".Beethoven
Airs Bohemiens ....E. Pirani
Misses Sutro.
Dio Possenti, "Faust" ....Gounod
Toreador, "Carmen" ....Bizet
Mr. Baillard.
"Valse Carnavalesque" ....C. Chaminade
Misses Sutro.

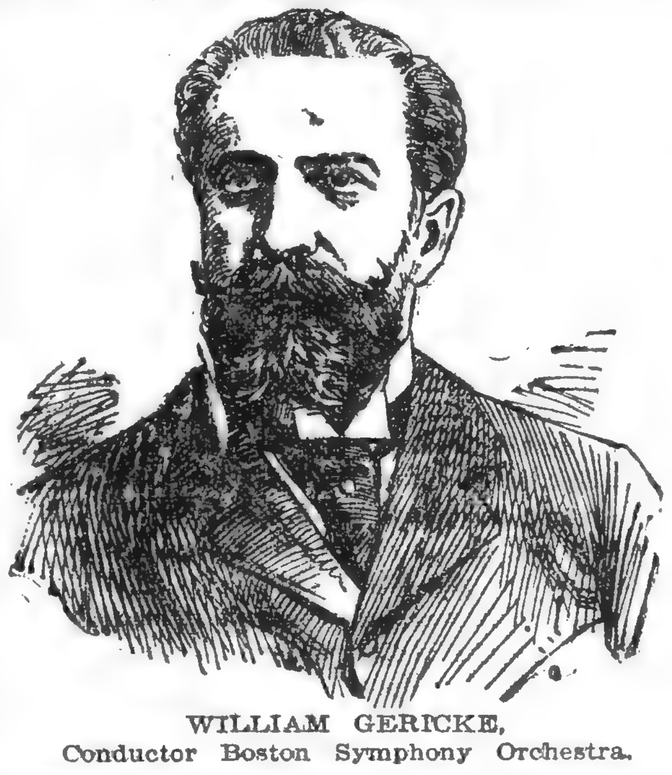
Mr. Hugo Troetschel will give the first free organ recital of his tenth season at that labor of love at the German Evangelical Church, on Schermerhorn street, on Monday evening. He will have the assistance of Hildegard Hoffmann, a popular soprano, in this programme:

Organ sonata, No. 3 in A minor, op 23 A. G. Ritter
Soprano solo—"O Bona Patria," from "Hora Novissima" ....H. W. Parker
Miss Hoffmann.
Largo, from symphony, "The New World," Anton Dvorak
"Fiat Lux" ....Theodore Dubois
Sonatina from the cantata (No. 106), "Gottes Zeit ist die allerbeste Zeit' .... Sebastian Bach
Scherzo in F sharp, in form of a canon, S. Jadassohn
Soprano solo—"The Lord Is My Light," F. Allitsen
Miss Hoffmann.
"Procession du Saint Sacrament".....A. Chauvet
Prelude to "Lohengrin" ....Richard Wagner
"Final alla Schumann," op. 83.....Alex Guilmant

The Brooklyn Quartet Club, under the leadership of Carl Fique, will give an interesting concert at Prospect Hall on next Sunday evening. The chorus of the club will have the support of a large orchestra and the assistance of Miss Helene Bartenwerffer, mezzo soprano; Heinrich Hallego, 'cello; Carl Fique, pianist, and Arthur Claassen, conductor of the concerto, which Mr. Fique will play with the orchestra. The programme is as follows:

Overture, "Oberon" .... Weber
Metropolitan Orchestra.
"Night in the Mountains" ....Fique
"Soldiers' Song" from the "Seven Years' War," with fifes and drums ....Kremser
Male chorus.
Concerto for piano and orchestra..............Weber
Mr. Carl Fique, piano.
Mr. Arthur Claassen, conductor.
"An Evening in August" (new)..............Fique
"Arragonaise" .... Massenet
Orchestra.
Two songs for soprano.........................Bohm
Miss Helene Bartenwerffer.
"The Rhine" ....Bruch
Male chorus.
Concerto for violoncello................ Goltermann
Mr. Heinrich Hallego.
Suabian folk song ....Zoellner
Male chorus.
Two songs for soprano......................Claassen
Miss Helene Bartenwerffer.
"Pilgrims' Chorus," "Song to the Evening Star," and "Entry of Guests" from "Tannhauser" Wagner
Orchestra.
"Frederick Barbarossa" ....Attenhofer
Chorus and orchestra.

At Robert Thallon's sixth Saturday morning concert of the season yesterday, at 900 St. Marks avenue, the programme included Beethoven's seventh symphony, arranged for two pianos; the intermezzo from "Cavalleria," the Chopin polonaise in A and Mendelssohn's Scotch symphony arranged for two pianos.



WILLIAM GERICKE,
Conductor Boston Symphony Orchestra.

Mr. Frederic Reddall resumed his Saturday mornings at the Pouch Gallery yesterday, giving the twelfth of his morning concerts there. The programme has been announced in the Eagle. It introduced Miss Fielding Rosello, a new contralto here, and Mr. Carl Feininger, an excellent violinist, and the occasion proved a pleasant reunion of the audience which Mr. Reddall has gathered for these concerts.

The first monthly afternoon musical service at Holy Trinity Church, on Montague street, this afternoon at 4:30, will have unusual interest for musical people outside the congregation, because Dudley Buck's cantata, "The Triumph of David," will be sung, of course, under the direction of the composer and with his fine choir.

Mr. H. E. Krehbiel is delivering a series of afternoon lectures on "How to Listen to Music," at the Lyceum Theater, Manhattan. On Tuesday, November 15, Beethoven's seventh symphony will be played by the American symphony orchestra, under Sam Franko, as a basis for the lecture.

MUSICAL PROGRAMMES OF A FORTNIGHT.

Citizen Oct. 30

Rosenthal, the Soloist, at the First Boston Symphony Concert.

SECOND SONG RECITAL

At the Brooklyn Institute This Week —Henri Marteau's Offer to American Composers.

Another season of Boston Symphony concerts and matinees in this borough will be illustriously inaugurated on Friday afternoon, Nov. 11, and Saturday evening, Nov. 12. It will be Mr. Gericke's introduction to a Brooklyn audience in the recently accepted role of conductor. The soloist is to be Moritz Rosenthal, the great pianist, whose performance during the present season is accredited remarkable by those who heard him play last week. In Carnegie Hall, Manhattan, on Wednesday evening, Moritz Rosenthal came back to his own, being received by an audience of managers, critics, teachers and students of the piano, with all the honors due to the restored monarch of the keyboard. Two years of recuperation, following his dangerous illness in Chicago, have got him back his iron muscles, his technical dexterity and his control of pianoforte magic. For two hours and more he easily held the great audience in the grasp of a powerful and imaginative art.

Among the Brooklyn musicians attracted thither despite the downpour were R. Huntington Woodman, John Hyatt Brewer and T. Merrill Austin. After hearing the artist on that occasion, Mr. Austin said: "It seems to me that a Rosenthal craze is on, and that he will become a popular idol. He certainly is the greatest technical player in the world, and throws a magnetic spell over his audience. A spell not so much of emotion or intellectuality, but of sheer wonder and amazement at his remarkably easy way of performing the most stupendous pianistic feats. I heard him repeatedly about seven years ago, and at that time considered him a purely technical player. He has, however, broadened very much, and now charms with his emotion and especially his wonderful tone and color as well."

The following programmes will be rendered in the Academy of Music:

Brooklyn, Friday afternoon, Nov. 11:

Weber:
Overture to "Euryanthe."
Bach:
Prelude, adagio and Gavotte en Rondeau (arranged for string orchestra by Sigismund Bachrich): Preludio, Allegro (E major); adagio (C. major); Gavotte en Rondeau, moderato (E major).
Chopin:
Piano concerto No. 1, in E minor. Allegro maestoso, Romance, Larghetto, Rondo Vivace.
Mr. Rosenthal.
Beethoven:
Symphony No. 5, in C minor, op. 67. Allegro con brio (C minor); andante con moto (A-flat major); Allegro (C. minor); trio (C major), Allegro (C major).

Brooklyn, Saturday evening, Nov. 12.

Goldmark:
Overture, In the Spring.
Scharwenka:
Concerto for pianoforte, No. 1, in B-flat minor, op. 32. Allegro patetico, Adagio, Allegro animato; Scherzo (allegro assai); Allegro non tanto quasi adagio, Allegro molto e passionato.
Mr. Rosenthal.
Smetana:
Symphonic poem, Vysehrad (No. 1 of the Cyclus, My Country).
Tschaikowsky:
Symphony No. 6, in B minor, Pathetique, op. 74. Adagio (B minor), Allegro non troppo (B. minor); Allegro con grazia (D major); Allegro molto vivace (G major); Finale, Adagio lamentoso (B minor).

THE MATINEE SYMPHONY.

Eagle Nov 12

The house which assembled to hear the Boston Symphony Orchestra at the opening concert of the season yesterday afternoon was one of the largest noted at an afternoon event in this city. The receipts represented an increase over last season of $640. The total receipts for the matinee course to date are $2,280.50, as against $1,130.50 for the same course last season. It looks as if popular matinee orchestral concerts are at last established on a solid footing.

COMMENT ON SYMPHONY MUSIC.

Much to Interest This Week's Concert Goers in Mr. Apthorp's Programme Notes.

Eagle —— Nov. 8

The programme books of the Boston Symphony Orchestra for the concerts of November 11 and 12 arrived in this city yesterday afternoon. The notes are written, as usual, by William F. Apthorp, and furnish an amount of historical and descriptive information, analysis and comment that will be appreciated by the many patrons of the concerts.

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On turning to the pages dealing with Saturday's programme one is chiefly interested in what Mr. Apthrop has to say about the two novelties on the list. Of the Scharwenka concerto he says: "The B-flat concerto is a virile and brilliant work. The composer has not held to a strict model as regards form, preferring the liberty of free expression and treatment of his ideas adopted by many another modern composer; yet the general outlines of the concerto form are preserved. The piano and orchestra are equal agents in presenting the themes of the work and in treating them. This concerto was played by Mme. Madeline Schiller in a concert by the Thomas Orchestra in Cambridge, Mass., February 12, 1878, and later by the composer himself in a Boston concert by the Boston Symphony Orchestra, February 7, 1891." Rosenthal is the solo player in this case.

Mr. Apthorp states that the Smetana number "Vysehrad" is taken from a cyclus of six symphonic poems on "My Country," the titles of which are as follows: I. Vysehrad (a fortress in Bohemia). II. Vltava (the river Moldau). III. Sarka (the noblest of the mythical Bohemian Amazons). IV. Z. Ceskych Luhuv A Hajuv (From Bohemia's Groves and Meadows). V. Tabor (The fortress of the Hussite warriors). VI. Blanik (the mountain on which the Hussite heroes sleep, awaiting their resurrection and renewed fight for the faith). The composer's programme for "Vysehrad," describing the fortress in its glory and afterward as destroyed by the enmities of the knights is reprinted. The last work taken up is Tschaikowsky's well known Pathetic Symphony in B minor, which Mr. Apthorp analyzes at length. Mention should also be made of Goldmark's concert overture, "In the Spring," which opens the concert. It was first played by the Boston Orchestra under Arthur Nikisch, January 21, 1893.

ROSENTHAL TO PLAY HERE.

Eagle Oct. 31

He Describes His Brooklyn Numbers and Talks About His Long Tour.

Moriz Rosenthal, the Austrian pianist, was the recipient of many congratulations on his opening concert at Carnegie Hall, Manhattan, last Wednesday evening. He goes to Boston this week to play with the Boston Symphony Orchestra in that city on November 4 and 5. The following week he expects to play in New York, Philadelphia and Brooklyn, having a couple of engagements with Mr. Gericke's band at the Brooklyn Academy of Music on November 11 and 12.

In view of Rosenthal's approaching visit here he was asked by a reporter to speak about his prospective American tour and the programme for the Brooklyn concerts in particular. He replied as follows:

"My repertoire for the coming tour will comprise about two hundred pieces, among the novelties being works by Schytte, Poldini, Joseffy and some original compositions. But as my illness of two years ago prevented me from giving the number of concerts planned, the whole repertoire will be largely new.

"I am scheduled to play in Brooklyn November 12, with the Boston Symphony Orchestra. I shall play Chopin's E Minor concerto on the first date and Scharwenka's concerto in B flat minor on the second. The first movement of the latter work may be described as 'pathetique,' the second as very elegant and graceful, while the third may be called 'stormy.'

"I do not consider the work mapped out by my manager as hard.As for the visit to the Pacific coast and the Mexican engagements, I anticipate both wtih plesure because I love California and admire Mexico. It is a mistake to suppose that a virtuoso who has once mastered his art can maintain the high level of excellence only by continuous toil. The ability once acquired is as permanent a possession as your knowledge of English is to you. A membership of this sort carries one with confidence through long periods of public engagements."

BOTH WERE SUCCESSFUL.

Citizen — Nov. 14

Boston Symphony Orchestra and Moritz Rosenthal at the Academy

RECEIVED WITH RAPTURE.

Music Lovers of Brooklyn Filled the Academy—The Renowned Musicians Merited the Praise and Applause They Received.

Brooklyn reassured the Boston Symphony Orchestra and Moritz Rosenthal Saturday evening of the sincerity of the welcome afforded them at the first matinee of the season on Friday, while that renowned company of musicians and the great pianist merited more praise from the audience which filled the Academy on Saturday evening than the day before. Wilhelm Gericke, leader of the orchestra, and Rosenthal ceased to be a stranger in our midst, and improved with that acquaintance which produces an at-home feeling.

Promptly at 8:15 the opening overture, "In the Spring," by Karl Goldmark, was struck up fearlessly, and with the abandon which nature suggests in the awaking of birds and flowers after winter sleep. The opening theme is brilliant, while the conclusion is marked by a flowing cantabile melody on the violins, with contracted harmonies in the wind instruments. The coda is wonderfully dramatic and full of climatic effect, to which justice was done by the orchestra.

By the time late-comers had found their seats, and the piano had been moved in place, the pianist, who is attracting most attention in this country at the present time, made his bow to the audience, and was ready to enter upon the Scharwenka Concerto in B-flat minor, which was his scheduled number for the concert, and which exhibited the style of playing for which Rosenthal is pre-eminently suited. While in this composition soloist and orchestra share alike in presenting themes and their variations, which in the Scherzo and finale allegro, are pyrotechnic displays for the technician. And still the wonder grew as the soloist increased the rapidity of octave and scale passages toward the close. The first movement of the Concerto has an adapted theme, the melody of which Rosenthal produced with much finer singing quality than he brought out of the Chopin selection of the day before, while no one could say that his base was not sufficiently heavy for the occasion. That brilliant and showy compositions, with any amount of technical difficulties, are his forte was further assured by the encore which he consented to play.

Upon the conclusion of the concerto, Rosenthal shook hands with Mr. Gericke and bowed to the orchestra in recognition of their fine support, then walked from the stage, only to return in response to great applause. After the second bow Mr. Gericke seated himself by Mr. Kneisel, and awaited the encore, which was almost certain. After five bows, Rosenthal sat down at the keyboard and rendered with characteristic brilliant effect his own arrangement of a familiar Strauss waltz, "Souvenir de Vienne."

A symphonic poem, "Vysehrad," by Bedrich Sonetana, which in reality is a cyclus of six symphonic poems, which portray the glory of the famed fortress, "Vysehrad," a festal tourney of knights, and the destruction of the fortress. This rather short number was a well-adapted link between the concerto and the symhpony, which was Tchaikowsky's No. 6, in B minor. The opening adagio movement scored for harp interpretation, was beautifully rendered, after which the weird themes of the allegro, in both second and third movements, were worked out with artistic effect. Mr. Gericke, showing more animation than seemed to be his wont, was in deepest earnest with every count, as was every man in the orchestra, helping to produce the matchless ensemble.

This is a symphony which a truly musical audience should listen to not less than once every season, for it grows in favor with each succeeding repetition.

With the adagio lamentoso of funereal character, supposed to have been the composer's own requiem, the symphony came to a solemn close, which the audience seemed to respect by omitting vociferous applause.

BOSTON SYMPHONY ORCHESTRA.

Union — Nov. 14

Another large audience assembled Saturday evening at the Academy of Music to listen to the Boston Orchestra, under the ladership of Gericke. The impression produced by the music, though the programme was entirely different, was very similar to that of Friday afternoon. Gericke as a conductor is distinctly more serene, more polished, more conservative than either Seidl, Nikisch or Paur; but he is to a certain extent lacking in temperament. Yet it is doubtful if much of the criticism of musical directors, after they have reached a righ plane of efficiency and skill, is not more or less affectation. The main part of any given symphony or important composition is read not so very differently by different conductors; from very necessity the interpretation of nine-tenths of all music is dependant on absolute knowledge, which is much the same with one musician of the first rank as with another. It is only here and there, in certain portentous passages that the touch of genius makes itself felt. To be sure it is often just this touch that Mr. Gericke lacks, and we miss it always just where we can least spare it, even though the main interpretation may be everything we could ask. While he charms and satisfies, he does not as a rule thrill us, and the people of this dying century demand that their feelings shall be greatly harrowed.

Yet, after all, he fails to impress us in the second-class style of emotional music, so to speak, rather than in works which bear the stamp of immortality. Of Goldmark's overture, "In the Spring" and Smetana's symphonic poem, "Vysehrad," undoubtedly a conductor like Nikisch, with his susceptibility to warmth and color, or Seidl, instantly alive to the dramatic note, would have made more. But it is doubtful if either would have done better, on the whole, with Tchaikovsky's Symphony "Pathetique." The limpidity of the second movement was as remarkable as Beethoven's Seventh Symphony under Theodore Thomas, and in much the same mood; while the third went brilliantly, and reached an impressive conclusion. But it was the Adagio Lamentoso which proved conclusively that Mr. Gericke is possessed of the artist's soul not less than the musician's knowledge; it demonstrated that half this talk about the man's inability to reach spiritual heights is mere stuff and nonsense. When the music is worthy of him, he is worthy of the music, for no nobler rendering of that sublime threnody was ever heard in this city. The tug on the heart-strings, as that impassional cry throbbed among the 'cellos, was almost more than one could bear. Amidst that wonderful organ tone of the eight basses and their allies, and the solemn beat of the orchestra in full fortissimo, a soul seemed truly to have passed beyond its earthly home. Mr. Gericke's reading was simple and unforced, but, absolutely convincing and sincere. It was as though one stood beside the open grave.

Rosenthal, the soloist of the occasion, was in a very different mood from that of Friday afternoon. With Scharwenka's first concerto, full to overflowing with notes and difficulties, he toyed as a lady with her fan. Nothing seemed to daunt him, and he took the music at amazing speed, adding immeasurably to the composer's intention. The poetic feeling evinced in the Chopin concerto the day before had completely evaporated, and we saw only the virtuoso exulting in his agility and his strength. It was not enjoyable in the true sense of the word, but it was marvelous. Only the professional musician can fully understand what Rosenthal's playing means—he alone can measure the technical difficulties essayed and overcome. It was interesting to watch the men in the orchestra, who had an opportunity to give their attention to the pianist during the encore—a Strauss waltz, with original and extraordinary variations. Every face exhibited the most intense and eager interest, the lips parted with excitement and wonder at such prodigious digital dexterity and strength of wrist; those in the rear rising that they might look over the heads of their associates. The shout and violent applause that went up from his brother associates not less than the audience indicated unmistakeably the appreciation of Rosenthal by the profession. He may lack the soul, the legato touch and the pedal magic of Paderewski (for that matter, who doesn't?), but he is one of the wonders of the day.

The Sun.

TUESDAY, NOVEMBER 29, 1898.

Conductor Gericke of the Boston Symphony Better.

BOSTON, Nov. 28.—Mr. F. R. Comee, assistant manager of the Boston Symphony Orchestra, gives out the information that Mr. Wilhelm Gericke is better to-day. He was stricken with the grip a week ago last Saturday, and his high temperature caused his physician to fear typhoid fever. This morning, however, the temperature has been reduced, and the chance of his having typhoid is now very small. Mr. Kneisel will conduct the orchestra this week, but it is hoped that Mr. Gericke will be able to conduct by next week.

SYMPHONY MUSIC.

Citizen — Nov. 8

Comment on Concert Programme by W. F. Apthorp.

The programme books of the Symphony Orchestra for the concerts of Nov. 11 and 12 arrived in this city yesterday afternoon. The notes are written, as usual, by William F. Apthorp, and furnish an amount of historical and descriptive information, analysis and comment that will be appreciated by the many patrons of the concerts.

Of the opening number at the Friday afternoon concert (Weber, overture to "Euryanthe"), Mr. Apthorp says it is taken from a work which has been called at once Weber's greatest masterpiece and his greatest fiasco. The theme of the opera was taken from an old French romance, and a striking general similarity can be traced between the characters in it and in Wagner's "Lohengrin." The causes which prevented its favorable reception in Vienna in 1823 and later were first, the advanced musical ideas of the composer, and secondly, a wretchedly inferior libretto. The overture is classic. The piece opens with one of those brilliant, impetuous rushes of the whole orchestra for which Weber was famous. This is succeeded by a commanding martial theme in full harmony, with striking rhythms and brilliant figure work, the passage from which to the gracefully buoyant and tender second theme as sung by the first violins produces a poignantly dramatic effect. Later, in a passage borrowed from the scene in the forest in the second act of the opera we have one of the most originally poetic episodes in all Weber. The effect is that of a sort of rustling of leaves.

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BOSTON SYMPHONY ORCHESTRA.

Eagle Nov. 13

Last night's concert by the Boston Symphony Orchestra at the Academy was as largely attended as the one on Friday and evoked even more enthusiasm. Conditions appeared to be more favorable for that rapport between audience and artists than they were at the matinee and Mr. Gericke showed more spirit in his leading and reading than he did at the former concert. The music was all of a recent day, yet only one number was new to local audiences, and that was Smetana's "Vysehrad," the first number in his cyclus, "My Country." But though the other music was familiar, it was delightfully played. That the brasses were a little off once in the symphony and the wood and silver wind in the concerto were things of only passing moment and the blemish heightened the wondrous perfection that followed and had gone before. The attack of the strings, their singing, almost organ quality, was discovered in the symphony especially. Goldmark's "Spring" overture, which is not descriptive, but is suggestive of the freshness, gaiety, life and abandon of May, was played in au authoritative fashion, but with expression and gace as well. The Smetana piece, in which one might fancy the composer as an ancient bard singing to the harp of the glory and power of old Bohemia, is free in form and suggests Wagner in "The Rhine Gold," especially as there is a flowing figure for the strings that recalls the Rhine music. The hary has a proud, commanding part in the work and the picture that is called up is strong and high in light and color, if not strikingly beautiful. It would be of interest to have the entire work of six numbers performed at some one of these concerts. Tschaikowsky's "Pathetic" symphony was the great piece of the night, and Mr. Gericke gave a sedate, appreciative, even noble interpretation of it. This symphony is one of the lasting works. It goes deep in its appeal and in its meaning we reach the ultimate. It is too mournful to be called morbid. Rather it is tragic. It is as epic as "Macbeth" or "Hamlet." The close of the dirge is death itself, and one can but believe that Tchaikowsky, who went laughing but stubborn to his death but a little after, had a forecast of his fate when he put these notes to paper. Rough, strange, barbaric as the music is at times, in its might and mass it is Homeric.

But audiences better like to be tickled than impressed, and Mr. Rosenthal, the pianist, aroused the most excitement of the evening. He played Xaver Scharwenka's first concerto, which is not so trifling a thing as some would have it thought, for it is interesting in its orchestral part—more so than in the piano score of it—and in instrumentation is sometimes original and opulent. It is not deep in purpose or feeling, however, and its declamatory passages do not stir one much. As a medium for the virtuoso it serves and Mr. Rosenthal was applauded to the top of his bent.

After coming out and bowing a number of times he responded to the ferocious coil that was happening up stairs, and played a Strauss waltz with frills manufactured by himself. And such a lot of them! There were notes enough to make about three such waltzes as their author usually writes. Pianist defied mathematics and physics by proving that one object could occupy several places at once. He was all over the keyboard. He tossed off scales, he ripped out three-octave chords, he played fifths and octaves at a speed that made his hands seem as diaphanous as the wings of a humming bird or the teeth of a buzz saw. As a technical exhibition it was one of the most remarkable ever seen. Musically it wasn't worht much, but the eyes of even the orchestra "bugged out" when they looked upon this wonderful mechanism. The management is thanked for opening the extra door and letting the audience pass to its seats without the customary lets and hindrances. The Boston players will be with us again on the 16th and 17 of December.

THE WORLD OF MUSIC.

[illegible] Oct. 29.

The programmes for the two first concerts in Brooklyn by the Boston Symphony Orchestra will not fail to arouse interest among the members of the Brooklyn Institute, under whose auspices the concerts will be given at the Academy of Music. Moritz Rosenthal will be the soloist at both concerts. For Friday afternoon, Nov. 11, the programme will be as follows:

Weber—Overture to "Euryanthe."
Bach—Prelude, Adagio and Gavotte en Rondeau.
(Arranged for string orchestra by Sigismund Bachrich.)
  I. Preludio: Allegro (E major).
  II. Adagio (C major).
  III. Gavotte en Rondeau: Moderato (E major).
Chopin—Piano Concerto No. 1, in E minor.
  I. Allegro maestoso.
  II. Romance, Larghetto.
  III. Rondo vivace.
Mr. Rosenthal.
Beethoven—Symphony No. 5, in C minor, Op. 67.
  I. Allegro con brio (C minor).
  II. Andante con moto (A flat major).
  III. Allegro (C minor).
  Trio (C major).
  IV. Allegro (C major).

The programme for Saturday evening, Nov. 12, will be as follows:

Goldmark—Overture, "In the Spring."
Scharwenka—Concerto for pianoforte, No. 1, in B flat minor; op. 32.
  I. Allegro patetico: Adagio: Allegro animato.
  II. Sherzo (Allegro assai.)
  III. Allegro non tanto quasi adagio: Allego molto e passionato.
Mr. Rosenthal.
Smetana—Symphonic poem, "Vysehrad" (No. 1 of the Cyclus, "My Country.")
Tschaikowsky—Symphony No. 6, in B minor, "Pathetique," op. 74.
  I. Adagio (B minor.)
  Allegro non troppo (B minor.)
  II. Allegro con grazia (D major.)
  III. Allegro molto vivace (G major.)
  IV. Finale: Adagio lamentoso (B minor.)

"It seems to me," said T. Merrill Austin, of the Institute Department of Music, after hearing the concert in Carnegie Hall, Wednesday evening, "that a Rosenthal craze is on and that he will become a popular idol. He certainly is the greatest technical player in the world and throws a magnetic spell over his audience. A spell not so much of emotion or intellectuallity but of sheer wonder and amazement at his remarkably easy way of performing the most stupendous pianiste feats. I heard him repeatedly about seven years ago, and at that time considered him a purely technical player. He has, however, broadened very much and now charms with his emotion and especially his wonderful tone color as well."

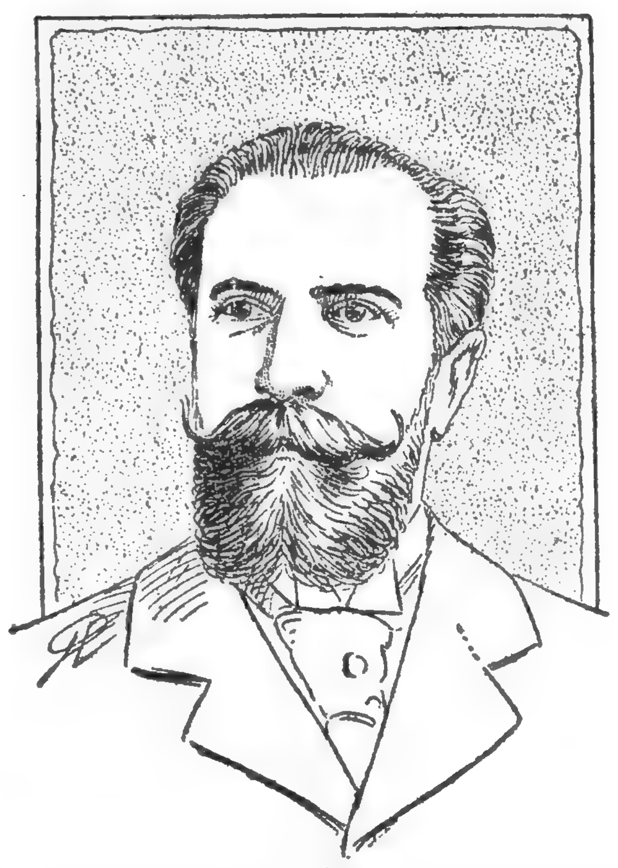
An opportunity for the young people of the Bedford and Stuyvesant districts to learn sight singing under exceptionally favorable conditions will be afforded at the organization of Brooklyn Institute sight-singing classes, under the direction of Wilbur A. Luyster, at Calvary Baptist Church, Sumner avenue and Decatur street, next Thursday evening. Mr. Luyster is an exponent of the Galin-Paris-Chove method, which was devised by three disciples of Rousseau in the last century; has been endorsed by many eminent musicians, and adopted with gratifying results in the public schools of France, Belgium and Switzerland. At the opening meeting Mr. Luyster will bring with him a class of little girls who have been taught six weeks in the method. For the benefit of those unfamiliar with the method, the abilities of the little folks will be extensively tested in singing at sight and at random, any interval in the major mode, ditto in two and three parts; in recognizing sounds as soon as heard in major; staff notation, singing at sight from staff, difficult syncopated time, and singing from staff exercises in any of the eleven keys. In addition to the demonstration referred to, Mr. Luyster will give a talk on the origin and history of the method. The fee for the course of ten lessons is $1. The necessary books and music will be furnished to pupils at cost. At the end of ten weeks new classes will be formed, in which both beginners and advanced students will be accommodated.

Evan Williams, tenor, and Miss Charlotte Maconda, soprano, assisted by Leo Schulz, 'cellist, will appear in a recital Wednesday evening, Nov. 2, at Association Hall. This will be the second in the series of song recitals in the Brooklyn Institute series.

Times Nov. 5

MUSIC AND MUSICIANS.

The only musical events of importance in Brooklyn next week will be the first afternoon and evening concerts by the Boston Symphony Orchestra at the Academy of Music Friday afternoon and Saturday evening. There will be ten concerts in all during the season, five on Friday afternoons and five on Saturday evenings. The opening concerts of this series will be noteworthy for more reasons than one—the orchestra is the finest in the country. The programme will be very attractive. Rosenthal is to be the soloist and Mr. Gericke will appear as conductor for the first time before a Brooklyn audience. This may be regarded as a fortunate condition of affairs, which will give unusual significance to these initial orchestral concerts of the season.



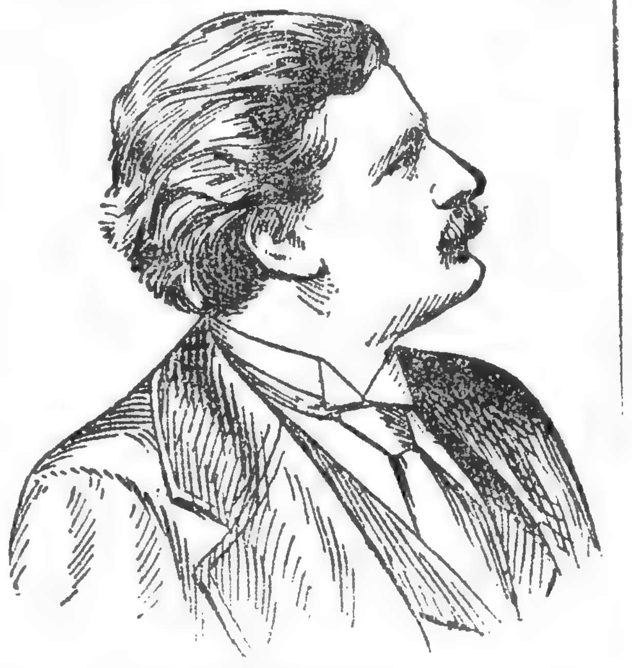
WILLIAM GERICKE.

Of the splendid qualities of this orchestra it is hardly necessary to speak. Rosenthal will return after an absence of ten years. It is known that he was to have played here two years ago, but was prevented by a serious illness, which made necessary the cancellation of all his dates. From all accounts he is a greater technician than ever, but Brooklyn can form its own opinion next Friday afternoon. Rosenthal will also play at the Saturday evening concert and the programmes for both concerts will be:

Friday Afternoon.
Overture to "Euryanthe" ....Weber
Prelude, Adagio and Gavotte en Rondeau ....Bach
(Arranged for string orchestra.).
Piano concerto No. 1, in E minor..Chopin
Mr. Rosenthal.
Symphony No. 5, in C minor, Op. 67 Beethoven

Saturday Evening.
Overture, "In the Spring"....Goldmark
Concerto for pianoforte, No. 1, in B flat minor, op. 32........Scharwenka
Mr. Rosenthal.
Symphonic poem, "Vysehrad" (No. 1 of the cyclus "My County") Smetana
Symphony No. 6, "Pathetique" in B minor. Op. 74 .. ..Tschaikowski

A certain interest attaches to Mr. Gericke's resumption of the leadership of this orchestra, because of what he accomplished from 1884 to 1889 in bringing the work of this company of players up to the high standard for which it has since been noted. He was a strict disciplinarian and he is credited with practically laying the foundation of the completeness in ensemble playing of this orchestra. Mr. Gericke retired as director after five years' service because his health was not of the best. He was succeeded by Mr. Nikisch, who was followed by Mr. Paur. The advent of Mr. Gericke has given a boom to the concerts of the orchestra in Boston, and his personality and style as a leader are such as to lead to the inference that he will quickly gain the confident respect of Brooklynites.



MORIZ ROSENTHAL.

CONCERTS PAST AND COMING.

Citizen Nov. 6

Rosenthal Will Appear Here First With the Boston Orchestra.

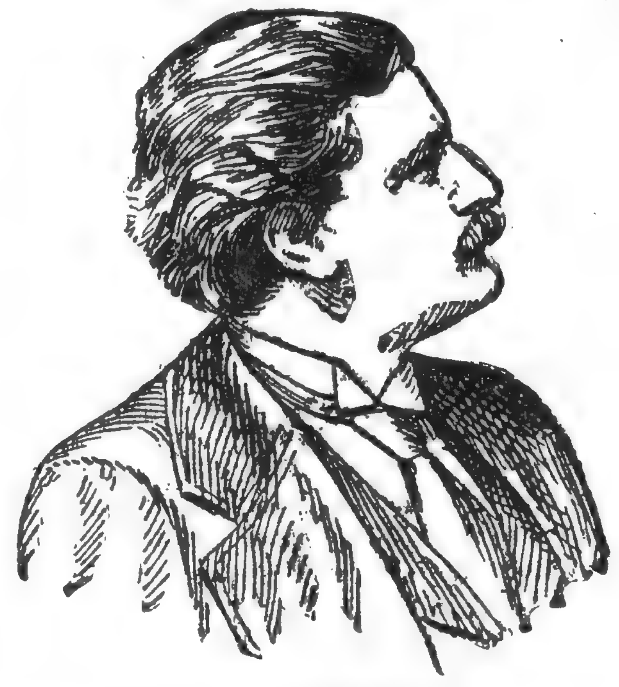
SYMPHONY PROGRAMMES.

Frederic Reddall's Musical Mornings Resumed Yesterday at the Pouch Gallery—Free Organ Concerts to Begin on Monday Evening.

At the end of this week, music-lovers and concert-goers will welcome to Brooklyn once more the Boston Symphony Orchestra and its newly chosen conductor, William Gericke. With them Moritz Rosenthal, the justly famous pianist, will make his first Brooklyn debut since 1888. His successes across the river make his coming anticipated with unusual delight, and augur well for the season of music in this borough. The Friday afternoon programme has placed a popular selection, Weber's Overture to "Euryanthe," first, and the inevitable Bach number second. The symphony to be performed at the matinee is Beethoven's No. 5, while Rosenthal's selection is Chopin's Concerto No. 1, in E Minor."

The Saturday evening programme is the following: Goldmark—Overture, "In the Spring." Scharwenka—Concerto for Pianoforte No. 1, in B flat minor, Op. 32; 1, Allegro Patetico; Adagio; Allegro Animato; 2, Scherzo (Allegro Assai); 3, Alegro Non Tanto Quasi Adagio; Allegro Molto e Passionato; Mr. Rosenthal. Smetana—Symphonic poem, "Vysehrad" (No. 1 of the Cyclus, "My Country"). Tschaikowsky—Symphony No. 6, in B minor, "Pathetique," Op. 74; 1, Adagio (B minor), Allegro non Troppo (B minor); 2, Allegro Con Grazia (D major); 3, Allegro Molto Vivace (G major); 4, Finale: Adagio Lamentoso (B minor).

Mr. Frederic Reddall's "musical mornings" at the Pouch Gallery, were resumed, beginning another season, yesterday morning, with a large and appreciative audience. Mr. Reddall, who contributed a trio of songs, including the favorite old English ballad, "Polly Willis," was assisted by Mr. Karl Feininger, violinist, accompanied by Mrs. Feininger, and by Miss Grace M. Whiting, Mrs. Linda Holmes Byrne, sopranos; Miss Marion G. Inglee, mezzo-soprano; and Miss Fielding Roselle, contralto.



MORITZ ROSENTHAL.

Miss Whiting gave an artistic rendering of three selections—"Ever True," by Shelley; "Daisies," by Hawley, and "Burst, ye Apple Buds," Emery—and also took part in a trio with Mrs. Byrne and Miss Inglee.

Mrs. Byrne sang the favorite "Jewel Song," from Faust, and Miss Roselle sang three songs, "The Rosary," by Ethelbert Nevin, taking especially well with the audience.

BOSTON SYMPHONY ORCHESTRA

Standard Nov. 12 Union

The Boston Orchestra was good to look upon yesterday afternoon, at the Academy of Music, and so was the large audience which welcomed it. Whoever may be the conductor, this particular body of musicians is always the same—one of the most superb organizations of its kind in the world. And since the Brooklyn Institute took hold, the audiences in this city are worthy of the entertainment afforded. Yesterday's occasion was memorable as the re-introduction of Gericke as conductor, after an absence of nine years. Gericke retired, and there was Nikisch and then Paur, the former one of the most gifted directors that America has ever had, though Boston somehow seemed more or less unaware of that fact. Paur had capacity of a certain order, and is in his element just now across the river, striving to infuse spirit, vitality and homogeneity into the Philharmonic performances. Boston is delighted to have Gericke again, and there is no particular reason why New York should complain, even though the change involves a return to the calm classicality of an earlier day as against the passionate romanticism of Nikisch and the resounding turbulence of Paur.

The programme of yesterday was admirably adapted to bring out those effects in which Mr. Gericke is at his best. Beethoven's Fifth Symphony was handled in a masterly manner, and with a reverence which would have delighted the composer himself, could he have happened upon the scene. Just imagine for a moment the joy of the old masters over such superb interpretations of their immortal strains as are given without thought nowadays by a modern orchestra! With the limited material of those days, only in their dreams, and hardly then, could they have conceived of such tonal splendor, such balance of parts and perfection of detail, as was the portion of every listener yesterday afternoon. While each note was as clear as a bell, no instrument asserted itself unduly above its mate, and the result was a glorious whole. The terror of the brasses was never once felt, something of which one is never sure in the best of orchestras, even the Boston itself having sometimes sinned in this respect under Paur.

The prelude, Adagio and Gavotte, of Bach, arranged for string orchestra by Sigismund Bachrich, was another enjoyable number. There is nothing quite so wonderful as the strings of this particular body of men, and there were times yesterday when the listener was transported out of the Academy into a cathedral, with the marvelous brasses giving forth a pure organ tone. To these strings there is not only great body, but life, individuality and refinement, and that absolute cohesion which follows only in the wake of high skill and constant practice. Weber's Overture to "Euryanthe," which opened the concert, was the least satisfactory number, possibly because its style is essentially dramatic. It will be interesting to watch this evening Gericke's interpretation of Tschaikowski's Symphony Pathetique. That was a prime favorite both with Nikisch and Seidl.

The soloist yesterday was the pianist Rosenthal, and his number the Chopin Concerto in E minor. By his lovely interpretation of the first two movements, the performer quite won the hearts of his audience, many of whom had believed him to be a master only of technique. Technique there certainly is in abundance, but also fine poetic feeling and delicacy of phrase. No mere virtuoso could so move a large mass of people by a work peculiarly emotional; with every bar of the noble Allegro and the tender Romance Mr. Rosenthal won friends. The Concerto gives small opportunity for the orchestra, but there were some exquisite effects among the wood wind, the new clarinetist and flutist, replacing the lamented members lost on the La Bourgoyne, having a chance to show us the value of their tones.

MUSICAL.

Times Nov. 14

Evening Symphony Concert.

A fine concert on Saturday evening introduced the evening series by the Boston Symphony Orchestra. The audience was large and enthusiastic, particularly over the playing of Rosenthal, the pianist, who provoked wonderment and compelled admiration of his marvelous technique. He played Scharwenka's Concerto, No. 1, in B flat minor and for an encore his own brilliantly ornamented version of a Strauss waltz. The latter was dazzling as an exhibition of digital dexterity and presumably the performer desired that it should be taken as an indication of his forte in the art of pianism. After hearing Rosenthal on Friday afternoon one might hesitate to pronounce definitely as to his distinctive qualities as a pianist. But taking the two concerts together, the conviction is forced upon the unbiased hearer that Rosenthal's art represents a high development of a retrospective conception of keyboard traditions. It seems to stand for technical attainment which has absorbed all other considerations of what constitutes the highest art in piano playing. There seems too little or nothing of personality or individuality in it, but it is marvelously brilliant, wonderful as to grace and ease of execution, and compels expressions of surprise and admiration without taking that firm hold of the auditor of which the highest form of interpretive ability is capable—wherein the performer reveals personal character and soul as well as mechanical polish and dexterity.

The orchestra was heard with splendid effect in Goldmark's Overture, "In the Spring,' which is really as much of a symphonic poem as Smetana's "Vysehrad." This latter is the first of a cyclus of six symphonic poems, to which is given the general title, "My Country." The composer aims to picture different phases of Bohemian life. "Vysehrad" is the name of a famous old fortress and the composer has sought to suggest its past glory and present decay, "a deserted monument of past glory; from its ruins resounds the echo of the long-silent song of the singer-prince Lurmi through the mournful stillness." The composer has given free rein to his fancy and has produced a noble bit of orchestral writing. Tschaikowsky's symphony "Pathetique," was beautifully played. It has been heard often enough during the past five years to have fully emphasized its enduring right to a place among the foremost works of its class. The last movement is especially pathetic in character and is most impressive as such, particularly to thoe who bear in mind the supposition that the composer intended this adagio lamentoso for his own requiem, and to many Brooklynites who will always associate it with that sublime funeral service in memory of Anton Seidl.

Mr. Gericke seems a trifle rigid and somewhat lacking in enthusiasm after what Brooklyn has been accustomed to, but there can be no question as to his superior ability as a conductor and that he will always find a respectful host of admirers here.

MUSICAL.

Times Nov. 12

Symphony Orchestra and Rosenthal.

The first concert of the season by the Boston Symphony Orchestra at the Academy of Music yesterday afternoon attracted a good house, and yet the auditorium was not so crowded as might have been expected, all things considered. But Brooklyn will doubtless do full justice to the occasion of the first evening concert to-night. Yesterday's audience was a typical matinee gathering—largely feminine and many late comers. This latter objection may be mitigated to some extent when the season gets under way. It is not reasonable to hope that this annoyance will ever be done away with altogether. Yesterday it was accentuated by the fact that Mr. Gericke began the concert a couple of minutes ahead of time, added to the delay occasioned by having only one entrance door open for those who filled the main part of the auditorium. This permitted only a tardy admission of the crowd which gathered about the Academy entrance at the last moment.

Weber's bright "Euryanthe" overture opened the concert, and was followed by Bachrich's arrangement for strings of the prelude, adagio and gavotte in rondo form, Bach's Partita No. 3 and Sonata No. 2. These were enjoyed as characteristic examples of the great composer's lighter mood. Beethoven's ever-charming Fifth Symphony was the principal orchestral number, and nothing more fitting could have been selected for this first afternoon concert. This work is by common consent a universal favorite, and however personal taste may lead to expressions of approval of other similar works, this masterpiece by the greatest of symphonists stands out as coming nearest to filling the measure of human desire for one work that represents all that is beautiful in symphonic writing.

Mr. Gericke, who conducted yesterday, was director of the Boston Symphony players from 1884 till 1889, and after an absence of nine years, returns to this country to lead the orchestra again. Some slight changes in the grouping of the instruments was noticed, the most important being the placing of the tympani to the right of the conductor at the back, instead of opposite the conductor at the back as under previous arrangements. As a leader Mr. Gericke at once commands respect and confidence. He has no personal peculiarities, and his manner is that of quiet authority, which carries with it the impression of a firm, well-defined conception of orchestral proprieties. His readings have the accuracy of scholarly precision, suggesting a conscientious devotion to the lofty ideal of interpretation.

Rosenthal was the soloist, and it would hardly be fitting or proper to attempt to sum up his ability as a pianist from merely hearing his interpretation of the Chopin E minor concerto, although none who heard him yesterday could doubt that he is a pianist of rare power. A concerto cannot be expected to give the most comprehensive idea of a pianist's rank as an artist. It takes a recital to do that. And yet this splendid concerto—the unmistakable creation of precocious genius—gives a noble opportunity to a pianist. It has those elements of absolute merit which test the soundness of any performer's claim to distinction. And Rosenthal clearly demonstrated his right to be considered a master of keyboard exigencies. He is in undoubted command of those nice details of executive skill which make for perfection in pianism. There can be no question as to his superior attainments as an executant, and in this respect his playing yesterday compelled sincere admiration. The romance was exquisitely played, with probably less sympathetic tonal warmth and freedom than some other players, not so skilled, could have imparted. He was several times recalled after finishing the concerto, but declined to grant an encore and many feminine hearts were disappointed. At to-night's concert Mr. Rosenthal will play Scharwenka's B flat minor concerto. The orchestra will play Goldmark's "In the Spring" overture; Smetana's symphonic poem, "Vysehrad" and Tschaikowsky's great "Pathetique" symphony.

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PLANS FOR NEW MUSIC HALL.

The Last Day for Subscribing Came Yesterday.

Public-Spirited Enterprise Providing a Home for the Symphony and "Pop" Concerts—New Building to Be Modelled on the German Music Halls.

One more step was taken yesterday toward the erection of a new music hall. Architect Charles F. McKim brought over several sketches from his New York office, for the consideration of the board of directors. There was a long discussion, lasting over three hours, and as a result one of the sketches was provisionally accepted. Mr. McKim is to make a relatively elaborate and careful plan for submission later, when the time for final decision on building the structure comes.

The last day for paying up subscriptions on the stock of the new music hall was yesterday, and the accounting therefore of yesterday's business would thus appear to have settled the question of a new music hall or not. As a matter of fact, however, it is highly probable that the hall was really decided upon long ago, and, whatever happens, there are people interested who will see the thing through. It is one of the public spirited actions of rich Bostonians, projected and carried on, as one of the subscribers said yesterday, much as the [illegible] Theatre and the old Music Hall [illegible] built. A need for these old-time structures became sufficiently urgent, and there were enough people found to put their hands in their pockets to build them. They would have been glad to get their money back, and with a profit if possible, but they awaited a return as a rule in vain. That fact probably made little difference to them, as civic pride is something not to be measured in money, and most of the theatre and hall subscribers were strong in that quality.

The old Music Hall, built by private subscriptions originally, came in time, by the settling of estates and other occasions for a transfer of ownership, to be on the point of falling into the speculators' hands. A controlling portion of the stock was secured by Mr. Higginson and some other stockholders acting together, and they have held it. Their action preserved the old hall from the chances of the real estate market, but in 1893 the inevitable sale of the property was foreseen, and the question of a new music hall was considered by a group of people interested in what Music Hall stood for—the Symphonies mainly, the Pop concerts and so on. The public was invited to subscribe to a fund in a circular signed by Messrs. Henry L. Higginson, Edward W. Hooper and Dr. Henry S. Sears. There were 406 people interested enough to respond, with subscriptions for $402,000. When preparatory to incorporation, 364 persons put in $208,750, a 50 per cent. assesment.

Land was bought at the corner of Massachusetts and Huntington avenues, bounded also by St. Stephen and Gainsboro streets, 34,000 feet in all. It has remained ever since in the name of "The New Music Hall," and is assessed for $161,500. It is proposed to build a structure on this land costing $300,000. The cost of the land is supposed to be a sum which, with accrued interest, taxes and other charges, will make it ultimately a debit of $200,000 for that one item.

Last year the old Music Hall was sold for commercial purposes, the new owners to take possession April, 1900. Mr. Higginson's lease of the hall expires next April, after which the Symphony concerts, around which centres most of the sentiment in the affair, would be without a home. People interested in this distinctively Bostonian expression of musical taste look upon it as above the "hire a hall" phase, and would not think of having them except in a dignified and adequate environment. The list of subscribers reads like what a severely critical social mentor would put forth as the "best-set" in the city. Very many of them are women prominent in social ways, a fact which, perhaps as much as anything else, takes it out of the ordinary run of business enterprises. The sale of the old hall brought the project to a head, and yesterday was the date set for a final paying up.

Mr. Edward W. Hooper, treasurer of the corporation, told a Herald man last night that not all the money was paid in as yet, but in affairs of this kind impeccable promptitude was not expected, and a certain amount of "drumming up" would probably be necessary. It was not so much a reluctance of anybody to pay that kept the list in tentative shape as the changes of various kinds during five years. Death had removed some of the original subscribers. The hard times of 1893 had had an influence in retarding financial co-operation. The silver controversy, the war and such things could be instanced as having an important influence. Yesterday was merely a date set, which must be set some time, when something definite must be accomplished, and their most important business was deciding on the plans of the structure. This would appear to assume that the new hall was all settled, which it is not, as matters are not decisively arranged, but for reasons stated above it may be accepted as an assured thing.

Mr. McKim's first plan was on exhibition for a good while a year ago, but there were objections urged by some of the subscribers, notably by Mr. Higginson, on the score of acoustic defects. The sketches considered yesterday were suggestions, one of which was favorably regarded, and will be studied later, when presented in a maturer form. The general idea of the latest plan is founded on the best German music halls. The German auditoriums found best adapted to orchestral concerts are halls about twice as long as they are wide, and this idea will be followed in the main here. The stage will be at the end, and there will be little else, as ante-rooms, foyer, etc., for the public. Two galleries are contemplated here, a departure from the German plans, where a lower hall for lounging and ante-room purposes is provided, in addition to the concert hall proper. The building will be a modest one, as it must be fireproof and cost only about $10 a square foot—$300,000—on 34,000 feet of land.

Dec 1

Musical Record

Gericke, Paur, Rosenthal

WILHELM Gericke, Emil Paur, and Moritz Rosenthal have been the prominent personages on the musical stage in New York since I last wrote to the MUSICAL RECORD. Rosenthal has given four recitals, on Oct. 26, Oct. 29, Nov. 1, and Nov. 19, and has played twice with the Boston Symphony Orchestra. Emil Paur made his début as a New York conductor at the first concert of his own orchestra in Carnegie Hall, on the evening of Oct. 29. Since that he has conducted a Philharmonic concert, with its customary public rehearsal, two Sunday night concerts, and the first rehearsal and concert of his own orchestra, in a series of five, to be given at Carnegie Hall. Mr. Gericke has conducted one afternoon and one evening concert of the Boston Symphony Orchestra at Carnegie Hall, and the same in the series at the Brooklyn Academy of Music.

In addition to these important events, we have had the return of that substantial pianist, Adele Aus der Ohe, who has played at the Philharmonic and in one recital; the first concert of the Kneisel Quartet series; the first of the Dannreuther Quartet series; the first Kaltenborn String Quartet concert in Brooklyn; Mr. Krehbiel's lecture on "How to Listen to Music," delivered at the Lyceum Theatre, and illustrated by Sam Franko's orchestra; productions of *Il Trovatore, Romeo and Juliet, The Pirates of Penzance,* and *Carmen* by the Castle Square Opera Company; and the first performance here of Stanislaus Stange and Julian Edward's operetta, *The Jolly Musketeer,* with Mr. Jefferson de Angelis in the principal part. It is a somewhat busy little town, and with half the population struggling to keep its intellectual balance in the presence of Mr. Hall Caine's mystery play, *The Christian,* and Mr. Zangwill's mild protestations that we are all fools, created simply for the amusement of his superior mind, it is hardly to be expected that we shall have time to waste upon such people as Schumann and Beethoven.

Nevertheless, some of us have had something to think about. I for one have found it a formidable difficulty to present my views of the orchestral situation in New York without appearing to say harsh things of a dead man. My only excuse is that I said them when he was alive. In commenting on one of his Brighton Beach concerts on Aug. 24, 1888, I said: "It is no exaggeration to say that forty per cent. of Herr Seidl's numbers have been selected from Wagner. And the other sixty per cent. has been indifferently played. Indeed, so faulty has been Mr. Seidl's judgment as to tempo that members of the band have complained that in some of the allegri, they could not, at the pace set by the director, play all the notes set down for them by the composer." I continued to object to Mr. Seidl's misinterpretations of the symphonic masters as long as he lived.

I call attention to this matter here because it is the explanation of Mr. Paur's extraordinary success as a conductor in New York. Every one here knew him, and every one damned him with faint praise, because with the baton of the Boston Symphony Orchestra in his hand, he was neither a Gericke nor a Nikisch. But the moment he made his appearance at the head of an orchestra of New York musicians, the critics, one and all, and the general public recognized a new force. It was certainly a very fortunate thing for New York that Mr. Paur left Boston. For years (I decline to say how many) this city has been without a competent orchestral conductor. We have had men who aimed at precision and smoothness, and, having attained it, regarded their mission as complete. But we have had no one who understood the technics of orchestral performance as Mr. Paur does, no one who could take an orchestra in hand and literally teach the men how to play the music. The testimony of the musicians is unanimous. They all say: "This man is all right; he understands his business."

I never before heard a New York orchestra play with such brilliant masculinity and such clear and sure phrasing as Mr. Paur's new symphony orchestra did at its first concert. Its work at the Sunday night concerts has not been so good, but it has been above the standard of such entertainments. But we have no right to expect excellence at once. In the course of the season the orchestra will certainly improve in precision and general finish. At present its chief merit lies in the clearness and significance of its accentuation. The same excellences revealed themselves in the work of the Philharmonic Society at its first concert. Those good old gentlemen who have been awake in recent years only when they played Wagner, played the *Benvenuto Cellini* overture as as if they really liked it. And though they left a good deal to be desired in the way of smoothness, they made the finale of the Seventh Symphony a pretty stirring affair.

Mr. Gericke will please the older concert-goers in New York a great deal more than the younger ones. His calm and dignified style of wielding the baton, and his smooth, mellifluous, polished, unemotional interpretation of such works as Beethoven's C minor symphony ought to fill the old adherents of Theodore Thomas with delight. Mr. Thomas read music in that style until New York went to sleep and forgot him; and he had to migrate to Chicago. But Mr. Gericke has traditions behind him, and they will help him to preserve his dignity in New York for a time.

But I do remember that in his former reign I heard a sarcastic brother speak of *"Fräulein Gericke und die Wiener Damen-Capelle."* I don't wish to hear this sort of thing again; but if Mr. Gericke comes and reads Wagner to us any more as he read the *Tristan und Isolde* music last week, I shall certainly think of Caffarelli, Farinelli, Senesino, and that lot. When I heard your magnificent orchestra sing that heartbreaking Vorspiel as if it were a lullaby, I cried in my heart, "Oh, for an hour of Seidl now!" For that music no man has read here as Seidl did.

If Mr. Gericke would only play Brahms's "Academic" overture in his truly academic style, he would be at home. Haydn and Mozart and Mendelssohn ought to be his favorites, and I should like very much to hear him conduct a symphony of Gyrowetz or Cipriano Potter; but I would to heaven he would let Wagner alone, or go out first and fill himself with sherry and egg. I want my Wagner alive, not stuffed and set up in a museum.

Schumann's C major symphony, Mr. Gericke read much better than he did Beethoven's fifth. But I have heard the finale given with a more joyous lilt and a larger utterance. The new members of the orchestra pleased New York immensely. Ah, that M. Longy is a remarkably fine oboe player! The new clarinet is not a Pourtau, but he will do. The flute is admirable. Your tympanist used to be in New York.

What shall I say now about Rosenthal? First and foremost, that I have heard more nonsense talked about him than about any other pianist who ever played here. Mr. Rosenthal is a great pianist, but he is nothing except a pianist. Nothing in music reaches his heart except through the response of the keys to his fingers. The only emotion Rosenthal feels is the ecstasy of the virtuoso in his own work. When he is playing a bit of music which courts the sweetest and mellowist accents of the piano, he revels in it because of its opportunities for the employment of the singing tone and the most tender colors of his palette. But it never occurs to Mr. Rosenthal that it is his business to study how to sing every passage, no matter whether it naturally suggests singing or not. When the music is enormously difficult, it is the brilliant and facile mastery of the difficulties that appeals to Rosenthal, warms his heart, and animates his fingers.

When he plays Chopin's E minor concerto, he plays like a poet, because Chopin's music coaxes from him his most wooing tones. He does not get them out of the music; the music gets them out of him. Now Mr. Rosenthal apparently thinks that because Liszt made an arrangement of Schubert's "Hark, Hark, the Lark," it must be a virtuoso piece, and he plays it in the most childishly flippant style. Again, he is immense in parts of Scharwenka's B flat minor concerto; but Scharwenka himself, a fourth-rate pianist, can play the cantabile passages with double the musical warmth of Rosenthal.

Mr. Rosenthal is a pianist, and he knows it. His whole stay in America has been saddened by an overwhelming realization of the fact, that all the furious applause of the public has been for his prodigious feats. He knows that the tribute of genuine feeling has not been his. His friends know it, too, otherwise they would not write me raging letters because I have said in print that their idol was a great pianist—and nothing more. But truth is mighty, mightier than technic. And it is high and holy to speak the truth, especially about a pianist.

W. J. HENDERSON.

New York, Nov. 18.

Concerts in Boston

YOU will find the programs of the various concerts of the last few weeks published among the "Boston Notes."

Now that Mr. Gericke has become better acquainted with the Symphony Orchestra, what is to be said of the character of the performances?

It is a singular commentary on the musical conditions that prevail in this city—and for that matter, in New York and London and Berlin—that the one leading question asked during the last month was, "What will Mr. Gericke do with the Pathetic Symphony by Tschaikowsky?" Again an instance of the public's interest in the individual rather than in the work itself. "What will he do with it?" I said to Mr. Gericke before the performance, "There is much curiosity concerning your reading of this symphony." He smiled and said, "But I see only one reading that is possible; Tschaikowsky has indicated his minutest wishes with such care." This was the answer of an eminent musician and a conductor of extraordinary authority, who believes it the duty of a conductor to be, first of all, faithful to the intention of the composer. The symphony was played; there was the most careful attention to detail; there was an attempt to do precisely as the composer wished (although perhaps in the reprise of the second theme of the first movement, where the melody dies a lingering death in the breath of the clarinet, the slackening of the tempo was not equal to Tschaikowsky's demand—I mean the passages where the nuances are extreme, *p p p p*, etc.). I have seldom heard a more careful, more accurate performance of any work. And yet what was the result? The intense individuality, the amazing humanity of the work—with its wild regret for vanished youth; its mad, incessant endeavor to be gay while the inexorable years look on without emotion as they hurry by; its vision, in the third movement, of Death smiling at the petty triumph that this world acclaims with shouts and tossing up of caps; its final shuddering lamentation over the end of every man's desire—all this was eliminated. There was the corpse of the thing, with face shaved, with hair becomingly combed, with hands neatly manicured. And yet the performance was incredibly letter-perfect. How do you explain this? Here enters the individuality of the conductor.

Now, my friend Mr. Apthorp declared in the Transcript that Mr. Gericke does not "really like the work"; and he then proceeded to abuse and maul the symphony itself. I am not disposed to quarrel with any intelligent man over a question of taste; I do not say that Mr. Apthorp showed himself by this article to be a critic of singular limitations or a man of imperfect sympathies; he may be heroically right in this judgment; but his article is of such an extraordinary nature that I quote from it, to preserve it for at least a month.

> The extramusical exegesis of a composition is always hazardous; but, in the case of this "Pathétique" of Tschaikowsky's the extramusical, psychical suggestion is so vivid and compelling that one can hardly avoid it. To our mind—now that we have heard the work repeatedly, and studied the score—this symphony threads all the foul ditches and sewers of human despair; it is profoundly and convincingly human, but as unclean as music well can be. One might call the first movement, Zola's "Confession de Claude" set to music! That unspeakable second theme may tell of what Heine called "Die verschwundene, süsse, blöde Jugendeselei," if you please; the impotent senile remembrance of calf love. But of what a calf love! that of Hogarth's lazy apprentice. Indisputably there is power in it: who but Tschaikowsky could have made the vulgar, obscene phrase powerful? The second movement, with its strabismal rhythm, is hardly less ignoble; the third, full of the vigor of the genius though it be, is, after all, sheer billingsgate. In the finale, blear-eyed paresis meets us face to face, and that solemn closing epitaph of the trombones might begin with "Here continues to rot—" In what foul straw has genius here made its bed! But it is unmistakably genius, for all that; the expression fits the feeling with Shakespearian nicety; "tout se tient," it all hangs together!

In the September number of the MUSICAL RECORD I quoted at length Mr. Vernon Blackburn's article on this same symphony. He begins, "So instructive and so vital is M. Lamoureux's interpretation of this great and most noble work that he has actually taught us to look for its parallel in the elegiac literature of our own country in no less supreme a work of literary art, that is, than Shelley's *Adonais.*" He ends: "It remains a fact that Lamoureux, through the medium of Tschaikowsky's ineffable and splendid music, gives to the world an impression of that pure poetry of despair, of that life for its own sake, and of the utter and complete darkness of the grave with which that music is filled from beginning to end." I wish you would read Mr. Blackburn's article again, and I regret that I cannot now put it in a column parallel with the article by Mr. Apthorp.

Reading Mr. Apthorp's denunciation, I am reminded of the epigram: "To the pure all things are nasty."

But Mr. Gericke, if he did not rise to the great height where Tschaikowsky dwells, led certain performances of a strength and beauty that were marvelous. I allude to his reading of Mr. Chadwick's noble *Melpomene* overture, Smetana's haunting and romantic *Vysehrad* (a work of epic simplicity in thought and grandeur in expression), Schumann's Symphony in C major, and portions of Brahms's Third Symphony. And I confess that to me the performance of the excerpts from *Tristan and Isolde* was irresistible and overwhelming, although certain New Yorkers found that when Mr. Gericke led these excerpts in their city, the lovers were metaphysical rather than physical; but in New York they wish Wagner's lovers to scream in their ecstasy and to bite each other in the sight of the audience. In the memorable performance of the Schumann symphony, Mr. Gericke was passionate in the Adagio, which seems to me to be contemplative, a beautiful song under mild stars, rather than profoundly emotional.

The Orchestra in perfection of technic — in precision of attack by wood-wind and brass, in sharply defined rhythmic feeling, in *nuancirung* — already shows improvement. Brilliant as were many of the performances under Messrs. Nikisch and Paur, slovenliness had crept in and at times reared its head.

Johanna Gadski was not heard to her full advantage. Her intonation was not always pure, and she forced tone.

* * *

The Boston Symphony Orchestra began its eleventh season in Brooklyn under the leadership of Mr. Wilhelm Gericke. The enthusiasm created by this orchestra is shared alike by the musician as well as the concert-going public. The Friday matinée, Nov. 11, and the Saturday evening concert, Nov. 12, were largely attended, and each number given was played with perfection that is synonymous with the name of this orchestra. Mr. Moritz Rosenthal played at each concert. His technical skill is certainly marvelous.

The first concert of the eighteenth season of the Boston Symphony Orchestra, Mr. Gericke conductor, was given in Music Hall, Oct. 15. The hall was crowded, and Mr. Gericke was welcomed most heartily. The welcome was spontaneous, reminiscent, and with serene hope for the future. And Mr. Gericke richly deserved the tribute.

The program was:

Overture, "Euryanthe"	Weber
Prelude, "Adagio gavotte"	Bach-Bachrich
Variations, "Chorale Sancti; Antoni"	Brahms
Symphony, No. 5	Beethoven

Of this concert I shall say little. The Orchestra was naturally nervous, and yet there were many moments when the performance reached the high-water mark. Already was there shown a marked improvement in the attack of the wood-wind and brass, although several of the players appeared for the first time. These same players — Messrs. Longy, first oboe, Maquarre, first flute, Selmer, clarinet, Kloepfel, first trumpet, Mausebach, second trombone, as well as Mr. Rettberg, tympanist, showed themselves at once to be valuable acquisitions, men that will undoubtedly aid materially in preserving the high reputation of the Orchestra. To speak at length of Mr. Gericke's readings or his mastery over the Orchestra, would be impertinent, because the rehearsals under him had been few, and an orchestra is not suddenly molded like clay in the hand of the potter. It is enough to say that the performance under the circumstances was extraordinarily good.

PHILIP HALE.

Boston, Oct. 19.

Franz Kneisel

MR. KNEISEL, a Roumanian by birth, but of German parentage, studied the violin in Vienna with Grün and Hellmesberger. He studied not only the violin, he studied music; and he studied by most intelligent hearing and observation as well as by the performance of routine task. Concertmaster in Vienna of the Hofburg Theatre Orchestra, he went to Berlin, to be the concertmaster of Bilse's Orchestra, a position that had been filled by such men as Halir, Ysaye, César Thomson.

When Mr. Gericke was obliged to find a successor to Mr. Listemann, he called Mr. Kneisel to be the concertmaster of the Boston Symphony Orchestra. It was the second year of Mr. Gericke's reign, and at the third concert, Oct. 31, 1885, Mr. Kneisel, then twenty years old, made his first appearance at these concerts as a soloist. He played the Concerto by Beethoven. Oct. 22, 1898, and again under the direction of Mr. Gericke, he played the Concerto by Goldmark, and this was his eighteenth appearance at these concerts as a soloist, although many have been his incidental solo passages.

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than physical; but in New York they wish Wagner's lovers to scream in their ecstasy and to bite each other in the sight of the audience. In the memorable performance of the Schumann symphony, Mr. Gericke was passionate in the Adagio, which seems to me to be contemplative, a beautiful song under mild stars, rather than profoundly emotional.

The Orchestra in perfection of technic — in precision of attack by wood-wind and brass, in sharply defined rhythmic feeling, in *nuancirung* — already shows improvement. Brilliant as were many of the performances under Messrs. Nikisch and Paur, slovenliness had crept in and at times reared its head.

Johanna Gadski was not heard to her full advantage. Her intonation was not always pure, and she forced tone.

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The Boston Symphony Orchestra began its eleventh season in Brooklyn under the leadership of Mr. Wilhelm Gericke. The enthusiasm created by this orchestra is shared alike by the musician as well as the concert-going public. The Friday matinée, Nov. 11, and the Saturday evening concert, Nov. 12, were largely attended, and each number given was played with perfection that is synonymous with the name of this orchestra. Mr. Moritz Rosenthal played at each concert. His technical skill is certainly marvelous.

The first concert of the eighteenth season of the Boston Symphony Orchestra, Mr. Gericke conductor, was given in Music Hall, Oct. 15. The hall was crowded, and Mr. Gericke was welcomed most heartily. The welcome was spontaneous, reminiscent, and with serene hope for the future. And Mr. Gericke richly deserved the tribute.

The program was:

Overture, "Euryanthe"	Weber
Prelude, "Adagio gavotte"	Bach-Bachrich
Variations, "Chorale Sancti: Antoni"	Brahms
Symphony, No. 5	Beethoven

Of this concert I shall say little. The Orchestra was naturally nervous, and yet there were many moments when the performance reached the high-water mark. Already was there shown a marked improvement in the attack of the wood-wind and brass, although several of the players appeared for the first time. These same players — Messrs. Longy, first oboe, Maquarre, first flute, Selmer, clarinet, Kloepfel, first trumpet, Mausebach, second trombone, as well as Mr. Rettberg, tympanist, showed themselves at once to be valuable acquisitions, men that will undoubtedly aid materially in preserving the high reputation of the Orchestra. To speak at length of Mr. Gericke's readings or his mastery over the Orchestra, would be impertinent, because the rehearsals under him had been few, and an orchestra is not suddenly molded like clay in the hand of the potter. It is enough to say that the performance under the circumstances was extraordinarily good.

PHILIP HALE.

Boston, Oct. 19.

Franz Kneisel

MR. KNEISEL, a Roumanian by birth, but of German parentage, studied the violin in Vienna with Grün and Hellmesberger. He studied not only the violin, he studied music; and he studied by most intelligent hearing and observation as well as by the performance of routine task. Concertmaster in Vienna of the Hofburg Theatre Orchestra, he went to Berlin, to be the concertmaster of Bilse's Orchestra, a position that had been filled by such men as Halir, Ysaye, César Thomson.

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VOL. CIV., NO. 156.

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[illegible] DECEMBER 4, 1898.

[illegible] KNEISEL HELD THE BATON.

Last Night's Symphony Concert Admirably Conducted.

Although Mr. Gericke Is Convalescent, It Was Deemed Inadvisable for Him to Resume His Duties—A Clear and Sympathetic Rendering of Schubert's No. 9 Symphony.

The selections for the seventh concert by the Boston Symphony orchestra in Music Hall last evening were:

Symphony No. 9, in C-major..........Schubert
Symphonic poem, "Lancelot and Elaine"... MacDowell
"Omphale's Spinning Wheel"......Saint-Saens
Overture, "Benvenuto Cellini"..........Berlioz

Though Mr. Gericke, happily, is convalescent, it was considered inadvisable that he should yet resume his duties, and therefore Mr. Franz Kneisel again assumed direction of the orchestra. The programme was well balanced and thoroughly interesting throughout. Mr. Kneisel gave an admirably clear, sympathetic and effective reading of the Schubert symphony, and the performance of the work was exceptionally fine in color, brilliancy and vigor. In order that the wood wind should come out with due force in the more heavily instrumental moments of the score, the parts were doubled; that is, there were four flutes, four oboes, four clarinets and four bassoons, instead of the conventional two of each. This augmentation scarcely achieved the intended results, except in regard to the bassoons, whose effect was pleasingly intensified.

Mr. MacDowell's symphonic poem [illegible] interested by the skill and the charming hues of its orchestration, but its music, though not lacking in artistic dignity and musicianly qualities of a high order, its meaning becomes no clearer upon better acquaintance. The picturesque piquancy of the melodious and [illegible] "Omphale" received full justice [illegible] hands of Mr. Kneisel and the [illegible], and a splendidly brilliant performance of the Berlioz overture was given, Mr. Longy achieving wonders with his masterful playing of the oboe solo. The programme for the next concert is: Symphony No. 5, Tschaikowsky; concerto for violin, Beethoven; and overture to "Die Meistersinger," Wagner. Mr. Willy Burmeister is to be the soloist.

[illegible] out yourself? Friday afternoon, [illegible] the Symphony rehearsal girl was [illegible] along to Music Hall, attention was called to the manner in which she dresses her feet with the remark: "See what tramping the links has done for the women of 1898!" It was slushy and snowy and everything sloppy, yet low-cut shoes, with a stretch of gauzy hosiery above, were by no means uncommon. In fact, I saw half a dozen girls in tan oxford ties, when they ought to have protected their feet with overshoes or high boots. The majority of women, it is true, wore the disguising "arctic," but they had evidently reached the mellow age of indifference or of independence. One young girl was remonstrated with for her imprudence, but she only laughed and said rather [illegible], "I'm not my grandmother!" Then, adding she was used to it and the soles were as thick as a board, she went [illegible] flippant way to Music Hall and sat with the muddy edge of her petticoat against her ankles for an hour and a half!

Mr. Gericke's friends and well-wishers are gratified and relieved to know that his illness, which it was feared would result seriously, has taken a favorable turn, and he is on the road to recovery. His physicians promise him that, if he continues to gain as he now does, he will be able to be out in about a fortnight.

BOSTON HERALD.
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[illegible]DAY, DEC. 5, 1898.

[illegible] Col. Higginson's opinion, orchestral music never sounds so well with an audience of women, whose feathers and [illegible] and other fabrics composing their raiment, deaden the musical sounds and [illegible] their quality. Perhaps he is [illegible] in the right, but considering that women compose two-thirds of [illegible] Symphony concert and rehearsal, it [illegible] rather bold to say it. There is only [illegible] way, then, to give classical music [illegible] and with perfect artistic results. But it would be too cold. Or perhaps—but, no! that would be too cruel—[illegible] have two sets of concerts, one for [illegible] and one for women? Half of the pleasure of hearing fine music is to [illegible] to it in the company of those one [illegible]. It is true, however, musicianly [illegible] will be thankful when they [illegible] go to the Symphony rehearsals [illegible] not hear the orchestra between [illegible] of well clothed human beings on [illegible] stairs. It is too diverting, [illegible] one wishes to watch only [illegible] and the conductor. But let [illegible] the new Music Hall will dissipate these minor annoyances, and give [illegible] to the majority of the subscribers and the public at large. It will [illegible] if it does, but let's pray [illegible] impossible. Col. Higginson and [illegible] deserve it should be as [illegible] human foresight par-

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[illegible] DEC. 4, [illegible]

Seventh Symphony Concert.

Mr Kneisel again led the symphony orchestra at the rehearsal and concert in Music hall last week. Mr Gericke is convalescent, but it was considered unwise for him to resume his duties until another week. Mr Kneisel was warmly welcomed and the admirable playing of the orchestra under his direction well merited the hearty applause which rewarded the performance of each selection. It is not necessary at this late date to call attention to Mr Kneisel's ability as a conductor, but the orchestra may again be complimented upon having in its membership one who is so thoroughly capable of meeting an emergency created by the temporary retirement of its recognized leader.

With characteristic modesty Mr Kneisel presented a program of works which had previously been played by the orchestra. It was admirably arranged and afforded much pleasure. The selections were: Symphony No. 9 in C major, by Schubert; symphonic poem No. 2, "Launcelot and Elaine," by Edward MacDowell; symphonic poem No. 1, "Omphale's Spinning Wheel," by Camille Saint-Saens, and the "Benvenuto Cellini" overture, by Hector Berlioz.

Mr Kneisel read the Schubert symphony with thorough intelligence and with strict regard to tradition, resulting in an eminently satisfactory performance. The MacDowell symponic poem was listened to with much pleasure. One's admiration for this work increases the oftener it is heard, and it will long retain favor on orchestral programs.

Perhaps the most enjoyable feature of the concert, certainly the one which received most applause, was Saint-Saens' exquisite orchestral poem, "Omphale's Spinning Wheel." It was played with infinite delicacy, captivating expression and perfect finish. Especially delightful was the sureness and daintiness of execution which marked the violins' playing of the exacting and various rhythmic changes of the closing passages. Mr Kneisel was recalled no less than five times after the performance of this number. Berlioz familiar overture, "Benvenuto Cellini," was played with splendid spirit and great brilliancy.

Mr Willy Burmester is announced as the soloist for the next rehearsal and concert. The program will be: Symphony No. 5, Tschaikowsky; concerto for violin, Beethoven, and Vorspiel to "Die Meistersinger," Wagner.

—The list of stockholders of the present Music hall corporation, exclusive of such as may have responded to the last call, is one of the most noteworthy ever made for a semi-public project in this city. It includes the names of 121 women, all prominent in Boston society. The signers for 10 shares and more are Messrs William S. Bigelow, G. T. W. Braman, Martin Brimmer, Shepherd Brooks, Miss Charlotte Bowditch, Mrs Frances G. Blake, Messrs John C. Bancroft, J. Arthur Beebe, Franklin H. Beebe, Francis V. Balch, T. Dennie Boardman, J. R. Coolidge, Louis Cabot, Arthur A. Carey, Eben S. Draper, Lewis S. Dabney, trustee of Alice B. Chase; William Endicott Jr, R. D. Evans, Miss Sarah B. Fay, Messrs John L. Gardner, Henry S. Grew, Edward W. Hooper, Charles Head, H. H. Hunnewell, Mrs Aug. Hemenway Jr, Messrs Aug. Hemenway, Reginald Gray and George S. Hale, trustees; Eben D. Jordan, Henry T. Kidder, David P. Kimball, Mrs William C. Loring, Miss Georgina Lowell, Mrs Harriet J. Morse, Messrs Mortimer P. Mason, W. Powell Mason, Albert A. Pope, Mrs Julia B. Paine, Miss Alice F. Perkins, Mrs Annie T. Phillips, Messrs Henry F. Sears, Barthold Schlesinger, J. Montgomery Sears, James P. Stearns, Quincy A. Shaw, Miss Pauline Shaw, Mrs Elizabeth C. Ware, Mr Samuel P. Warren, Mrs Ellen H. Weld, Messrs Charles G. Weld, Josiah Wheelwright, Henry M. Whitney, J. W. Wheelwright, Andrew C. Wheelwright and Miss Mary Lee Ware.

—Mr Gericke is rapidly recovering. He has been ill with influenza, and his physician, Dr Broughton of Jamaica Plain, expects that he will soon be able to resume his work.

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(Copyright, 1898, Post Publishing Company.)

THE SYMPHONY CONCERT.

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The work of the orchestra, under Mr. Kneisel, was admirable, and he was much applauded. The programme of the next rehearsal and concert will include the Tschaikowsky fifth symphony, Beethoven's violin concerto and the "Meistersinger" prelude. Mr. Willy Burmester will be the soloist.

[illegible] Journal.
[illegible] DECEMBER 4, 1898.

A Delightful Performance of Familiar Works Under Mr. Kneisel's Direction — Mrs. Szumowska's Piano Recital in Steinert Hall.

The program of the seventh symphony concert in Music Hall last night, Mr. Kneisel, conductor, in place of Mr. Gericke, who is now convalescent, however, was as follows:

Symphony No. 9, in C major..........Schubert
Symphonic Poem, "Lancelot and Elaine"............................ MacDowell
"Omphale's Spinning-wheel".....Saint-Saëns
Overture to "Benvenuto Cellini"......Berlioz

Happy should be conductor and orchestra when there is really nothing to write about their performance save warm words of praise! Furthermore, the vocabulary of praise is as limited as that of censure is unlimited. It should be enough to say that the orchestra in ensemble and in solo performance was at its height, and that Mr. Kneisel led with marked appreciation, discrimination and authority. The concert tested so frequently the skill of the first oboist that I cannot refrain from alluding to the remarkable playing of Mr. Longy. In the second movement of the symphony his rhythmic precision was a delight. In the brilliant ironic jest of Saint-Saëns, the voice of the mocking Omphale was well bred, and not without a tinge of womanly tenderness toward the sulking Hercules. And it must be remembered that Omphale was a woman of distinction, not a mere cackling light-o'-love. Then in the "Cellini" overture—led with great spirit—Mr. Longy blew his tune with a purity of tone and a beauty of phrasing that would repay a journey.

Of the pieces played, the symphonic-poem by Mr. MacDowell is the least familiar. It was first produced here early in 1890 by Mr. Nikisch. To me it is not as musically satisfactory or as of such sustained imagination as the Indian Suite or the Suite that preceded the latter; nor do I think it to be as poetic a work as the composer's Hamlet and Ophelia. I find it too episodic, and although there are charming passages, and although there is often the most refined orchestration, I find neither pronounced musical character-drawing nor any irresistible and haunting climax. The composer once said to me that he was not wholly satisfied with the orchestration, and that he thought of rewriting the work. The subject has tempted him in various forms. There is the noble piano sonata that bears the motto, "Arthur, flower of Kings." At one time Mr. MacDowell contemplated seriously an opera with some part of the Arthurian legend for the subject. He looked for a libretto; if I am not mistaken, he sketched one. Whether he could find material in Mr. Richard Hovey's trilogy is a question that admits of two answers. I do not believe that Lancelot, Elaine, Arthur and Guinevere lend themselves easily to operatic purposes. Several composers have tried their hand without success, and Bemberg's flabby music, thanks to the interest shown by Melba, and the composer's pocketbook, was produced in New York. A "Lancelot du Lac" will soon be brought out in Paris.

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The program of the concert Friday afternoon and Saturday evening will be:

Symphony No. 5..................Tschaikowsky
Violin Concerto.........................Beethoven
Vorspiel to "Die Meistersinger"......Wagner

Mr. Kneisel will conduct. Mr. Willy Burmester, violinist, will make his first appearance in America.

Philip Hale.

The Boston Traveler
[illegible]

Dec 3

THE SYMPHONY.

Mr. Kneisel Again Conducts Admirably in the Absence of Mr. Gericke—Berlioz's Great Overture.

Eighteenth season Boston Symphony Orchestra, seventh concert, Mr. Franz Kneisel conducting. The programme:

Symphony No. 9, in C major..........Schubert
Symphonic Poem, "Lancelot and Elaine"..........................MacDowell
"Omphale's Spinning Wheel"......Saint-Saens
Overture to "Benvenuto Cellini"........Berlioz

Mr. Kneisel, who still held the conductor's baton, demonstrated again and more surely than ever before his genuine ability and fitness as a leader of orchestral forces. Of course his training and experience have done much for him in this line, both in his own matchless quartet and as a concertmeister of the orchestra, but he is now showing something that he has not exhibited previously—strength and emotional force. His beat is becoming almost as "inexorable"—I believe that is the stock phrase—as that of Mr. Gericke himself. Nor does he merely cut the air in time; he evidently knows his scorce and has a well defined idea as to where the effects he desires are coming from.

The Schubert symphony was read and played with warmth and elegance. As for MacDowell's "Launcelot and Elaine" symphonic poem, it is one of the dullest and most ineffective larger works of this able composer. It is nowhere trivial or poor, of course, but it is nowhere inspiring or very suggestive. Not even when the listener tries to put himself into the Arthurian mood for receptive purposes does the music give him any very clear impressions. It was not in the playing, for that was as fine as need be; it was the lack of genius in the work itself.

Saint-Saens' brilliant episode of Hercules and his charmer's spinning wheel was given with the utmost grace and technical beauty, and then came the finest part of the concert, a magnificent performance of Berlioz's splendid "Benvenuto Cellini" overture. The freshness and richness of this 60-year-old work are astonishing. No wonder it staggered the critics of 1838, who would have none of the opera. Mr. Kneisel read the piece with great fervor, and reached the highest level he has yet shown as a conductor. It is not over-rash to prophesy that he will some day lead orchestras as a profession.

MUSICAL AMERICA
EDITED BY JOHN C FREUND
PUBLISHED AT 27 UNION SQUARE
New York, December 3, 1898.

BOSTON, MASS., Nov. 28, 1898.

Mr. Gericke's illness still continues with little promise of speedy recovery. At this time of writing I am informed that a typhoid condition does not actually exist, yet there are symptoms indicating that tendency. Let us hope that this dread affliction will not prevail.

Mr. Kneisel will conduct the concerts in the interim. The programme of the last concert, the sixth, of the Symphony Orchestra embraced Mendelssohn's "Fingal's Cave," overture; symphonic sketches, "The Sea," by Paul Gilson; and Liszt's "The Preludes." Miss Marian Titus sang an aria by Mozart and the "Bell Song" from Délibes' "Lakmé."

Gilman's composition exhibits the author's facility in modern instrumentation, shows a vivid imaginaton and presents some themes of more than ordinary value, but their extended treatment prostrates their effectiveness and wearies the listener, the monotony in the end becoming unbearable. To be sure it was played with an almost total disregard of its dynamic demands, a fact that in itself prevented gaining more than a slight idea of the composition in its presentation. Kneisel kept the time firmly, but that was about all, while the band played on boisterously and in a manner heedless of the composer's indications. The other more familiar numbers were better played, especially the Mendelssohn overture.

If Mr. Gericke's illness is to be a prolonged one, Mr. Kneisel had better take the orchestra severely in hand and curb its independent inclination.

Mrs. Titus sang her selections in a tasteful manner. Her voice is not a full one, and she renders it less so through the unfortunate habit of singing in her nose, probably the result of a practice of the "dans le masque" fallacy that is so popular nowadays and at the same time so surely destructive of the voice. This capable and brilliant vocalist should remedy this difficulty, for to pursue a career upon this basis is to induce a premature loss of one's vocal powers. She should also build up her middle voice, otherwise there is a penalty attached to colorature efforts.

Gericke Ill.—Mr. Wilhelm Gericke, the conductor of the Boston Symphony Orchestra, is still sick in Boston, with typhoid fever. Latest reports happily state that the eminent leader is on the road to recovery.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CIV., NO. 157.
SUNDAY, DECEMBER 4, 1898.

MR. KNEISEL HELD THE BATON.

Last Night's Symphony Concert Admirably Conducted.

Although Mr. Gericke Is Convalescent, It Was Deemed Inadvisable for Him to Resume His Duties—A Clear and Sympathetic Rendering of Schubert's No. 9 Symphony.

The selections for the seventh concert by the Boston Symphony orchestra in Music Hall last evening were:

Symphony No. 9, in C-major..........Schubert
Symphonic poem, "Lancelot and Elaine"... MacDowell
"Omphale's Spinning Wheel".......Saint-Saens
Overture, "Benvenuto Cellini"..........Berlioz

Though Mr. Gericke, happily, is convalescent, it was considered inadvisable that he should yet resume his duties, and therefore Mr. Franz Kneisel again assumed direction of the orchestra. The programme was well balanced and thoroughly interesting throughout. Mr. Kneisel gave an admirably clear, sympathetic and effective reading of the Schubert symphony, and the performance of the work was exceptionally fine in color, brilliancy and vigor. In order that the wood wind should come out with due force in the more heavily instrumental moments of the score, the parts were doubled; that is, there were four flutes, four oboes, four clarinets and four bassoons, instead of the conventional two of each. This augmentation scarcely achieved the intended results, except in regard to the bassoons, whose effect was pleasingly intensified.

Mr. MacDowell's symphonic poem again interested by the skill and the charming hues of its orchestration, but as music, though not lacking in artistic dignity and musicianly qualities of a high order, its meaning becomes no clearer upon better acquaintance. The picturesque piquancy of the melodious and graceful "Omphale" received full justice at the hands of Mr. Kneisel and the orchestra, and a splendidly brilliant performance of the Berlioz overture was given, Mr. Longy achieving wonders with his masterful playing of the oboe solo. The programme for the next concert is: Symphony No. 5, Tschaikowsky; concerto for violin, Beethoven; and overture to "Die Meistersinger," Wagner. Mr. Willy Burmeister is to be the soloist.

Get out your stilts! Friday afternoon, when the Symphony rehearsal girl was hastening along to Music Hall, attention was called to the manner in which she dresses her feet, with the remark: "See what tramping the links has done for the women of 1898!" It was slushy and snowy and everything sloppy, yet low-cut shoes, with a stretch of gauzy hosiery above, were by no means uncommon. In fact, I saw half a dozen girls in tan oxford ties, when they ought to have protected their feet with overshoes or high boots. The majority of women, it is true, wore the disguising "arctic," but they had evidently reached the mellow age of indifference or of independence. One young girl was remonstrated with for her imprudence, but she only laughed and said rather tritely, "I'm not my grandmother!" Then, adding she was used to it and the soles were as thick as a board, she went her flippant way to Music Hall and sat with the muddy edge of her petticoat against her ankles for an hour and a half!

Mr. Gericke's friends and well-wishers are gratified and relieved to know that his illness, which it was feared would result seriously, has taken a favorable turn, and he is on the road to recovery. His physicians promise him that, if he continues to gain as he now does, he will be able to be out in about a fortnight.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CIV., NO. 158.
MONDAY, DEC. 5, 1898.

—In Col. Higginson's opinion, orchestral music never sounds so well with an audience of women, whose feathers and furs, and other fabrics composing their raiment, deaden the musical sounds and injure their quality. Perhaps he is acoustically in the right, but considering that women compose two-thirds of every Symphony concert and rehearsal, it is rather bold to say it. There is only one way, then, to give classical music properly and with perfect artistic result. But it would be too cold. Or perhaps—but, no! that would be too cruel—to have two sets of concerts, one for men and one for women? Half of the pleasure of hearing fine music is to listen to it in the company of those one likes. It is true, however, musicianly listeners will be thankful when they can go to the Symphony rehearsals and not hear the orchestra between walls of well clothed human beings on the stage stairs. It is too diverting, also, when one wishes to watch only the players and the conductor. But let us hope the new Music Hall will dissipate all these minor annoyances, and give satisfaction to the majority of the subscribers and the public at large. It will be astonishing if it does, but let's pray for the impossible. Col. Higginson and his orchestra deserve it should be as near perfection as human foresight per-

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Sunday Globe.
SUNDAY, DEC. 4, 1898.

Seventh Symphony Concert.

Mr Kneisel again led the symphony orchestra at the rehearsal and concert in Music hall last week. Mr Gericke is convalescent, but it was considered unwise for him to resume his duties until another week. Mr Kneisel was warmly welcomed and the admirable playing of the orchestra under his direction well merited the hearty applause which rewarded the performance of each selection. It is not necessary at this late date to call attention to Mr Kneisel's ability as a conductor, but the orchestra may again be complimented upon having in its membership one who is so thoroughly capable of meeting an emergency created by the temporary retirement of its recognized leader.

With characteristic modesty Mr Kneisel presented a program of works which had previously been played by the orchestra. It was admirably arranged and afforded much pleasure. The selections were: Symphony No. 9 in C major, by Schubert; symphonic poem No. 2, "Launcelot and Elaine," by Edward MacDowell; symphonic poem No. 1, "Omphale's Spinning Wheel," by Camille Saint-Saens, and the "Benvenuto Cellini" overture, by Hector Berlioz.

Mr Kneisel read the Schubert symphony with thorough intelligence and with strict regard to tradition, resulting in an eminently satisfactory performance. The MacDowell symponic poem was listened to with much pleasure. One's admiration for this work increases the oftener it is heard, and it will long retain favor on orchestral programs.

Perhaps the most enjoyable feature of the concert, certainly the one which received most applause, was Saint-Saens' exquisite orchestral poem, "Omphale's Spinning Wheel." It was played with infinite delicacy, captivating expression and perfect finish. Especially delightful was the sureness and daintiness of execution which marked the violins' playing of the exacting and various rhythmic changes of the closing passages. Mr Kneisel was recalled no less than five times after the performance of this number. Berlioz familiar overture, "Benvenuto Cellini," was played with splendid spirit and great brilliancy.

Mr Willy Burmester is announced as the soloist for the next rehearsal and concert. The program will be: Symphony No. 5, Tschaikowsky; concerto for violin, Beethoven, and Vorspiel to "Die Meistersinger," Wagner.

—The list of stockholders of the present Music hall corporation, exclusive of such as may have responded to the last call, is one of the most noteworthy ever made for a semi-public project in this city. It includes the names of 121 women, all prominent in Boston society. The signers for 10 shares and more are Messrs William S. Bigelow, G. T. W. Braman, Martin Brimmer, Shepherd Brooks, Miss Charlotte Bowditch, Mrs Frances G. Blake, Messrs John C. Bancroft, J. Arthur Beebe, Franklin H. Beebe, Francis V. Balch, T. Dennie Boardman, J. R. Coolidge, Louis Cabot, Arthur A. Carey, Eben S. Draper, Lewis S. Dabney, trustee of Alice B. Chase; William Endicott Jr, R. D. Evans, Miss Sarah B. Fay, Messrs John L. Gardner, Henry S. Grew, Edward W. Hooper, Charles Head, H. H. Hunnewell, Mrs Aug. Hemenway Jr, Messrs Aug. Hemenway, Reginald Gray and George S. Hale, trustees; Eben D. Jordan, Henry T. Kidder, David P. Kimball, Mrs William C. Loring, Miss Georgina Lowell, Mrs Harriet J. Morse, Messrs Mortimer P. Mason, W. Powell Mason, Albert A. Pope, Mrs Julia B. Paine, Miss Alice F. Perkins, Mrs Annie T. Phillips, Messrs Henry F. Sears, Barthold Schlesinger, J. Montgomery Sears, James P. Stearns, Quincy A. Shaw, Miss Pauline Shaw, Mrs Elizabeth C. Ware, Mr Samuel P. Warren, Mrs Ellen H. Weld, Messrs Charles G. Weld, Josiah Wheelwright, Henry M. Whitney, J. W. Wheelwright, Andrew C. Wheelwright and Miss Mary Lee Ware.

—Mr Gericke is rapidly recovering. He has been ill with influenza, and his physician, Dr Broughton of Jamaica Plain, expects that he will soon be able to resume his work.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND
SUNDAY MORNING, DEC. 4, 1898.
(Copyright, 1898, Post Publishing Company.)

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Boston Journal.
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Happy should be conductor and orchestra when there is really nothing to write about their performance save warm words of praise! Furthermore, the vocabulary of praise is as limited as that of censure is unlimited. It should be enough to say that the orchestra in ensemble and in solo performance was at its height, and that Mr. Kneisel led with marked appreciation, discrimination and authority. The concert tested so frequently the skill of the first oboist that I cannot refrain from alluding to the remarkable playing of Mr. Longy. In the second movement of the symphony his rhythmic precision was a delight. In the brilliant ironic jest of Saint-Saëns, the voice of the mocking Omphale was well bred, and not without a tinge of womanly tenderness toward the sulking Hercules. And it must be remembered that Omphale was a woman of distinction, not a mere cackling light-o'-love. Then in the "Cellini" overture—led with great spirit—Mr. Longy blew his tune with a purity of tone and a beauty of phrasing that would repay a journey.

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Vorspiel to "Die Meistersinger"......Wagner

Mr. Kneisel will conduct. Mr. Willy Burmester, violinist, will make his first appearance in America.

Philip Hale.

The Boston Traveler
Seventy-sixth Year—Vol LIV No. 209.—

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Mr. Kneisel Again Conducts Admirably in the Absence of Mr. Gericke—Berlioz's Great Overture.

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Symphonic Poem, "Lancelot and Elaine" ....MacDowell
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New York, December 3, 1898.

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[illegible] ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.

MONDAY MORNING, DEC. 5, 1898.

Kneisel Conducts a Flawless Performance at the Symphony.

The programme of the Symphony concert Saturday evening was changed because of the continued indisposition of Mr. Gericke and the first symphony of Beethoven and the Siegfried Idyll of Wagner had no place on it. The numbers were Schubert's ninth symphony, MacDowell's symphonic poem No 2, "Launcelot and Elaine," op. 25, Saint Saens' symphonic poem No. 1, "Omphale's Spinning Wheel," op. 31, and Berlioz's overture to "Benvenuto Celline," op. 23.

Mr. Gericke was reported as convalescent, but no promise was given as to his appearance even next week. The performance was again under the direction of Mr. Kneisel, which is equivalent to saying that the loss through the conductor's absence was scarcely perceptible. It was a performance so free from flaws that one could give up oneself to the delight of renewing old acquaintances and charming reminiscences, for the works are all more or less familiar.

The Schubert symphony is one of those deathless in destiny, the last, greatest and most original symphony the composer ever wrote. Of this Schumann, who resurrected after nearly a decade, wrote:—

"One must appreciate that more than mere melody, something above sorrow and joy, lies concealed in this symphony. Nay, more! In listening to symphonies like this, we are transported to a region where we never remember to have been before. Here we have, besides masterly power over the musical technicality of composition, life in all its phases, color in exquisite gradations, the minutest accuracy and fitness of expression and permeating the whole work a spirit of romance such as we recognize in other works of Franz Schubert."

Time has not stultified the generosity of Schumann's praise. The technical difficulties have kept it from becoming hackneyed and its spirit remains exalted as ever.

The composition of our own MacDowell has been heard here least often of the numbers. Without considering it the least interesting of his later works, it nevertheless has certain arid intervals which even many strong, beautiful passages and a rarely impressive finale do not wholly redeem. It is to more consistency, more sustenance of emotion that the composer will address himself if he rewrites it, as he is said to contemplate doing.

The Saint-Saens symphonic poem was in some respects the morsel of the evening, for, without being performed any better than the others, it was yet snapped up most appreciatively by the audience and applauded more demonstratively. Brilliant and vivacious as it is, without shallows, it yet appears that there is still a marked fondness for programme-music. Like Haydn, the public will have its "little story." No doubt there are many who find something "practical" in it. All the same the whir of the spinning wheel, the groans of Hercules and the gay laughter of Omphale are dainty conceits brilliantly scored.

The resplendent "Cellini" overture was given with fine fire and ensemble.

The Philadelphia Press
THURSDAY, DECEMBER 1, 1898.

OPERA SEASON IN FULL SWING

"Romeo and Juliet" Sung Before a Brilliant Audience at the Academy.

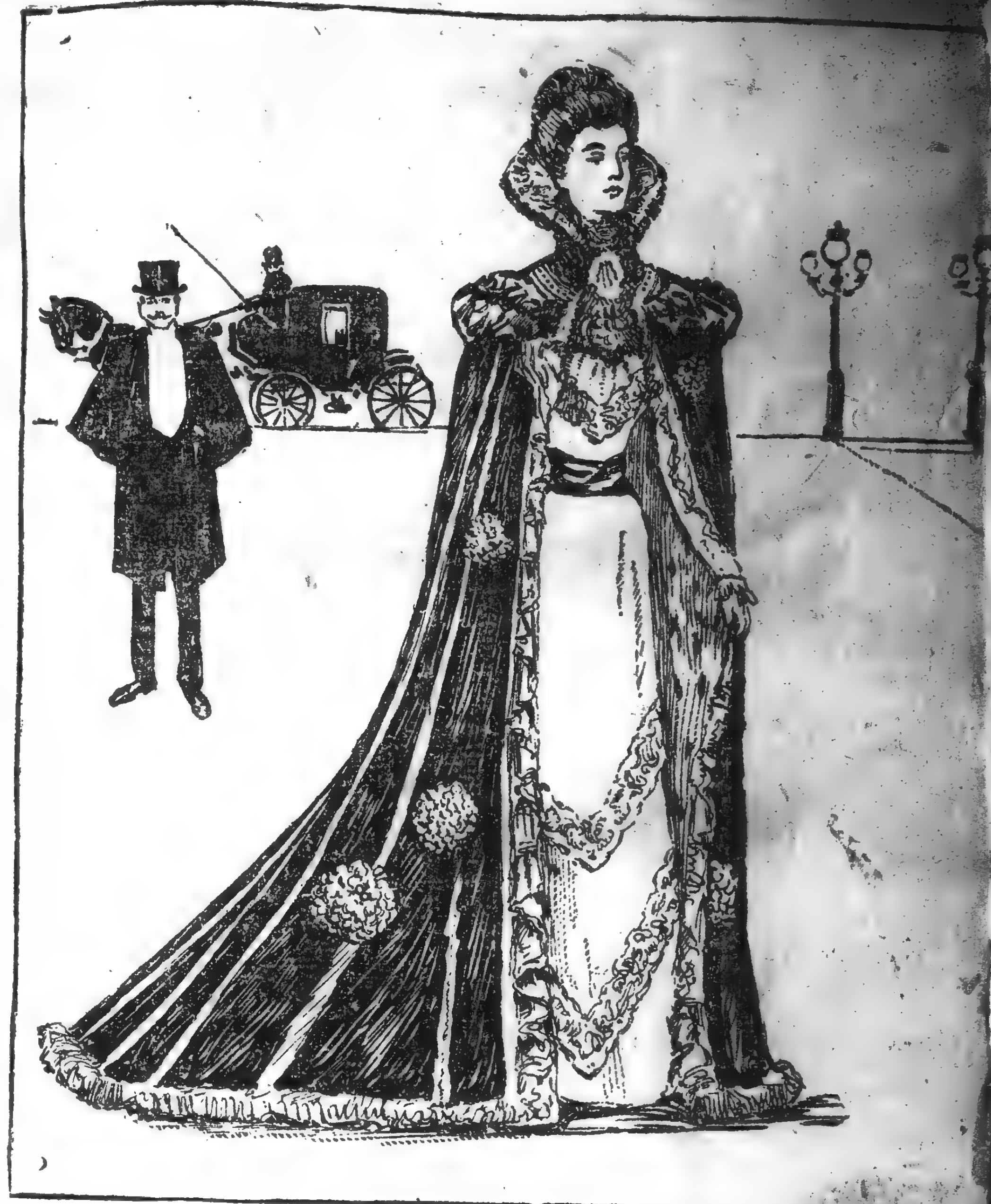
SOCIETY TURNS OUT IN FORCE.

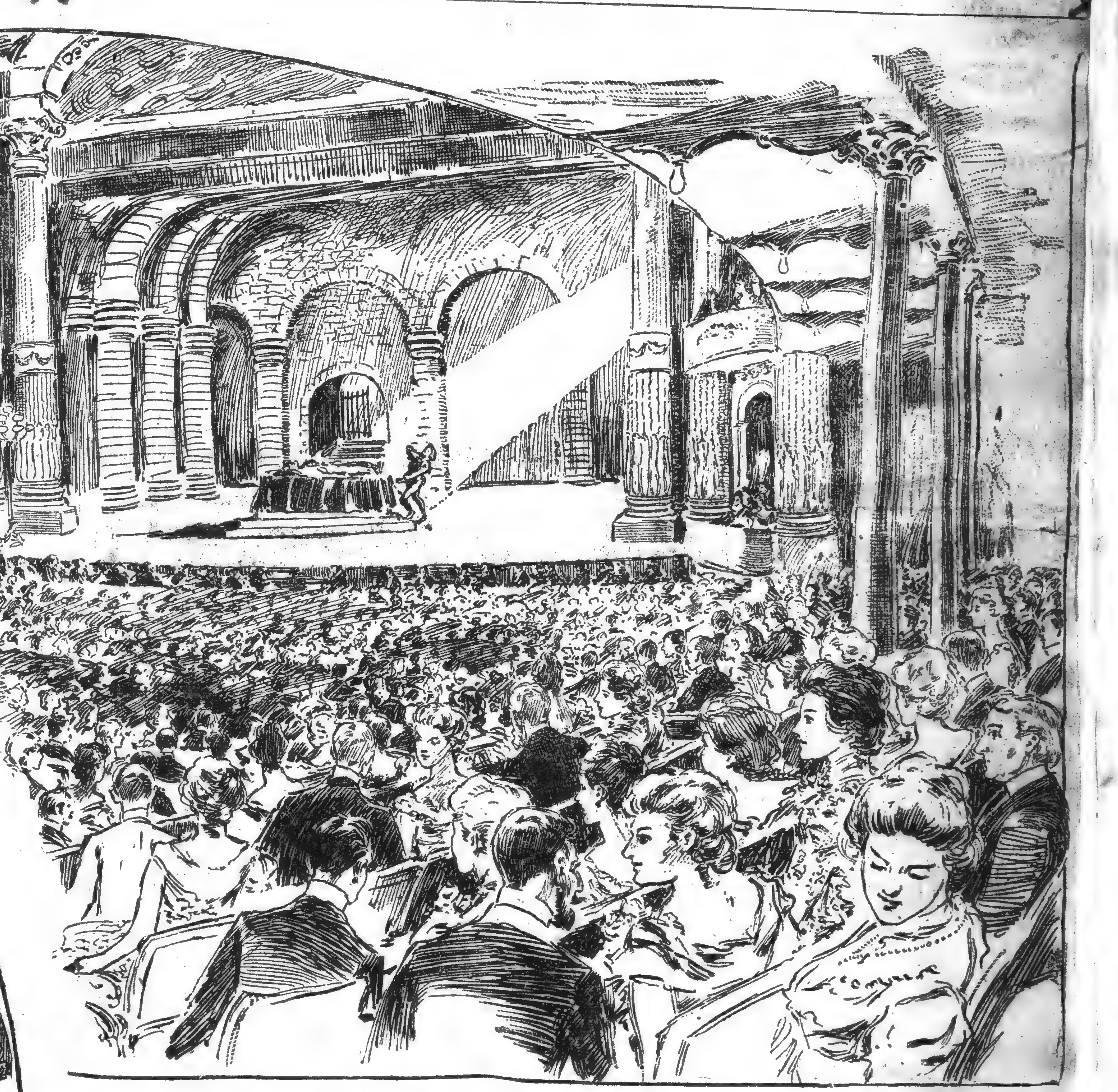
A Crowded House Welcomes Madame Melba and the Ellis Company.

BONNARD A GREAT SUCCESS.

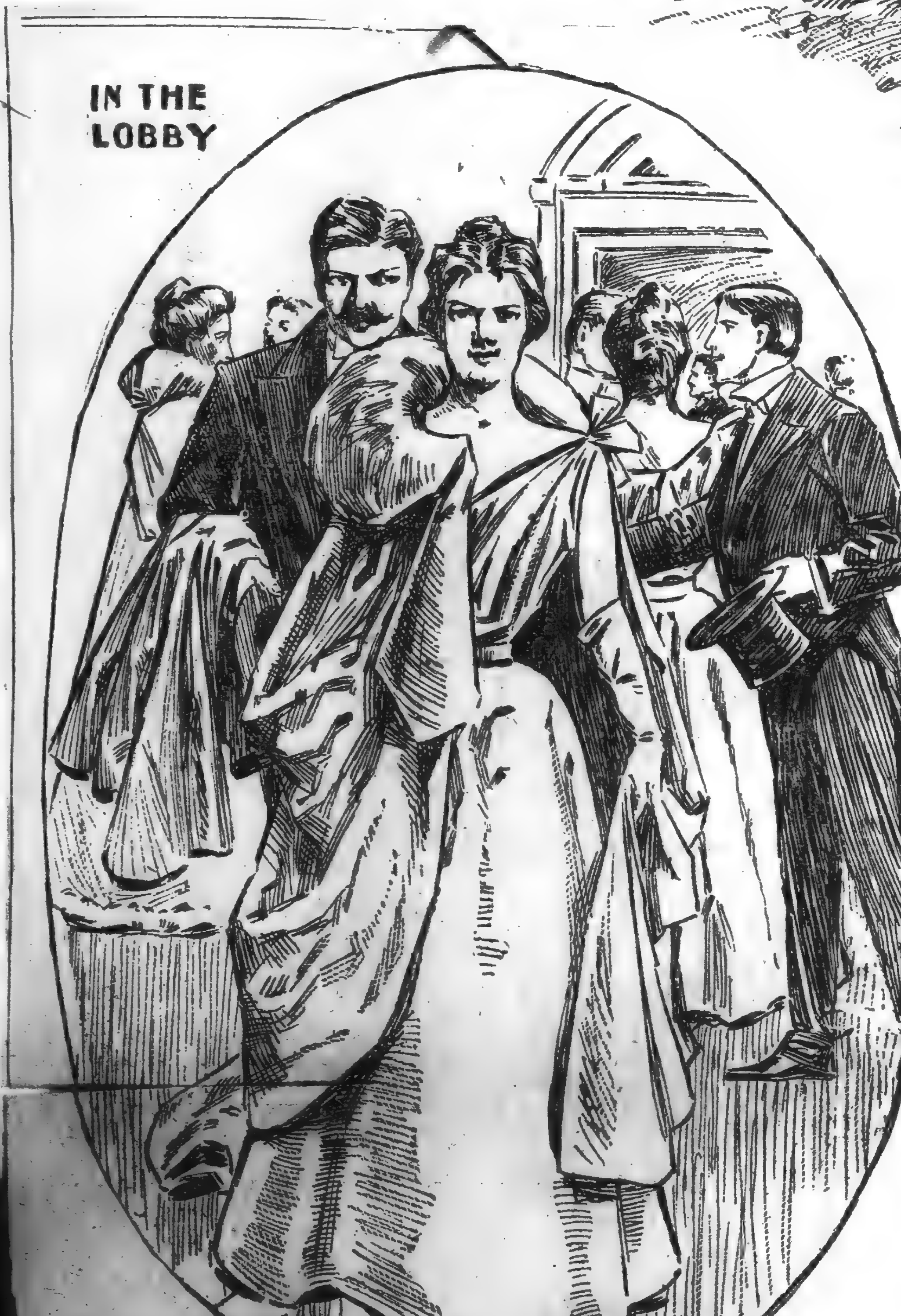
The New French Tenor Pleases All as "Romeo"—What the Prima Donna Has to Say—Those Who Were There.

THE OPENING NIGHT OF THE OPERA SEASON AT THE ACADEMY





A GLIMPSE INTO THE ACADEMY DURING THE TOMB SCENE.



The fourth season of opera under a quasi local subvention was ushered in last evening at the Academy of Music by a well-rounded performance of "Romeo and Juliette." The beautiful auditorium was filled with a brilliant audience, which was an auspicious omen for the success of the season, which in the way of sale of subscription seats and popular interest bids fair to far surpass last year. Those who have been prominently identified with the opera for four years were all present and the social turnout was complete in all particulars and thoroughly representative of Philadelphia life. Such an audience cannot but be inspiring to the singers under such circumstances and the effect on Madame Melba was particularly noticeable. She was in splendid voice and she sang in splendid style, as one who was among friends and was only too delighted to do her share in making the occasion notable.

Viewing the work of Melba and Bonnard alone, it may be felt that the words "well rounded" are hardly enthusiastic enough. And this is true in part, since the two principals did splendidly; but, taking the orchestra, under Seppilli, the chorus, the ballet and the singers, with one exception, the performance was particularly well balanced and even, and was perhaps one of the most satisfactory productions of the opera heard here in years. This was possible from the fact that at last a French tenor has been found who can do something else besides be graceful and bleat like a calf.

A "Romeo and Juliet" resolves itself largely into a matter of an interrupted duet between "Juliet" and "Romeo" the question of the tenor role is a pressing one, and Mr. C. A. Ellis, who has gathered the company, is to be congratulated in securing Bonnard. The new tenor has none of the aggressive faults of the French school. There is no tremolo, his voice has volume, a rich and sympathetic quality, he phrases well and has the art of vocal expression at his command, and, above all, his voice blends most beautifully with Madame Melba's. This gave the first and all the succeeding duets a special charm, while in the duel scene and in the other dramatic situations, Bonnard gave full evidence of power, and that without sense of strain or huskiness.

Of Madame Melba's "Juliet" to write anything is to rewrite old praise. She gave a new phrasing here and there and made particular effort to render the part in the full meaning and with splendid vocal success. Boudouresque's "Friar Lawrence" was on the lines made familiar last year and was an even bit of work, without reaching a high level. Stehmann was an excellent "Capulet" and Rains a sonorous "Duc di Verona." As "Tybault," Van Hoose gave marked evidence of the advance he has been making since last year, and sang and acted the part in excellent style, and Marie Mattfeld was an acceptable "Stephano," even if she did not justify the composer in interpolating it. All this was very well, but the opera came a cropper in Bensaude's "Mercutio." It is not easy to imagine how it could have

[68]

Boston Transcript

MONDAY, DECEMBER 5, 1898

Music Hall: Boston Symphony Orchestra

The programme of the seventh Symphony concert, given in the Music Hall last Saturday evening, was as follows:

Schubert: Symphony No. 9, in C major.
MacDowell: Symphonic Poem No. 2, "Launcelot and Elaine," opus 25.
Saint-Saëns: Symphonic Poem No. 1, "Le Rouet d'Omphale," opus 31.
Berlioz: Overture to "Benvenuto Cellini," opus 23.

Again Mr. Kneisel conducted, Mr. Gericke being on the road to recovery, but not yet quite recovered.

The great Schubert symphony has lost no jot of its greatness. What a sudden leap forward Schubert took when he wrote it! Think of there being nothing but the unfinished B minor to stand between this mighty work and the composer's earlier symphonies, none of which really emerge from the Haydn-Mozart period of symphony writing. And here, in this wondrous C major, we find Schubert neck and neck with Beethoven himself, as a symphonist, in romanticism of conception, modern—that is, brand new—turns of musical idiom, fulness of orchestration, richness of development—in short, in all but freedom of form. In this one matter of form, Schubert's C major symphony is certainly behind Beethoven; the form is so exactly according to schedule that it seems at times almost school-boyish. It is, to be sure, saved from all appearance of pedantry by Schubert's noble insouciance, by his evidently not sticking so closely to a given scheme from any sense of artistic duty, but simply because, being absorbed in his work, he instinctively took to sliding down hill the easiest way—which is, generally speaking, the best worn way. Upon the whole, this cut-and-dried academic regularity of form is, to us, one of the most interesting points in the symphony; for, strange to say, it does not in the least detract from the romantic style and essence of the music; a more intrinsically romantic composition has hardly ever been written, and yet its form is as if all measured off by foot rule.

In mounting this symphony for performance, Mr. Kneisel tried an experiment which we have often wished to see tried before, and the unqualified success of which in this case is pleasant to record. This was doubling all the wood-wind: having respectively an extra pair of flutes, oboes, clarinets and bassoons ripieni for all the forte and fortissimo passages for full orchestra. We have often wished to see this experiment tried with some of the later Beethoven symphonies and the "Eroica"; but the very peculiar scoring of Schubert's great C major makes it doubly appropriate here. It has more than once been noted that Schubert has used his three trombones in unison (instead of in three-part harmony) with singular persistency in the stronger passages of this symphony; a style of scoring which tends to make the doubly reenforced trombone part unduly prominent. Yet, if you try to tone down this prominence by having the instruments played more softly, much of the desirable vigor of effect is lost. Now, the double woodwind is just what is needed to counteract the trombones; never has the symphony sounded more brilliant. Mr. Kneisel's reading of the great work seemed to us admirable; perhaps we should have liked a thought faster pace in the coda to the first movement, and in the whole of the last—but then! . . . Mr. Longy's work—the Symphony might, in one sense, almost be called an oboe concerto—was exquisite throughout.

Mr. MacDowell's "Launcelot and Elaine" still rather escapes our comprehension. It was a singularly happy idea to have it come together with Saint-Saëns's "Rouet d'Omphale;" a sharper contrast could hardly be imagined. Both compositions, as their common name of symphonic poem suggests, are essentially romantic, imaginative, picturesque; they are not only romantic in feeling and purpose, but couched, so to speak, in the chosen romantic dialect of our modern music. Yet, although we own to not quite understanding Mr. McDowell's composition, how genuine, deeply felt, and full of true thought and emotion it seems; to be sure, Mr. MacDowell does not always tell his story in a language that we fully understand, but we cannot escape an inkling of the weighty import of the tale; whereas, in Saint-Saëns's case, we are simply wheedled into admiration, in spite of ourselves, by the ineffable grace and clearness with which he reels off his nothing-at-all of matter; we feel that he has really nothing to say, but he says that nothing so well!

Berlioz's "Benvenuto Cellini" overture was admirably, extraordinarily well played. It is a ticklish work; it depends almost wholly upon the conductor to show it forth as the dullest of platitudes, or as a work of brilliant genius. Mr. Kneisel made us feel the genius of the thing.

The next programme is: Tchaikovsky, symphony No. 5, in E minor, opus 64; Beethoven, concerto for violin, in D minor, opus 61; Wagner, prelude to "Die Meistersinger von Nürnberg." Mr. Willy Burmester will be the solo violinist.

Which mention of a Tchaikovsky symphony reminds us that our good friend, Mr. Philip Hale, says in the December Musical Record, in speaking of the vehement Russian's "Pathetic" symphony in B minor: "Now, my friend Mr. Apthorp declared in the Transcript that Mr. Gericke does not 'really like the work.' " If Mr. Hale has not already demolished the article in the Transcript here referred to, he can find on a second perusal of the same that this statement is not quite up to his usual standard of accuracy. In fact, Mr. Apthorp never "declared" anything of the sort; not having talked with Mr. Gericke about the symphony in question, and being wholly ignorant of his opinion of the work, he was in no position to make such a declaration. The exact phrase used in the article was: "We doubt if Mr. Gericke really likes the work."

[illegible] NOT CLOSED

Several Reasons Why the Committee Has Decided to Keep Them Open

Attention is called to the fact that Edward W. Hooper of 50 State street is not the treasurer of the new Music Hall corporation, but is only one of the three gentlemen appointed to receive the money paid on the subscriptions, of which the two others are Dr. Henry F. Sears and Colonel Henry L. Higginson. Speaking for the committee, Mr. Hooper said this morning that not all of the $500,000 of capital required for the erection of the building had been subscribed, but that this fact was not to be interpreted to mean that it will not be. One of the difficulties of closing the books is that some of the more important of the original subscribers, like Eben D. Jordan and Henry Lee, have died since writing their subscriptions, and in such cases there must be considerable negotiation before it can be determined whether the amounts subscribed will be paid in. The project is not one promising a sure financial return on the investment, hence it is not thought wise to regard the funds of an estate as if they were still in charge of the original owner. Again, several of the subscriptions, one of them, at least, among the heaviest, are contingent upon other payments being made, and it will be some time before a satisfactory conclusion can be reached as to the total value of the subscription list.

Charles E. Cotting is still the treasurer of the corporation, which is as yet organized only under the general laws, the provisions of which as to the issue of the whole of the stock must be complied with before the corporation can begin upon the further use of its money. The amount issued thus far is only $200,000, most of which has been used in the purchase of land and the payment of taxes.

It is understood that a good organ will constitute part of the equipment of the new building, and that there will be mechanical facilities enough to permit, perhaps, the presentation of a scene from an opera. Beyond such provision the building cannot be regarded as an opera house.

Boston Sunday Globe.

SUNDAY, DEC 11, 1898.

Eighth Symphony Concert.

The program for the eighth Symphony rehearsal and concert was as follows: Tchaikovsky's fifth symphony, Beethoven's D major concerto for violin and the prelude to "The Mastersingers," Wagner. Mr Kneisel conducted and Mr Willy Burmester was the soloist. Tchaikovsky's noble composition shows the wonderful varieties of tonal coloring at his command, and each performance reveals new instrumental combinations utilized to give proper effect to the composer's ideas and words. The passion and gloom of the first movement finds a contrast in the more churchly second part, which leads up to the theme of the "glorified valse" comprising the third movement. The closing part forms a climax of splendid intensity, with double fortissimos innumerable, calling forth the full powers of the orchestra.

The interpretation left but little to be desired, the intricate orchestration being most skilfully presented by our great band. The conclusion theme preceding the free fantasia in part first was a beautiful example of alternating work by four or five contingents, and the coda and subsequent close, pianissimo, though totally different in character, were each faultless. In the broad and stately second movement, the character of which was admirably preserved, special mention is due the horn, clarinet and oboe players for harmony in duo and trio passages. The G string melody was sonorously sung by the violins, and Mr Kneisel's gradation to double pianissimo marked excellent control of his men, the finale being reached without break in the diminuendo.

The valse, part three, was specially satisfying to the auditors. The dainty melody, set in such a peculiar way by the Russian as to make it a novelty, is developed in a characteristic manner, but retains its melodic form throughout; and herein the great Russian again compels admiration for his ability to say things in an original style. The valse was most effectively played and aroused great applause. The brilliant and massive closing movement was smoothly given as a rule, the grand climax showing the orchestra to great advantage in fortissimo work of the most strenuous nature. The "Mastersingers" prelude was well played, as it should be by reason of the men's familiarity with the composition.

The debut of Mr Willy Burmester was the feature of the performance, as his reputation as an artist of great ability had preceded him. His success was almost instantaneous, and this despite the fact that he had but recently arrived in America after a long sea voyage, and really was not in proper condition to do himself justice. The Beethoven concerto is immensely difficult and very long, and taxes the endurance of the performer nearly to the limit, and so the new violinist had much to contend with that was unknown to the audience. His choice of the work indicated his standing as a performer, and his interpretation quickly proved his mastery of the instrument. On account of his indisposition his tones at times seemed to lack in vigor, but his technique, bowing and expression were flawless. His tonal production, whether in single or chord fingerings, was clear and true, and his cadenzas were splendid examples of rapidity in runs and changes in bowing. The second movement was played with exquisite delicacy and sentimental expression, the pure, cantabile quality of the strings giving forth the song in a way to entrance the listener. Mr Burmester is an artist of magnificent powers, and his cordial reception was thoroughly merited.

There will be no concert until next week. Mme Hopekirk will be the pianist, and the orchestral selections will include Mozart's D major symphony, Cesar Frank's "Le Chasseur Maudi " and Brahm's Academic overture. The rehearsal will be on Thursday afternoon, Dec 22, and the concert Friday evening, Dec 23.

Boston Transcript

FRIDAY, DECEMBER 9, 1898

THE NEW MUSIC HALL

To the Editor of the Transcript:

I read with much surprise in the Transcript of Saturday last a statement quoted as having been made by Colonel Henry L. Higginson, regarding the proposed building of the new Music Hall Association.

In this statement Colonel Higginson says: "We do hope to have," and above it without quotation marks is the bald statement that "the hall is to be designed for concerts, oratorios, etc., without regard to the possibilities of giving grand opera."

There are many Boston citizens who would like to know what the "we" are, and by what right Colonel Higginson states what is to be done, before the plans have been shown even to the stockholders in the new corporation. I can find no record of any public appointment of the "committee" that has figured in this Music Hall deal so prominently thus far, and as president of the association Colonel Higginson is an executive merely, to carry out the desires not only of the stockholders, but, in this case, thousands of Boston citizens who are to be deprived of any other building for musical performances in this city for a generation.

No better justification of the position taken by those who desire that an opera house shall be built with the money subscribed under the call of the "committee" is needed than the open letter published over Colonel Higginson's own signature five years ago, in which he suggested the desirability of an opera house rather than a music hall, and for just the reasons that still make this action desirable. It is entirely safe to predict that only one building for musical purposes in this city will be paid for by the present generation, and if the "committee" are allowed to carry out their present plans, announced officially by Colonel Higginson, all hope of any permanent development in operatic performances may as well be dismissed by the musical public of this city for another twenty-five years.

A pretty thorough familiarity with public amusements of all sorts in Boston for a generation fails to enable me to discover in the experience or action of Colonel Higginson or his associates in the "committee" the first qualification to justify the intrusting to their care of the important duty of supplying Boston with a new building for musical purposes. Such a building must be constructed so as to be a financial as well as artistic success if it is to remain in the custody of those who have the musical interests of Boston at heart.

Facts are stubborn things, and the results of the unwise action of the original subscribers to the stock of the Boston Theatre and the present Music Hall need no amplification. To the credit of the manager of the Boston Theatre it can be said that his pride as a Bostonian has always led him to maintain this grand old auditorium in splendid condition, however much business necessities have led to its varied uses—none, however, in his day other than creditable to the city.

The present condition of Music Hall is sufficient, to my mind, to deter anyone with the slightest interest in the reputation of this dear old city from keeping quiet when the proprietors assume the duty of providing Boston with a musical home for the next generation. Have they not robbed Music Hall of the "big organ" rather than keep it in repair, and left a board roof over the Music Hall stage an entire season unpainted?

Maintaining concerts when the public will pay $2500 to $3000 per concert, and continuing such entertainments when the public fails to respond at the box office, are vastly different matters, and it remains to be seen what effect a sharp decline in the concert market would have upon the present symphony concert scheme.

Let the action of the Metropolitan Opera House Company of New York be carefully studied and followed, and the coming generation of musical Boston will bless those who put their money into this undertaking, whatever happens to the Boston Symphony Orchestra. A CONCERT MANAGER

Boston, Dec. 6.

BOSTON POST,

The Representative Democratic Pape
OF NEW ENGLAND

SUNDAY MORNING, DEC. 11, 1898.
(Copywright, 1898, Post Publishing Company.)

THE SYMPHONY CONCERT.

The eighth concert was given in Music Hall last evening, under the direction of Mr. Kneisel, with Mr. Willy Burmester as the soloist.

The programme included Tschaikowsky's fifth symphony in E minor, concerto for violin in D by Beethoven and the prelude to Wagner's "Meistersingers of Nuremberg."

The symphony was admirably played throughout, and it is a work which certainly improves upon every performance. It is very melodic, with many striking contrasts, and the instrumentation is of that peculiar richness that one looks for in Tschaikowsky's work. The least interesting of the four movements is the last one. The use of the waltz movement in this symphony is to be noted as unusual.

Mr. Burmester is a violinist new to the musical public of this city. He has a highly finished technic, which masters all known difficulties, which in the violin are numerous, and his tone, though light, is remarkably pure, and intonation always correct.

Beethoven's concerto demands the highest intellectual abilities on the part of the performer, and there is no opportunity for sensational effects. Mr. Burmester, by his performance, proves himself an artist of high rank, and his abilities were fully recognized by the audience, which recalled him several times.

The concert ended with a brilliant performance of the "Meistersinger" prelude.

The next rehearsal and concert will be on Thursday afternoon, the 22d, and Friday evening, the 23d, there being no performances the coming week.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CIV., NO. 164.

SUNDAY, DECEMBER 11, 1898.

THE SYMPHONY CONCERT.

Mr. Willy Burmester's First Appearance This Season.

Franz Kneisel Again Leads, as Mr. Gericke Is Not Yet Very Strong—Tschaikowsky Symphony No. 5 the Chief Selection—Overture from Wagner's "Meistersaenger."

The eighth concert by the Boston Symphony orchestra last evening, in Music Hall, presented this programme:

Symphony No. 5, in E minor.....Tschaikowsky
Concerto for violin.................Beethoven
Overture, "The Master Singers".......Wagner

The soloist was Mr. Willy Burmester, who made his first concert appearance in America on this occasion.

Mr. Franz Kneisel again conducted, for, though Mr. Gericke has recovered from his recent illness, his strength is not yet sufficiently restored to warrant his return to his duties. When the orchestra comes back from its trip of this week, and the next concert here takes place, two weeks hence, the reappearance of Mr. Gericke at the conductor's stand may be confidently anticipated.

The Tschaikowsky symphony is always interesting, despite its inequalities. It ranges freely from nobility of sentiment to inflated triviality, now and then making a narrow escape from offending against the eternal fitness of things, as if the composer felt, in his exuberance of animal spirits, that he would like to slip into a bit of pretty comic opera tunefulness, but recovers his gravity just in the nick of time. He very nearly gets there in the waltz which takes the place of the usual scherzo; in fact, it is scarcely certain that were it not for his treatment of his themes in this movement, especially in its trio, it would resemble something exceedingly like a scoff at the proprieties. At several spots in the symphony he seems to be on the point of leaping from his stilts, but thinks better of it.

A closer acquaintance with the slow movement brings the brevity of its beautiful themes into greater prominence and causes their persistent repetition to become monotonous in effect. The work, however, overflows with charm and is fascinatingly aglow with richness of orchestral color and holds the attention steadily from beginning to end. Mr. Kneisel gave a splendid reading of it; perhaps, on the whole, the most brilliant, effective and spirited that it has ever had here. The orchestra was at its best and fully in sympathy with its conductor. The wood wind had an opportunity to show its virtuosity in the trio of the waltz and did so with exquisite results. The audience was keen in its appreciation of the beauty of the interpretation and recalled Mr. Kneisel with great fervor several times. The Wagner overture was also finely read and played.

Mr. Burmester has a small and weak tone, but it is delightfully pure and appealing. He plays with beautiful finish of technique, and in a style that may be characterized as almost fragile in its exceeding delicacy. He bows with largeness and freedom, and all that he does has the distinctions of refined taste, grace and elegance. It did not seem that he has the depth and the fire to do full justice to a work of the exacting nature of the Beethoven concerto. He played it in a manner that was thoroughly artistic, technically, but his interpretation was over sugary and constantly suggested that he would have been much more at home in the Mendelssohn concerto, as far as the distinguishing features of his style are concerned. He is without affectation, plays frankly and with authority, and his tenderness of feeling, his clean-cut execution, and his manifest sincerity won him the hearty and deserved favor of his hearers, whose plaudits and recalls were fairly earned.

The programme for the next concert is: Symphony in D major, No. 31, B. & H., Mozart, first time; concerto for piano; "Le Chasseur Maudit," Caesar Franck, and academic overture, Brahms. Mme. Helen Hopekirk is to be the soloist.

SUNDAY, DECEMBER 11, 1898.

After conducting the fifth public rehearsal in the series by the Boston Symphony Orchestra at Music Hall, Boston, on Friday afternoon, November 18, Mr. Gericke had a sudden and severe attack of the grip, which has confined him to his house ever since. A high temperature for several days made his physicians fear an attack of typhoid fever, but this fear has been averted, and he is now on the road to rapid and complete recovery. Ever since the date given Franz Kneisel has very creditably filled Mr. Gericke's place, and will continue in the position of conductor until Mr. Gericke has fully recovered. As all the performances of the orchestra on its December trip this week will be under the direction of Mr. Kneisel, the following sketch of his career may prove interesting: Franz Kneisel, a Rumanian by birth but of German parentage, studied the violin in Vienna with Gruen and Hellmesberger. He studied not only the violin, but music; and he studied music by most intelligent hearing and observation, as well as by the performance of routine task. Graduating at the Vienna Conservatory, he made his first appearance with the Vienna Philharmonic Orchestra on December 21, 1882, and was soon afterward offered the position of solo violinist in the orchestra of the Imperial Court Theatre. Afterward he was associated with the Bilse Orchestra at Berlin, as concert-meister, a position of the highest honor, which had been held before him by such eminent artists as Ysaye, Halir and Thomson. Americans are indebted to Wilhelm Gericke for his association with the Boston Symphony Orchestra, for it was he who engaged him as principal of that organisation. This was in the second year of Mr. Gericke's administration, and at the third concert, October 31, 1885, Mr. Kneisel, then twenty years old, made his first appearance at these concerts as a soloist. He played the concerto by Beethoven. On October 22, 1898, and again under the direction of Mr. Gericke, he played the concerto by Goldmark, and this was his eighteenth appearance at these concerts as a soloist, although many have been his incidental solo passages. It would be interesting to go through in detail the indefatigable and illustrious career of Mr. Kneisel in Boston alone. As solo violinist, he introduced at the Symphony concerts concertos by Brahms, Goldmark and Strube. He has played, in addition to the concertos already mentioned, Joachim's Hungarian (first movement), Spohr's Ninth, Paganini's in D, arranged by Wilhelmj; Mendelssohn's, Viotti's in A minor, No. 22. With Mr. Loeffler, he has played Bach's double concerto and the viole d'amour in Loeffler's "Mort de Tintagiles," and, with Mr. Schroeder, Brahms's concerto for violin and 'cello. And this list, no doubt, is incomplete. He had the honor of conducting this orchestra, after Mr. Nikisch's departure, on its Western trip, and at three concerts at the World's Fair. Mr. Kneisel is a member of the Harvard Musical Association, the St. Botolph Club, of Boston, and many famous foreign musical organizations.

The programmes at the concerts of the Boston Symphony Orchestra in New-York and Brooklyn this week will be as follows:

NEW-YORK, WEDNESDAY MATINEE.

Symphony No. 9, in C major..................Schubert
Concerto for violin..............................Mendelssohn
Symphonic poem, "Launcelot and Elaine," op. 25, MacDowell
Overture to "Tannhäuser"............................Wagner
Solo player, Willy Burmester.

NEW-YORK, THURSDAY EVENING.

Symphony No. 5, in E minor, op. 65........Tschaikowsky
Concerto for violin, in D major, op. 61........Beethoven
Symphonic poem No. 1, "Omphale's Spinning Wheel," op. 31..............................Saint-Säens
Symphonic poem No. 3, "The Preludes"............Liszt
Solo player, Willy Burmester.

BROOKLYN, FRIDAY MATINEE.

Symphony No. 5, in E minor, op. 64........Tschaikowsky
Concerto for violin, in D major, op. 61........Beethoven
Symphonic poem No. 1, "Omphale's Spinning Wheel," op. 31..............................Saint-Säens
Overture to "Benvenuto Cellini," op. 23..........Berlioz
Solo player, Willy Burmester.

BROOKLYN, SATURDAY EVENING.

Symphony No. 2, in C major, op. 61.........Schumann
Concerto for violin, in D major (in one movement), Paganini
Overture, "Fingal's Cave," op. 26 ....Mendelssohn
Symphonic poem No. 3, "The Preludes"............Liszt
Solo player, Willy Burmester.

Willy Burmester, the violinist, who will play solos at the concerts of the Boston Symphony Orchestra in New-York and Brooklyn this week, has won a fine reputation, chiefly for his technical skill, throughout Europe. He is a native of Hamburg, was born in 1869 and studied first with his father, and afterward with Joachim for three years in Helsingfors, Finland, before beginning his career as a virtuoso.

The New York Times

NEW YORK, SUNDAY, DEC. 11, 1898.

The second matinée concert of the Boston Symphony Orchestra will take place at Carnegie Hall on Wednesday at 2 o'clock. The programme will consist of Schubert's C-Major Symphony, Mendelssohn's violin concerto, Willy Burmester, violinist; Edward A. MacDowell's symphonic poem, "Launcelot and Elaine," (first time here,) and the overture to "Tannhäuser." Owing to the illness of Mr. Gericke, Franz Kneisel will conduct both this and the Thursday evening concert, of which this is the programme:

Symphony No. 5, E minor.........Tschaikowsky
Concerto for violin..................Beethoven
.....Mr. Willy Burmester.
Symphonic poem, "Le Rouet d'Omphale" Saint-Saens.
Symphonic poem, "Les Preludes"........Liszt

MUSICAL MATTERS AT HOME.

Franz Kneisel, during Mr. Gericke's illness, has made a great success as a conductor in Boston. Mr. Kneisel, who is a Roumanian by birth, but of German parentage, studied the violin in Vienna, and made his first appearance with the famous Vienna Philharmonic Orchestra Dec. 21, 1882, and was soon afterward offered the position of solo violinist in the orchestra of the Imperial Court Theatre. Afterward he was associated with the famous Bilse Orchestra of Berlin as concert meister, a position of the highest honor, and which had been held before him by such eminent artists as Ysaye, Halir, and Thomson. Mr. Gericke, in the second year of his directorship, engaged him as concert master with the Boston Symphony [illegible], and at the third concert, Oct[illegible] Kneisel, then only twenty [illegible] his first appearance [illegible] He pl[illegible] Mr. K[illegible]

The Sun.

SUNDAY, DECEMBER 11, 1898.

The Boston Symphony Orchestra will be heard at Carnegie Hall on Wednesday afternoon and Thursday evening. These two programmes will be given:

WEDNESDAY MATINÉE, DEC. 14.

Symphony No. 9, in C major................Schubert
Concerto for violin.........................Mendelssohn
Symphonic poem, "Launcelot and Elaine," Op. 25..................................Macdowell
Overture to "Tannhäuser"......................Wagner

THURSDAY EVENING, DEC. 15.

Symphony No. 5, in E minor, Op. 64...Tschaikowsky
Concerto for violin, in D major, Op. 61....Beethoven
Symphonic poem No. 1, "Omphale's Spinning Wheel," Op. 31 ....Saint-Saens
Symphonic poem No. 3, "The Preludes"........Liszt

Willy Burmester will be the soloist at both concerts, which will be under the direction of Franz Kneisel owing to the illness of Wilhelm Gericke. These concerts will introduce Mr. Burmester in this city.

WORLD: SUNDAY, DECEMBER 11, 1898.

The Boston Symphony Orchestra will pay its second visit to New York this week. Owing to the recent illness of Mr. Wilhelm Gericke, he will be unable to conduct the two concerts fixed for Wednesday afternoon, Dec. 14, and Thursday evening, Dec. 15, at Carnegie Hall. Mr. Franz Kneisel will act in his stead. This will be the first time that Mr. Kneisel officiates as conductor in this city. His efficiency as such has been tested on many occasions elsewhere and his admirers here will now be able to appreciate it from personal observation.

The programme for the first concert consists of Schubert's C major symphony, MacDowell's symphonic poem "Launcelot and Elaine," op. 25, Wagner's "Tannhauser" overture and Mendelssohn's violin concerto. The second concert will present Tschaikowsky's fifth symphony, Saint-Saens's "Rouet d'Omphale," Liszt's "Les Preludes" and Beethoven's violin concerto in D major, op. 61.

The soloist on both occasions will be Mr. Willy Burmester, one of the youngest of great contemporary violinists. He is a pupil of Joachim. In Germany he is considered to be a master in technique and has been dubbed "the German Paganini."

MUSICAL AMERICA

EDITED BY JOHN C FREUND

PUBLISHED AT 27 UNION SQUARE NEW YORK

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New York, December 10, 1898

BOSTON, MASS., Dec. 4, 1898.

Mr. Gericke is now convalescent, but in order that his recovery shall be the more permanent he has decided not to take up his work again until after the Symphony Orchestra returns from its trip next week, so you will have a chance in New York to judge of Mr. Kneisel's efforts with the baton. As I remarked in a previous letter, Mr. Kneisel, like Theodore Thomas, is a born conductor, and great good fortune has attended the orchestra in having so capable a director at hand during the illness of Mr. Gericke.

Mr. Kneisel gave us for a programme at the last concert Schubert's symphony in C major; the symphonic poem "Launcelot and Elaine," by MacDowell; the "Rouet d'Omphale," poem by Saint Saëns; and Berlioz's overture to "Benvenuto Cellini." It is needless to comment further upon the reading and playing of this programme further than to say that it was unequivocally a model performance. Mr. Kneisel distinguished himself as well as did the orchestra under his firm and intelligent command of its resources.

It was a great occasion for Mr. Longy, the new oboe player, for the works played offered him the opportunity to display his masterly ability. There is not one item in the make-up of this artist that does not shine in a pre-eminent degree. Nobility of tone, purity of intonation, exquisite finish and mastery in technical resources are his accomplishments, while his artistic attributes reveal delicacy, tenderness and repose, together with breadth and dignity in the broader passages, and a wonderful sustaining power, all of which, with splendid phrasing, are marvels of surpassing excellence that distinguish his eminent ability. Oh, that the sea had not claimed the lamented Pourton whose clarionet exhaled the breath of heaven and sang the voice of love! And Molé, that consummate master of the flute who should never have been allowed to depart from the orchestra; what a marvelous player was he! How these exceptional artists, with the equally eminent Longy, would have distinguished even the superb Boston Symphony Orchestra! But alas! the hand of fate has cast the die and we must gracefully submit to its inevitable decision.

SUNDAY, DECEMBER 11, 1898.

SYMPHONY NIGHT.

Mr. Willy Burmester, Violinist, Made His First Appearance in the United States Last Night—Mr. Kneisel Distinguished Himself as a Conductor.

The program of the eighth Symphony concert, Mr. Kneisel, conductor, in place of Mr. Gericke, who is canvalescent, was as follows:

Symphony in E minor No. 5....Tschaikowsky
Concerto for violin.....................Beethoven
Prelude to "Die Meistersinger"........Wagner

Mr. Willy Burmester, who made his first appearance in the United States last night, was born at Hamburg in 1869. He was taught first by his father; then for four years he studied with Joachim. For three years he worked by himself at Helsingfors in Finland. With his sister Johanna he made his first appearance in Berlin, Nov. 18, 1891. He reappeared there in 1894. His first appearance in London was March 14, 1895.

Mr. Burmester made a very favorable impression. His tone is not large, but it is fine, and in a way individual. His technic seems amply adequate for any demand that might be made upon it. His performance of the concerto was thoughtful, without the suggestion of pedagogic dryness. He was content to let the music speak without undue personal explanation. His sentiment was manly, and his vigor was controlled. He played with full appreciation of the authoritative strength of the first movement, and beauty of the second; nor did he grow impatient with the rondo and try to make something out of it. Although there were tones in the larghetto that moved the hearer, there was no sensuous appeal, and, therefore, no incongruous display of what is loosely known as emotion, which certain persons find contagious whenever a violinist saws on the G string or rolls eyes toward the heaven that lies presumably somewhere above the ceiling. No, Mr. Burmester is not first of all an emotional player. He is more than this; he is a man of fine taste who has been trained in a pure school, who respects sincerity and is sincere, and who, therefore, does not trample on the composer to step toward glory. His performance was one that gave much musical enjoyment; it was without taint of anything that was meretricious; it was free from any virtuoso trick. The applause was hearty, and there were several recalls.

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Mr. Gericke is rapidly nearing health and it is confidently expected that he will be able to lead at the concerts of the 22d and 23d. Mr. Kneisel will conduct during the visit of the orchestra to New York, Brooklyn, Philadelphia and Baltimore. And it is not now out of place to congratulate heartily Mr. Kneisel on the ability and intelligence displayed by him under trying circumstances. Each concert has in turn enlarged his reputation as a conductor. He has shown authority, discrimination, an instinct for treatment of detail, spirit and a mastery over the expression of his feelings. He has interested himself in the composition of each composer as though it were his own. He conducted for Mr. Burmester last night as he might wish another would conduct for him with his violin in hand. The performance of the Tschaikowsky symphony, as well as that of the Schubert symphony, at the preceding concert, proved conclusively that with experience and study he might justly be ranked among leading conductors. And he has performed this task unexpectedly put upon him without thought of personal advantage—indeed, to the sacrifice of his quartet interests—and with the simplicity and the modesty that are characteristic of the man. His one thought has been for the satisfaction of Mr. Gericke and the reputation of the orchestra, which has helped and supported him in every way.

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There will be no concert this week Friday and Saturday. The program for Dec. 22-23 (Thursday afternoon and Friday evening) will be as follows:

Symphony in D major, No. 31..........Mozart
(First time.)
Concerto for piano.........................
Helen Hopekirk.
"Le Chasseur Maudit" ....César Franck
Academic Overture ....Brahms

Philip Hale.

Fashionable and musical Boston has been rejoicing since it has recently been known that Mr. Gericke is fast regaining health and strength. The early reports were far from encouraging, but after ten days he was really on the road to recovery, and since then his house has been bombarded with attentions, flowers, fruit and kind wishes. Well as the orchestra has done under Mr. Kneisel, we have all felt that he was only a substitute, and not our pet conductor.

The smart concert of the week was that given by Miss Alison Haughton, assisted by Mr. [illegible]

New-York Daily Tribune.

SUNDAY, DECEMBER 11, 1898.

After conducting the fifth public rehearsal in the series by the Boston Symphony Orchestra at Music Hall, Boston, on Friday afternoon, November 18, Mr. Gericke had a sudden and severe attack of the grip, which has confined him to his house ever since. A high temperature for several days made his physicians fear an attack of typhoid fever, but this fear has been averted, and he is now on the road to rapid and complete recovery. Ever since the date given Franz Kneisel has very creditably filled Mr. Gericke's place, and will continue in the position of conductor until Mr. Gericke has fully recovered. As all the performances of the orchestra on its December trip this week will be under the direction of Mr. Kneisel, the following sketch of his career may prove interesting: Franz Kneisel, a Rumanian by birth but of German parentage, studied the violin in Vienna with Gruen and Hellmesberger. He studied not only the violin, but music; and he studied music by most intelligent hearing and observation, as well as by the performance of routine task. Graduating at the Vienna Conservatory, he made his first appearance with the Vienna Philharmonic Orchestra on December 21, 1882, and was soon afterward offered the position of solo violinist in the orchestra of the Imperial Court Theatre. Afterward he was associated with the Bilse Orchestra at Berlin, as concert-meister, a position of the highest honor, which had been held before him by such eminent artists as Ysaye, Halir and Thomson. Americans are indebted to Wilhelm Gericke for his association with the Boston Symphony Orchestra, for it was he who engaged him as principal of that organization. This was in the second year of Mr. Gericke's administration, and at the third concert, October 31, 1885, Mr. Kneisel, then twenty years old, made his first appearance at these concerts as a soloist. He played the concerto by Beethoven. On October 22, 1898, and again under the direction of Mr. Gericke, he played the concerto by Goldmark, and this was his eighteenth appearance at these concerts as a soloist, although many have been his incidental solo passages. It would be interesting to go through in detail the indefatigable and illustrious career of Mr. Kneisel in Boston alone. As solo violinist, he introduced at the Symphony concerts concertos by Brahms, Goldmark and Strube. He has played, in addition to the concertos already mentioned, Joachim's Hungarian (first movement), Spohr's Ninth, Paganini's in D, arranged by Wilhelmj; Mendelssohn's, Viotti's in A minor, No. 22. With Mr. Loeffler, he has played Bach's double concerto and the viole d'amour in Loeffler's "Mort de Tintagiles," and, with Mr. Schroeder, Brahms's concerto for violin and 'cello. And this list, no doubt, is incomplete. He had the honor of conducting this orchestra, after Mr. Nikisch's departure, on its Western trip, and at three concerts at the World's Fair. Mr. Kneisel is a member of the Harvard Musical Association, the St. Botolph Club, of Boston, and many famous foreign musical organizations.

The programmes at the concerts of the Boston Symphony Orchestra in New-York and Brooklyn this week will be as follows:

NEW-YORK, WEDNESDAY MATINEE.

Symphony No. 9, in C major..................Schubert
Concerto for violin..................Mendelssohn
Symphonic poem, "Launcelot and Elaine," op. 25. MacDowell
Overture to "Tannhäuser"..................Wagner
Solo player, Willy Burmester.

NEW-YORK, THURSDAY EVENING.

Symphony No. 5, in E minor, op. 65......Tschaikowsky
Concerto for violin, in D major, op. 61........Beethoven
Symphonic poem No. 1, "Omphale's Spinning Wheel," op. 31..................Saint-Säens
Symphonic poem No. 3, "The Preludes"............Liszt
Solo player, Willy Burmester.

BROOKLYN, FRIDAY MATINEE.

Symphony No. 5, in E minor, op. 64........Tschaikowsky
Concerto for violin, in D major, op. 61.........Beethoven
Symphonic poem No. 1, "Omphale's Spinning Wheel," op. 31..................Saint-Säens
Overture to "Benvenuto Cellini," op. 23..........Berlioz
Solo player, Willy Burmester.

BROOKLYN, SATURDAY EVENING.

Symphony No. 2, in C major, op. 61..........Schumann
Concerto for violin, in D major (in one movement). Paganini
Overture, "Fingal's Cave," op. 26 ....Mendelssohn
Symphonic poem No. 3, "The Preludes"............Liszt
Solo player, Willy Burmester.

Willy Burmester, the violinist, who will play solos at the concerts of the Boston Symphony Orchestra in New-York and Brooklyn this week, has won a fine reputation, chiefly for his technical skill, throughout Europe. He is a native of Hamburg, was born in 1869 and studied first with his father, and afterward with Joachim for three years in Helsingfors, Finland, before beginning his career as a virtuoso.

The New York Times

NEW YORK, SUNDAY, DEC. 11, 1898.

—The second matinée concert of the Boston Symphony Orchestra will take place at Carnegie Hall on Wednesday at 2 o'clock. The programme will consist of Schubert's C-Major Symphony, Mendelssohn's violin concerto, Willy Burmester, violinist; Edward A. MacDowell's symphonic poem, "Launcelot and Elaine," (first time here,) and the overture to "Tannhäuser." Owing to the illness of Mr. Gericke, Franz Kneisel will conduct both this and the Thursday evening concert, of which this is the programme:

Symphony No. 5, E minor.........Tschaikowsky
Concerto for violin..................Beethoven
Mr. Willy Burmester.
Symphonic poem, "Le Rouet d'Omphale" Saint-Saens.
Symphonic poem, "Les Preludes"........Liszt

MUSICAL MATTERS AT HOME.

Franz Kneisel, during Mr. Gericke's illness, has made a great success as a conductor in Boston. Mr. Kneisel, who is a Roumanian by birth, but of German parentage, studied the violin in Vienna, and made his first appearance with the famous Vienna Philharmonic Orchestra Dec. 21, 1882, and was soon afterward offered the position of solo violinist in the orchestra of the Imperial Court Theatre. Afterward he was associated with the famous Bilse Orchestra of Berlin as concert meister, a position of the highest honor, and which had been held before him by such eminent artists as Ysaye, Halir, and Thomson. Mr. Gericke, in the second year of his directorship, engaged him as concert master with the Boston Symphony, and at the third concert, Oct. 31, 1885, Mr. Kneisel, then only twenty years old, made his first appearance at these concerts as a soloist. He played the concerto by Beethoven. Mr. Kneisel acted as conductor after Mr. Nikisch's departure on the orchestra's Western trip, and at three [illegible] World's Fair.

The Sun.

SUNDAY, DECEMBER 11, 1898.

The Boston Symphony Orchestra will be heard at Carnegie Hall on Wednesday afternoon and Thursday evening. These two programmes will be given:

WEDNESDAY MATINÉE, DEC. 14.

Symphony No. 9, in C major................Schubert
Concerto for violin......................Mendelssohn
Symphonic poem, "Launcelot and Elaine," Op. 25...............................Macdowell
Overture to "Tannhäuser"..................Wagner

THURSDAY EVENING, DEC. 15.

Symphony No. 5, in E minor, Op. 64...Tschaikowsky
Concerto for violin, in D major, Op. 61....Beethoven
Symphonic poem No. 1, "Omphale's Spinning Wheel," Op. 31 ....Saint-Saens
Symphonic poem No. 3, "The Preludes"........Liszt

Willy Burmester will be the soloist at both concerts, which will be under the direction of Franz Kneisel owing to the illness of Wilhelm Gericke. These concerts will introduce Mr. Burmester in this city.

WORLD: SUNDAY, DECEMBER 11, 1898.

The Boston Symphony Orchestra will pay its second visit to New York this week. Owing to the recent illness of Mr. Wilhelm Gericke, he will be unable to conduct the two concerts fixed for Wednesday afternoon, Dec. 14, and Thursday evening, Dec. 15, at Carnegie Hall. Mr. Franz Kneisel will act in his stead. This will be the first time that Mr. Kneisel officiates as conductor in this city. His efficiency as such has been tested on many occasions elsewhere and his admirers here will now be able to appreciate it from personal observation.

The programme for the first concert consists of Schubert's C major symphony, MacDowell's symphonic poem "Launcelot and Elaine," op. 25; Wagner's "Tannhauser" overture and Mendelssohn's violin concerto. The second concert will present Tschaikowsky's fifth symphony, Saint-Saens's "Rouet d'Omphale," Liszt's "Les Préludes" and Beethoven's violin concerto in D major, op. 61.

The soloist on both occasions will be Mr. Willy Burmester, one of the youngest of great contemporary violinists. He is a pupil of Joachim. In Germany he is considered to be a master in technique and has been dubbed "the German Paganini."

MUSICAL AMERICA

JOHN C. FREUND

Devoted to Music, Drama and the Arts

New York, December 10, 1898.

BOSTON, MASS., Dec. 4, 1898.

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It was a great occasion for Mr. Longy, the new oboe player, for the works played offered him the opportunity to display his masterly ability. There is not one item in the make-up of this artist that does not shine in a pre-eminent degree. Nobility of tone, purity of intonation, exquisite finish and mastery in technical resources are his accomplishments, while his artistic attributes reveal delicacy, tenderness and repose, together with breadth and dignity in the broader passages, and a wonderful sustaining power, all of which, with splendid phrasing, are marvels of surpassing excellence that distinguish his eminent ability. Oh, that the sea had not claimed the lamented Pourton whose clarionet exhaled the breath of heaven and sang the voice of love! And Molé, that consummate master of the flute who should never have been allowed to depart from the orchestra; what a marvelous player was he! How these exceptional artists, with the equally eminent Longy, would have distinguished even the superb Boston Symphony Orchestra! But alas! the hand of fate has cast the die and we must gracefully submit to its inevitable decision.

Boston Journal.

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[illegible]
Established 1813.
[illegible] Paper of the State.
The Official Paper of the City.
[illegible] MORNING, DEC. 12, 1898.

[illegible] in the Symphony Concert

—Mr. Burmester's Debut

The eastern question still remains unsettled. It came up at Saturday's concert again in the shape of Tschaikowsky's E minor symphony.

The Russians look upon Tschaikowsky as being too "Cosmopolitan," to represent the true Muscovite vein, but we believe that new Russia can be best represented without steeping the compositions in Vodki, without giving the flavor of Caviar in every movement. Surely the Slavonic sadness is in this work, and if it is expressed with some degree of classical form, so much the better.

If R. Strauss & Co., manufacturers of dissonances, dealers in musical metaphysics, unresolved seventh chords, and tonal dynamite, had only stopped where Tschaikowsky did, one might have more hope of the ultra-modern school. The first movement was given with astonishing breadth, and revealed possibilities of conductorship in Mr. Kneisel that went beyond all expectations.

The second movement intensified the gloom of the composition; it vibrated between melodic brooding and fierce dissonance; the climaxes may be sensational, but they are thrilling nevertheless. Perhaps there was a trifle too much of the graveyard flavor in the movement, coming so soon after the Threnody of the "Symphonie Pathetique" by the same composer.

Tschaikowsky evidently discarded the proverb that a brave man dies but once, and gives us a mortuary report in almost every slow movement; for a little while we would let the bones, and the trombones, of the master rest. The horn playing in this movement was especially excellent.

As if to make amends for his touches of the charnel-house, the composer next gives a waltz movement. The Russians take kindly to the innovation of Berlioz, which brought the waltz into symphony, for Glazounow also introduces this dance in classical work, giving it to string quartette. It is not easy to see why the waltz should not have some prerogative in symphony; Father Haydn brought the minuet into the full sonata forms, (symphony, string quartette, etc.), with undeviating regularity, and the waltz is the child of the minuet; if one cares to study the transition, it can readily be found in the minuets of Schubert, which are thinly disguised waltzes.

The fury of the final movement is not of the Occident; the Russian has been scratched, and the Tartar has revealed himself. This movement is made up of military ferocity and vehement pageantry; it ought to be directed with a knout instead of with an ordinary baton! It is too prolix, yet it has moments which excite with a dancing dervish kind of frenzy. And this man is called "cosmopolitan!" Not even the waltz was European, for St. Vitus himself could not have danced some portions of it.

But the chief triumph of the work belongs to Mr. Kneisel, who has never conducted as he did in this symphony; not only was there clearness in every part, but there was also the necessary caprice, the sudden changes of shading, the general abandon which is the soul of this composition; it was a memorable performance, and the conductor, pro tempore, was recalled twice to the stand amid great applause.

Now entered the soloist of the concert, M. Willy Burmester of Hamburg, Helsingfors and Berlin. He played the solo part of Beethoven's great violin concerto, a severe yard-stick by which to measure any artist. Perhaps it would be unfair to judge of him irrevocably by this first appearance; he had just come off the ocean, he had passed through a most tempestuous voyage, he had been seasick, yet he had not thrown up his Boston engagement.

He seems a calm, musicianly and non-sensational performer, with a tone of marvellous purity, yet somewhat lacking in breadth. In the first movement of this work, a movement that is more Titanic than anything in the whole concerto repertoire, this was a defect, and the shortcoming could not be wholly atoned for by the limpid purity and sweetness of the tone nor by the brilliancy of the cadenza. Everything was sure, placid and reserved. In some of his work Mr. Burmester reminds of our own Franz Kneisel.

What a wonderful rhythmic undertone there is in this first movement! The four great blows which thunder so constantly through its measures might be given by the hammer of Thor himself! They are certainly more like "Destiny Knocking at the Door" than the famous figure of the beginning of the Fifth symphony.

It is said that Beethoven took this figure from the knocks of a drunken man who was barred out of his house in Vienna. It is almost certain that Schubert borrowed the idea from Beethoven and used it in his C major symphony, which was payed at the preceding concert, for in the last movement of that symphony the four [illegible] reverberate very much as they do in this violin concerto.

In the Larghetto Mr. Burmester shone to excellent advantage; his exquisite tone, sympathetic and tender, gave all the poetry of this delightful part of the work. We could have liked a more Wieniawski boldness and fullness in the harmonics, but in everything else the artist was perfect.

In the ideal Rondo Mr. Burmester deserves cordial praise also; too many artists, recognizing the falling-off in the [illegible] work, try to magnify this weak movement into something [illegible] forcing the pace or by [illegible] vehemence of playing; not [illegible] artist; he gave it un[illegible] and if it was weaker [illegible] the work the fault was [illegible] not Mr. Burmester's. The [illegible] of the finale militates [illegible] who must often [illegible] concerto ended with its [illegible] Mr. Burmester was [illegible] and was evi[illegible] by the great audi[illegible] through this work as a soloist [illegible] to know just what to do [illegible] for a brother-artist. The [illegible] spite of the late arrival of Mr. Burmester from abroad and certain resultant difficulties of thorough rehearsal, a performance in which there was excellent balance and in which the soloist was much favored.

A true concerto should lean to the symphonic side, it should give an orchestral impression first of all, yet with a thread of solo woven into the warp and woof. Such it was on this occasion, yet every point of solo-playing was delicately brought into the foreground by a repression of orchestral force.

Less successful was the Prelude to "Die Meistersinger" with which the concert ended. Here there was plenty of spirit but rather poor shading; everything seemed to run to extremes and even clearness was sometimes sacrificed. It was a mechanical performance of Wagner such as could not afford delight to those who know the great beauties of the work.

Louis C. Elson.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, DECEMBER 7, 1898.

The program for the seventh concert by the Boston Symphony Orchestra, in Music Hall last evening, was:

Symphony No. 9, in C major..................Schubert
Symphonic Poem, Lancelot and Elaine........MacDowell
Omphale's Spinning Wheel..................Saint-Saëns
Overture, Benvenuto Cellini....................Berlioz

Although Mr. Gericke, fortunately, is rapidly recovering from his recent severe illness, he was not in a condition that warranted his resumption of his duties as conductor at this concert, and therefore Franz Kneisel again assumed direction of the orchestra. It was a red-letter concert, the players being at their very best, and Mr. Kneisel leading with admirable skill and authority and with a fine and sympathetic appreciation of the characteristic color of the respective works. Mr. MacDowell's symphonic poem had its second performance here on this occasion, the first having been given some eight years ago under Mr. Nikisch. It is more interesting for the charming effects of its instrumentation, the richness, variety and balance of its tone hues, than for the value of its musical ideas, which are vague and unsatisfying. Whether by chance or design, the concert gave special prominence to the oboe, not only in the second movement of the symphony but in the "Omphale" and the Berlioz overture, and the purity, fullness and smoothness of Mr. Lougy's tone, the elegance of his phrasing and perfection of his technic, again made themselves delightfully felt. At the next concert Willy Burmester is to make his first appearance in this country, playing the Beethoven violin concerto.

* * *

It is understood that the new Boston Music Hall is to be based somewhat upon the plan of the Music Hall in Leipsic. The erection of the structure will have to be hastened, for it is sixteen months only before the imperative closing of the old Music Hall. The report is current that many of the subscribers of five years ago, since which time nothing has been done in the matter, have not responded promptly to the demand for the unpaid amount of their subscriptions. Mr. Higginson, however, does not seem to have any misgivings about the final result.

Franz Kneizel is to lead the second matinee and concert of the Boston Symphony Orchestra at the Academy on Friday and Saturday, December 16 and 17. So the illness of Mr. Gericke does not cause us the uneasiness it otherwise would, while at the same time we regret that he must suffer, and hope for his speedy recovery. Franz Kneizel is held in most affectionate regard here, and has made his name "one to conjure with" musically. His first appearance in Brooklyn was at the third concert in the second year of Mr. Gericke's direction, October 31, 1885, when he was but twenty years old, and his selection was the concerto by Beethoven. Even then he was a finished violinist.

His programs for the December concerts are well selected (and what it means to arrange a program is comprehended by but few). The magnificent Tschaikowsky symphony in E minor, Saint-Saëns' beautiful symphonic poem, "Omphale's Spinning Wheel," and Berlioz overture to "Benvenuto Cellini," with its rich and sensuous tone color, comprise the orchestral numbers for the matinee. For the evening Schumann's second symphony in C major, Mendelssohn's overture to "Fingal's Cave" and Liszt's third symphonic poem "Les Preludes" will give ample opportunity to all instruments of the fine orchestra.

Willy Burmester will play at both concerts; in the afternoon Beethoven's violin concerto in D major, op. 61, and in the evening the Paganini D major concerto. Of course the latter, as he has a superstition that the playing of Paganini's music at his first appearance in a city brings him good luck. We are looking forward to hearing this artist, this youngest of the great violinists, this pupil of Joachim, whose technic is said to surpass everything since Paganini.

BROOKLYN LIFE

OL. XVII. NEW YORK, DECEMBER 17, 1898. No. 459.

As previously announced, Willy Burmester, the famous violin virtuoso, is to make his first appearance at the concerts of the Boston Symphony Orchestra at the Academy this week. This (Friday) afternoon he will play Beethoven's Concerto for Violin in D major and at the Saturday evening concert Paganini's Concerto for Violin in D major. Although Mr. Gericke is too ill to conduct, Franz Kneisel taking his place, the concerts bid fair to be quite as successful in point of attendance as if he were at his accustomed post.

BOSTON SATURDAY EVENING Gazette

De 10

ESTABLISHED 1813.

The Symphony Concert.

The programme for the eighth symphony concert was:

Symphony No. 5, E minor, op. 64............................. Tscharkousky
Concerto for violin, D major, op. 61.................................... Beethoven
Prelude to the Meistersinger".....Wagner
Soloist Mr. Willy Burmester.

Mr. Burmester appeared at the Friday rehearsal after a long ocean voyage, after travelling all night from New York to Boston, reheasing in the morning and appearing in public in the afternoon. Under the circumstances a fair judgment cannot be formed of his skill; a few first impressions only are here set down. Mr. Burmester is an artist who seems to be distinguished rather by delicacy and fine finish rather than by largeness of style or by vigor; the tone he produces is of exceeding sweetness; he bows with easy grace and on the side of technique he has nothing to learn. The difficulties of the concerto were conquered without an effort and with a most effective brilliancy, his intonation was not always pure—due to fatigue, perhaps—but there is little fault to be found with his taste, none with his skill. Scale passages flow from his bow with the limpid continuity of water, the one seeming fault of his charming art being the absence of power, of largeness, of virility. At present it is enough to say that he is a delightful artist, it is probable that he is fully able to do full justice to the largeness, dignity and nobility of the Beethoven concerto, but these symptoms were largely absent at the Friday concert a small prettiness and charming grace taking their place.

Mr. Kneisel gave a delightful reading of the Tscharkousky symphony, brilliant, finished and thoroughly adequate; and it is doubtful of Boston has listened to a more satisfactory reading of the Beethoven concerto on the side of the conductor and the orchestra.

There will be no concert next week.

Boston Transcript

MONDAY, DECEMBER 12, 1898

Music Hall: Boston Symphony Concert

The programme of the eighth Symphony concert, given in the Music Hall, last Saturday evening, was as follows:

Tchaikovsky: Symphony No. 5, in E minor, opus 64.
Beethoven: Concerto for Violin, in D major, opus 61.
Wagner: Prelude to "Die Meistersinger von Nürnberg."

Mr. Willy Burmester was the solo violinist.

Tchaikovsky's fifth symphony is, by a good deal, not the work that its immediate successor, the "Pathétique," is; it is, technically speaking, a fine piece of workmanship, it has its moments of almost greatness; but, as a whole, it fails to impress one as particularly strong. The slow movement reminds one terribly of Raff; and to remind one of Raff nowadays is not precisely a recommendation. The theme which threads its way through all the four movements is hardly strong enough to bear so much repetition; when, as in the last movement, it appears in the major mode, it sounds positively feeble. The performance, under Mr. Kneisel—who still takes Mr. Gericke's place,—was exceedingly fine both as a technical piece of execution and an artistic rendering of the music.

Finer still, perhaps, was the playing of Wagner's "Meistersinger" prelude; the great work never sounded more brilliant, more stoutly knit together, more instinct with genius.

Mr. Willy Burmester made his first bow in this country with the Beethoven concerto; on Thursday afternoon he was still on board the Saale; he arrived in Boston only in time to have an extra rehearsal called for Friday morning, and appeared before the audience in the afternoon. It did not seem to us, on Saturday evening, that his playing of the concerto quite warranted his high reputation as a violinist. No doubt, the work is a tremendous task for anyone; but that task has more than once been better accomplished here before than by him. His tone is warm and pleasing, if not very large; his technique sufficiently brilliant, though not always sure in the matter of intonation. What we liked best in him was a certain unassuming simplicity, an evident disposition to treat the music with respect; he played absolutely without trickery, without cheap display. But we could find little musical authoritativeness, little distinction of style in him; and, without these, the Beethoven concerto finds itself shorn of a good deal of its prestige. He made one happy "hit," though; his playing of the first phrases of the theme of the Rondo was capital, full of peasant downrightness of accent, and not in the least overdone. The audience seemed to enjoy his playing hugely; he was rapturously applauded and recalled several times.

The next programme—for Thursday afternoon, Dec. 22, and Friday evening, Dec. 23, there being neither concert nor rehearsal this week—is: Mozart: symphony in D major (B. & H., No. 31; first time)—— concerto for pianoforte; César Franck, "Les Chasseur maudit" (first time); Brahms, Academic overture. Mme. Helen Hopekirk will be the pianist.

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THURSDAY, DECEMBER 1[illegible]

Mr. Gericke May Conduct the Concert Before Christmas

Conductor Wilhelm Gericke of the Boston Symphony Orchestra continues to improve but the hard case of Americanized grippe from which he has been suffering has left him weak and in such a condition that his friends prefer to omit his presence at a concert rather than permit him to take too much risk. No unfavorable symptoms have developed since Mr. Gericke's condition was last reported to the public, and it was hoped that he would be able to conduct the concert of Dec. 24. This he may be able to do, but he will not unless by that time he is pronounced well.

THE BALTIMORE NEWS

BOSTON SYMPHONY.

The Boston Sympathy Orchestra gave its second concert of the season at the Music Hall last night. One of the leading features of the occasion was the appearance of Mr. Franz Kneisel in the new role of conductor in the place of Mr. Gericke, who is temporarily indisposed. Mr. Kneisel, who has always been known either as leader of the orchestra or chief of the celebrated Quartette organization that bears his name, proved himself fully capable of wielding the baton, and his directing evidenced careful study of and a thorough acquaintance with the complete score of the works presented. Nevertheless, he infused no particular individuality into his direction. This was, perhaps, more noticeable in Schubert's C major symphony, with which the concert was opened. This is the most important work of the kind since the time of Haydn, Mozart or Beethoven. Although of such length that if played with all the repeats it would take over an hour to perform, it is most interesting from first to last, and never once does the attention flag.

The rendition was excellent. Mr. Willy Burmester, the soloist of the evening, played the Mendelsshon Concerto instead of the somewhat tiresome Paganini Concerto. Mr. Burmester is an artist of no small capabilities, as his accurate technique shows; but his tone, although pure and sweet, lacks that breadth and force so necessary to the effective rendering of one of the greatest violin works ever written.

E. A. McDowell's symphonic poem, "Launcelot and Elaine," so-called after Tennyson's poem of the same name, was given its first hearing in Baltimore. It can scarcely be classed under the strict symphonic style of writing, being too free in form; it is, however, a very clever piece of writing, and exhibits great powers of conception and originality, if such a thing be possible nowadays, and a thorough knowledge of orchestral effects.

The overture to "Tannhauser" formed an effective conclusion to one of the most enjoyable concerts of the year.

THE SUN

BOSTON SYMPHONY CONCERT

Franz Kneisel Was The Conductor, In The Absence Of Director Gericke—Burmester's Pleasing Performance.

Franz Kneisel, the much-liked concert master and second in command of the forces of the Boston Symphony Orchestra, occupied the conductor's rostrum last night at the second concert of the series. Director Gericke has been ill and was unable to undertake the hardships of the monthly tournee of the orchestra.

Schubert's Symphony in C Major, MacDowell's symphonic poem, "Launcelot and Elaine," and the overture to Tannhauser constituted the orchestral part of the concert which Mr. Kneisel was called upon to interpret. His sincerity and his appreciative readings of the several numbers showed that his substitution must be regarded in no sense as a makeshift.

He had his men always well in hand, and the evidence of his ability as a conductor was a concert of unusual suggestiveness and beauty.

The Schubert Symphony had been heard before this season, well performed by the Baltimore Symphony Orchestra, but the repetition brought out beauties which are always worth the seeking in this symphony. The playing of the solo instruments in the wood wind choir, especially in the second movement of the symphony, was one of the events of the evening. The 'cellos, headed by the versatile Alwin Schroeder, showed exquisite unanimity of tone in many places.

Burmester was the soloist—a young man unheralded, but already enjoying a unique reputation in Europe. About three years ago he suddenly flashed into prominence in the Berlin concert field, and the astonishment at his remarkable performance called forth such enthusiastic comments as Paganini Redivivus.

Last night he played the well-known Mendelssohn Violin Concerto in E Minor. The impression produced was favorable in the extreme. His methods are very unusual in the matter of many of the technical details of violin playing, but the results more than justify the procedure. His tone, while not extraordinary in volume, has the rarest carrying power, and is almost perfect in its purity. The immense amount of reserve force, always evident, makes the seemingly unsurmountable technical details the merest child's play for him. The soloist, as well as the conductor, were both enthusiastically recalled.

The American representative on the programme, Edward A. MacDowell, has gone to school so persistently to Germany as to lose not only his nationality, but also, in the excerpt last night, his originality. It was "Tristan and Isolde," with an admixture of other "Wagnerisms."

The audience was a large one, although somewhat reduced late in the evening by the adjournment of many of the fashionables to the Tuesday german.

BOSTON DAILY ADVERTISER.

Established 1813.

The Official Paper of the State.

The Official Paper of the City.

MONDAY MORNING, DEC. 12, 1898.

Russia in the Symphony Concert —Mr. Burmester's Debut.

The eastern question still remains unsettled. It came up at Saturday's concert again in the shape of Tschaikowsky's E minor symphony.

The Russians look upon Tschaikowsky as being too "Cosmopolitan," to represent the true Muscovite vein, but we believe that new Russia can be best represented without steeping the compositions in Vodki, without giving the flavor of Caviar in every movement. Surely the Slavonic sadness is in this work, and if it is expressed with some degree of classical form, so much the better.

If R. Strauss & Co., manufacturers of dissonances, dealers in musical metaphysics, unresolved seventh chords, and tonal dynamite, had only stopped where Tschaikowsky did, one might have more hope of the ultra-modern school. The first movement was given with astonishing breadth, and revealed possibilities of conductorship in Mr. Kneisel that went beyond all expectations.

The second movement intensified the gloom of the composition; it vibrated between melodic brooding and fierce dissonance; the climaxes may be sensational, but they are thrilling nevertheless. Perhaps there was a trifle too much of the graveyard flavor in the movement, coming so soon after the Threnody of the "Symphonie Pathetique" by the same composer.

Tschaikowsky evidently discarded the proverb that a brave man dies but once, and gives us a mortuary report in almost every slow movement; for a little while we would let the bones, and the trombones, of the master rest. The horn playing in this movement was especially excellent.

As if to make amends for his touches of the charnel-house, the composer next gives a waltz movement. The Russians take kindly to the innovation of Berlioz, which brought the waltz into symphony, for Glazounow also introduces this dance in classical work, giving it to string quartette. It is not easy to see why the waltz should not have some prerogative in symphony; Father Haydn brought the minuet into the full sonata forms, (symphony, string quartette, etc.), with undeviating regularity, and the waltz is the child of the minuet; if one cares to study the transition, it can readily be found in the minuets of Schubert, which are thinly disguised waltzes.

The fury of the final movement is not of the Occident; the Russian has been scratched, and the Tartar has revealed himself. This movement is made up of military ferocity and vehement pageantry; it ought to be directed with a knout instead of with an ordinary baton! It is too prolix, yet it has moments which excite with a dancing dervish kind of frenzy. And this man is called "cosmopolitan!" Not even the waltz was European, for St. Vitus himself could not have danced some portions of it.

But the chief triumph of the work belongs to Mr. Kneisel, who has never conducted as he did in this symphony; not only was there clearness in every part, but there was also the necessary caprice, the sudden changes of shading, the general abandon which is the soul of this composition; it was a memorable performance, and the conductor, pro tempore, was recalled twice to the stand amid great applause.

Now entered the soloist of the concert, M. Willy Burmester of Hamburg, Helsingfors and Berlin. He played the solo part of Beethoven's great violin concerto, a severe yard-stick by which to measure any artist. Perhaps it would be unfair to judge of him irrevocably by this first appearance; he had just come off the ocean, he had passed through a most tempestuous voyage, he had been seasick, yet he had not thrown up his Boston engagement.

He seems a calm, musicianly and non-sensational performer, with a tone of marvellous purity, yet somewhat lacking in breadth. In the first movement of this work, a movement that is more Titanic than anything in the whole concerto repertoire, this was a defect, and the shortcoming could not be wholly atoned for by the limpid purity and sweetness of the tone nor by the brilliancy of the cadenza. Everything was sure, placid and reserved. In some of his work Mr. Burmester reminds of our own Franz Kneisel.

What a wonderful rhythmic undertone there is in this first movement! The four great blows which thunder so constantly through its measures might be given by the hammer of Thor himself! They are certainly more like "Destiny Knocking at the Door" than the famous figure of the beginning of the Fifth symphony.

It is said that Beethoven took this figure from the knocks of a drunken man who was barred out of his house in Vienna. It is almost certain that Schubert borrowed the idea from Beethoven and used it in his C major symphony, which was payed at the preceding concert, for in the last movement of that symphony the four blows reverberate very much as they do in this violin concerto.

In the Larghetto Mr. Burmester shone to excellent advantage; his exquisite tone, sympathetic and tender, gave all the poetry of this delightful part of the work. One would have liked a more Wieniawskian boldness and fullness in the harmonics, but in everything else the artist was perfect.

In the final Rondo Mr. Burmester deserves cordial praise also; too many artists, recognizing the falling-off in the power of the work, try to magnify this comparatively weak movement into something startling by forcing the pace or by a sudden magniloquence of playing; not so did this excellent artist; he gave it unaffectedly and purely, and if it was weaker than the rest of the work the fault was Beethoven's and not Mr. Burmester's. The sudden tameness of the finale militates against the artist, who must often wish that the concerto ended with its first movement, yet Mr. Burmester was recalled with much heartiness and was evidently much appreciated by the great audi-

[illegible] work was excellent. Here Mr. Kneisel was upon his native heath; often has he been through this work as a soloist and this led him to know just what to do when directing for a brother-artist. The result was, spite of the late arrival of Mr. Burmester from abroad and certain resultant difficulties of thorough rehearsal, a performance in which there was excellent balance and in which the soloist was much favored.

A true concerto should lean to the symphonic side, it should give an orchestral impression first of all, yet with a thread of solo woven into the warp and woof. Such it was on this occasion, yet every point of solo-playing was delicately brought into the foreground by a repression of orchestral force.

Less successful was the Prelude to "Die Meistersinger" with which the concert ended. Here there was plenty of spirit but rather poor shading; everything seemed to run to extremes and even clearness was sometimes sacrificed. It was a mechanical performance of Wagner such as could not afford delight to those who know the great beauties of the work.

Louis C. Elson.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, DECEMBER 7, 1898.

The program for the seventh concert by the Boston Symphony Orchestra, in Music Hall last evening, was:

Symphony No. 9, in C major	Schubert
Symphonic Poem, Lancelot and Elaine	MacDowell
Omphale's Spinning Wheel	Saint-Saëns
Overture, Benvenuto Cellini	Berlioz

Although Mr. Gericke, fortunately, is rapidly recovering from his recent severe illness, he was not in a condition that warranted his resumption of his duties as conductor at this concert, and therefore Franz Kneisel again assumed direction of the orchestra. It was a red-letter concert, the players being at their very best, and Mr. Kneisel leading with admirable skill and authority and with a fine and sympathetic appreciation of the characteristic color of the respective works. Mr. MacDowell's symphonic poem had its second performance here on this occasion, the first having been given some eight years ago under Mr. Nikisch. It is more interesting for the charming effects of its instrumentation, the richness, variety and balance of its tone hues, than for the value of its musical ideas, which are vague and unsatisfying. Whether by chance or design, the concert gave special prominence to the oboe, not only in the second movement of the symphony but in the "Omphale" and the Berlioz overture, and the purity, fullness and smoothness of Mr. Lougy's tone, the elegance of his phrasing and perfection of his technic, again made themselves delightfully felt. At the next concert Willy Burmester is to make his first appearance in this country, playing the Beethoven violin concerto.

* * *

It is understood that the new Boston Music Hall is to be based somewhat upon the plan of the Music Hall in Leipsic. The erection of the structure will have to be hastened, for it is sixteen months only before the imperative closing of the old Music Hall. The report is current that many of the subscribers of five years ago, since which time nothing has been done in the matter, have not responded promptly to the demand for the unpaid amount of their subscriptions. Mr. Higginson, however, does not seem to have any misgivings about the final result.

Franz Kneizel is to lead the second matinee and concert of the Boston Symphony Orchestra at the Academy on Friday and Saturday, December 16 and 17. So the illness of Mr. Gericke does not cause us the uneasiness it otherwise would, while at the same time we regret that he must suffer, and hope for his speedy recovery. Franz Kneizel is held in most affectionate regard here, and has made his name "one to conjure with" musically. His first appearance in Brooklyn was at the third concert in the second year of Mr. Gericke's direction, October 31, 1885, when he was but twenty years old, and his selection was the concerto by Beethoven. Even then he was a finished violinist.

His programs for the December concerts are well selected (and what it means to arrange a program is comprehended by but few). The magnificent Tschaikowsky symphony in E minor, Saint-Saëns' beautiful symphonic poem, "Omphale's Spinning Wheel," and Berlioz overture to "Benvenuto Cellini," with its rich and sensuous tone color, comprise the orchestral numbers for the matinee. For the evening Schumann's second symphony in C major, Mendelssohn's overture to "Fingal's Cave" and Liszt's third symphonic poem "Les Preludes" will give ample opportunity to all instruments of the fine orchestra.

Willy Burmester will play at both concerts; in the afternoon Beethoven's violin concerto in D major, op. 61, and in the evening the Paganini D major concerto. Of course the latter, as he has a superstition that the playing of Paganini's music at his first appearance in a city brings him good luck. We are looking forward to hearing this artist, this youngest of the great violinists, this pupil of Joachim, whose technic is said to surpass everything since Paganini.

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BOSTON SATURDAY EVENING Gazette

Dec 10

ESTABLISHED 1813.

The Symphony Concert.

The programme for the eighth symphony concert was:

Symphony No. 5, E minor, op. 64....... .... Tscharkousky

Concerto for violin, D major, op. 61..... .... Beethoven

Prelude to the Meistersinger"..... Wagner

Soloist Mr. Willy Burmester.

Mr. Burmester appeared at the Friday rehearsal after a long ocean voyage, after travelling all night from New York to Boston, reheasing in the morning and appearing in public in the afternoon. Under the circumstances a fair judgment cannot be formed of his skill; a few first impressions only are here set down. Mr. Burmester is an artist who seems to be distinguished rather by delicacy and fine finish rather than by largeness of style or by vigor; the tone he produces is of exceeding sweetness; he bows with easy grace and on the side of technique he has nothing to learn. The difficulties of the concerto were conquered without an effort and with a most effective brilliancy, his intonation was not always pure—due to fatigue, perhaps—but there is little fault to be found with his taste, none with his skill. Scale passages flow from his bow with the limpid continuity of water, the one seeming fault of his charming art being the absence of power, of largeness, of virility. At present it is enough to say that he is a delightful artist, it is probable that he is fully able to do full justice to the largeness, dignity and nobility of the Beethoven concerto, but these symptoms were largely absent at the Friday concert a small prettiness and charming grace taking their place.

Mr. Kneisel gave a delightful reading of the Tscharkousky symphony, brilliant, finished and thoroughly adequate; and it is doubtful of Boston has listened to a more satisfactory reading of the Beethoven concerto on the side of the conductor and the orchestra.

There will be no concert next week.

Boston Transcript

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Tchaikovsky: Symphony No. 5, in E minor, opus 64.

Beethoven: Concerto for Violin, in D major, opus 61.

Wagner: Prelude to "Die Meistersinger von Nürnberg."

Mr. Willy Burmester was the solo violinist.

Tchaikovsky's fifth symphony is, by a good deal, not the work that its immediate successor, the "Pathétique," is; it is, technically speaking, a fine piece of workmanship, it has its moments of almost greatness; but, as a whole, it fails to impress one as particularly strong. The slow movement reminds one terribly of Raff; and to remind one of Raff nowadays is not precisely a recommendation. The theme which threads its way through all the four movements is hardly strong enough to bear so much repetition; when, as in the last movement, it appears in the major mode, it sounds positively feeble. The performance, under Mr. Kneisel—who still takes Mr. Gericke's place,—was exceedingly fine both as a technical piece of execution and an artistic rendering of the music.

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Mr. Willy Burmester made his first bow in this country with the Beethoven concerto; on Thursday afternoon he was still on board the Saale; he arrived in Boston only in time to have an extra rehearsal called for Friday morning, and appeared before the audience in the afternoon. It did not seem to us, on Saturday evening, that his playing of the concerto quite warranted his high reputation as a violinist. No doubt, the work is a tremendous task for anyone; but that task has more than once been better accomplished here before than by him. His tone is warm and pleasing, if not very large; his technique sufficiently brilliant, though not always sure in the matter of intonation. What we liked best in him was a certain unassuming simplicity, an evident disposition to treat the music with respect; he played absolutely without trickery, without cheap display. But we could find little musical authoritativeness, little distinction of style in him; and, without these, the Beethoven concerto finds itself shorn of a good deal of its prestige. He made one happy "hit," though; his playing of the first phrases of the theme of the Rondo was capital, full of peasant downrightness of accent, and not in the least overdone. The audience seemed to enjoy his playing hugely; he was rapturously applauded and recalled several times.

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Boston Transcript

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Mr. Gericke May Conduct the Concert Before Christmas

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The rendition was excellent. Mr. Willy Burmester, the soloist of the evening, played the Mendelsshon Concerto instead of the somewhat tiresome Paganini Concerto. Mr. Burmester is an artist of no small capabilities, as his accurate technique shows; but his tone, although pure and sweet, lacks that breadth and force so necessary to the effective rendering of one of the greatest violin works ever written.

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THE SUN

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The audience was a large one, although somewhat reduced late in the evening by the adjournment of many of the fashionables to the Tuesday german.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, DECEMBER 14, 1898.

BOSTON, Mass., December 11, 1898.

LAST evening's concert by the Boston Symphony Orchestra, the eighth in this season's series, was given with this program:

Symphony in E minor, No. 5............Tschaikowsky
Concerto for violin..........................Beethoven
Prelude to Die Meistersinger....................Wagner

The soloist was Willy Burmester, who on this occasion made his first concert appearance in America.

Franz Kneisel conducted again, for although Mr. Gericke is rapidly recovering, it was not considered prudent that he should resume his duties as yet. This week the orchestra is to visit New York, Brooklyn, Philadelphia and Baltimore, and Mr. Kneisel will continue to conduct until it returns. At the rehearsal and concert of the 22d and 23d it is beyond all reasonable doubt that Mr. Gericke will make his reappearance.

And just here it is due Mr. Kneisel to recognize warmly and sincerely the skill and the fine intelligence with which he has acquitted himself in the emergency he was suddenly called on to meet. It is no slight responsibility to take charge of the Symphony Orchestra at a moment's notice, and it is not often that a concertmaster can assume such a responsibility and go through the ordeal in as brilliantly successfully a manner as Mr. Kneisel has done. He has displayed every ability that goes toward the making of a conductor of the first rank, and with each succeeding effort of the past three weeks he has grown surprisingly, his reading of the Tschaikowsky Symphony last evening being perhaps the most admirable, most sympathetic and most satisfying that the work has ever had here. Dignity, authority, modesty, complete control over himself and the orchestra, artistic devotion and the power of winning and justifying confidence in him on the part of both players and public are prominent among the many admirable qualities of which he has shown himself at the conductor's stand to be the possessor.

Mr. Burmester has a small tone, but it is exquisitely pure and appealing. His technic is ample and beautiful in finish, and his style is chaste and almost fragile in its tender delicacy. His bowing is broad and free, and his work generally gracefully refined in points of taste. Perhaps on the whole his playing of the concerto had in it more of elegance than of depth, fire and largeness, and though it was very artistic in its way and free from any of the affectations that mark the mere virtuoso, was over sugary and seemed to suggest constantly that he would have found a more felicitious work for the display of his individuality of style in the more effeminate Mendelssohn concerto. Still it was all very charming in its way—frank, free from dryness, clean-cut in execution, smooth and without any attempt at mock heroics and trickery to win the applause of those who hear wth their eyes. What was most lacking were volume of tone and vigorous manliness of expresion. He won the hearty favor of his hearers, whose plaudits and recalls were fairly bestowed.

MAKE way for the violin virtuoso! In the lull between two pianists comes Willy Burmester, a famed adept upon the four strings that enthrall. This young man, of whom critical Germany thinks very well, plays for the first time this afternoon with the Boston Symphony orchestra at Carnegie Hall. He has, however, substituted the Mendelssohn for the Paganini concerto. To-morrow he plays the Beethoven concerto, a trying test of his musicianship, if not of his virtuosity.

Boston Symphony.

ITINERARY.

NEW YORK ADDRESS, CARNEGIE HALL.

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NEW YORK PROGRAMS.

Franz Kneisel—Conductor.

Wednesday Matinee, December 14.

Symphony No. 9, in C major....................Schubert
Concerto for violin..........................Mendelssohn
Symphonic Poem, Launcelot and Elaine, op. 25, MacDowell
Overture to Tannhäuser..........................Wagner

Soloist, Willy Burmester.

Thursday Evening, December 15.

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Concerto for violin in D major, op. 61........Beethoven
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Erſtes Conzert des Boſtoner Symphonie-Orcheſters. — Wilhelm Gericke als Dirigent. — Zahlreicher Beſuch.

Seit der Einweihung der Muſik-Halle durch das Boſtoner Symphonie-Orcheſter hatte ſich in der Halle kein ſolch zahlreiches Publikum eingefunden, als geſtern Abend bei dem erſten Conzerte, das in dieſer Saiſon von den Boſtonern daſelbſt gegeben wurde. Verſchiedene Faktoren mögen dazu beigetragen haben: die Neugier, den neuen Dirigenten Wilhelm Gericke zu ſehen, der Wunſch, die beliebte Soliſtin Mme. Johanne Gadski zu hören oder der Umſtand, daß Waſhingtoner Muſikfreunde, welche an den Conzerten der Boſtoner ſich erfreuen wollen, nach Baltimore kommen müſſen, da bekanntlich das Orcheſter, um in Baltimore den Conzert-Cyklus zu geben, Waſhington aufgeben mußte. Immerhin darf aber doch wohl zur Ehre Baltimore's geſagt werden, daß die hieſigen Muſikfreunde durch den Beſuch des geſtrigen Conzertes den Beweis erbracht haben, daß ſie mit gutem Rechte darauf gedrungen haben, auch in dieſem Winter das Boſtoner Orcheſter hier in Baltimore begrüßen zu können. Der gute Beſuch iſt die beſte Anerkennung der Kunſt des Orcheſters und ein Beweis, daß man ſie zu würdigen verſteht, daß man fühlt, welch ſeltener und edler Genuß ein ſolches Orcheſter, welches das Schönſte, was die großen Meiſter ſchuſen, in vollendetſter Art zu exekutiren verſteht, zu bieten vermag.

Bei früheren Gelegenheiten iſt wiederholt darauf hingewieſen worden, daß der Grund des großen Erfolges des Boſtoner Symphonie-Orcheſters an erſter Stelle darin liegt, daß keine Zeit geſpart wird für die ſorgfältigſte Vorbereitung, für die Proben, was freilich darin wieder ſeine Urſache hat, daß ein Muſikfreund, wie der keine Geldopfer ſcheuende Boſtoner H. L. Higginſon, das Orcheſter gründete. Dazu kam, daß man ſeit Begründung des Orcheſters darauf bedacht war, ſo wenig wie nur irgend möglich Veränderungen unter den Orcheſter-Mitgliedern vorzunehmen. Dieſes Jahr erlitt das Orcheſter aber durch den Untergang des franzöſiſchen Dampfers „La Bourgogne" große Verluſte. Man hat aber die vakanten Stellen, welche hauptſächlich unter den Bläſern zu verzeichnen waren, mit bedeutenden Muſikern beſetzt, und das geſtrige Conzert bewies, daß beinahe die ſo oft geprieſene Einheit wieder geſchaffen iſt.

Die Leitung des Orcheſters liegt wieder in Händen des Hrn. Wilhelm Gericke, welcher bei der Gründung daſſelbe bereits dirigirte und auch hier in Baltimore wohlbekannt iſt. Für Das, was der Dirigent aus ſeinem eigenen Innern dem Orcheſter geben muß, dafür iſt er, wie er bereits früher und auch geſtern bewies, künſtleriſch wohl befähigt, und ſpielte das Orcheſter mit einer Verve und Vollendung, welche die höchſte Befriedigung gewährte.

Das Programm bot an Orcheſter-Nummern zunächſt Goldmark's Ouverture „im Frühling", ein in brillantem und modernen Style geſchriebenes Tonſtück; ferner Brahms' Variationen über ein Haydn'ſches Choral-Thema, eine Compoſition, welche an die Leiſtungsfähigkeit des Orcheſters die höchſten Anforderungen ſtellt, von den Boſtonern aber eine faſt tadelloſe Darlegung fand. Daſſelbe kann von der Schumann'ſchen Symphonie Nr. 2 in C-Dur geſagt werden, welche eine geradezu brillante Interpretation vor Allem in dem Scherzo und dem Finale fand und auch Hrn. Gericke zu höchſter Ehre gereichte.

Die Soliſtin des Abends war, wie geſagt, Mme. Johanna Gadski, welche als erſte Gabe die Arie der Eliſabeth „Dich theure Halle" aus Wagner's „Tannhäuſer" in trefflichſter Weiſe bot und dafür durch dreimaligen Hervorruf geehrt wurde. Eine wahre Ovation wurde ihr nach dem zweiten Solo zu Theil, für welches ſie die große Arie aus Weber's „Oberon": „Ocean, Du Ungeheuer" gewählt hatte und durch ihren Vortrag bewies, daß ſie des Tondichters Ideen mit echter Künſtlerſchaft erfaßt.

Das Conzert ſchloß bereits um 10 Uhr, und was beſonders betont zu werden verdient, iſt die Thatſache, daß die Beſucher bis zum Schluſſe ausharrten und das ſtörende

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Recital der Frls. Sutro.

Die Geſchwiſter Sutro werden in Lehmann's Halle am Donnerſtag, 17. November, ein Conzert veranſtalten, für welches ein intereſſantes Programm aufgeſtellt worden iſt, das Original-Compoſitionen für zwei Klaviere von Gounod, Saint-Saens, Rudorff, Brahms, Wehle, Chopin, Rubinſtein, Reinecke, Weber, Liszt und Charminade umfaßt.

MUSIC HALL........MT. ROYAL AVE.

Boston Symphony Orchestra

BURMESTER.

MR. WILLIAM GERICKE, Conductor.
SECOND CONCERT, TUESDAY EVENING, December 13, at 8.
PROGRAMME:
SCHUBERT Symphony No. 9; PAGANINI Concerto for Violin in D Major.
MACDOWELL Symphonic Poem, "Launcelot and Elaine," Op. 25.
WAGNER Overture to "Tannhauser."
Soloist, Mr. WILLY BURMESTER.
Seats now on sale at Albert's, 13 N. Charles St.
C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

Boston Symphony Concert.

The programme announced for the second concert by the Boston Symphony Orchestra, in the Music Hall, on Tuesday evening, December 13, is an especially attractive one and quite up to the high standard maintained by this organization. In compliance with a very general request and because the plan seems to suit the majority of the patrons of the orchestra in every city, the symphony will be played first. Schubert's Symphony No. 9, in C major, is commonly known among musicians as the "Great Symphony" of Schubert. It was written in March, 1828, eight months before the composer's death, and was never performed during his lifetime.

One of the bitterest penalties paid by the renowned workers in the field of music is that the greatest tributes to their compositions almost invariably come after their death. A notable illus-

in Baltimore of the symphonic poem "Launcelot and Elaine," by Edward MacDowell, who bids fair to take the highest rank among American composers. A strong indication of Mr. MacDowell's reputation as a musician is given by his recent appointment as professor of music at Columbia University. "Launcelot and Elaine" was given its first performance in this country by the Boston Symphony Orchestra in the Boston series, on January 10 and 11, 1890. It was written three years before at Wiesbaden and was performed soon after at Darmstadt. It was dedicated by the composer to his friend Templeton Strong, and was, of course, based upon Tennyson's famous poem. It is regarded by many excellent judges as Mr. MacDowell's greatest work.

The closing orchestral number needs only to be mentioned to arouse the old-time and perennial enthusiasm—Wagner's famous overture to "Tannhauser." If any evidence were needed of the popularity of this standard overture, it is amply given in the large number of performances it has received by the Boston Symphony Orchestra in the Boston series

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and watched the moon come up over the mountains and cut the towers of the cathedral out in white outline against the hillside and saw it change the statuary in the shrubbery to ghostly wraiths who stood apart from and above the gayety around them. Here and there were the smoky oil lamp of the street booths under which dark-skinned native women were dispensing strange sweets and many colored beverages. Fire balloons and sputtering rockets went up from one corner of the square, and below us the musicians placed, in a rectangle, their music stands with little lanterns to light the pages. The bass drum they put a dozen yards away in a position of well-merited isolation. The music was weird and fanciful, and full of suggestions of Spanish castanets and sinuous Carmencitas and Oteros. The national air of Porto Rico, "The Borinquen,"

Boston Symphony Orchestra.

In compliance with an almost general request, Conductor William Gericke, in arranging the program for the second concert by the Boston Symphony Orchestra at Music Hall on Tuesday evening, December 13, has placed as the opening number Schubert's symphony No. 9, in C major, the one which musicians have styled the "Great Symphony," which will be rentered entire.

It is said of this renowned symphony of Schubert that it was discovered by Schumann some ten years after Schubert's death, and was given its first public performance at the Gewandaus, in Leipzig, on March 22, 1839, under the direction of the great Mandelssohn.

The soloist for this concert makes his debut in Baltimore. Mr. Willy Burmester is a violinist of the greatest renown in Europe, but will be heard for the first time in America this season. He will play the "Paganini Concerto" in D major, a work possible only to an artist of almost unlimited technique.

Mr. Edward MacDowell's symphonic poem, "Launcelot and Elaine," is the second orchestral number on the program, and will be heard for the first time in Baltimore.

It was a noteworthy fact in connection with the opening concert of the present series on election night, November 8, that the attendance was the largest in the history of the orchestra in Baltimore, except when Madame Melba sang.

The Commercial Advertiser.

By The Commercial Advertiser Association.

THURSDAY AFTERNOON, DEC. 15, 1898.

The second matinée of the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon attracted a large audience, consisting, as all afternoon concerts do, chiefly of women. Had the male element been more numerous the well-deserved applause would have been greater, for the concert was most interesting and enjoyable. The programme was:

Symphony No. 9, in C major........Schubert
Concerto for Violin, in E minor, op. 64, Mendelssohn
Symphonic Poem, "Launcelot and Elaine," op. 25..............................MacDowell
Overture, "Tannhauser"..............Wagner

Owing to the illness of Mr. Gericke, Mr. Kneisel, the concert-master of the band, conducted, and he did so with great credit to himself and to the orchestra. He had his men under perfect control, and, so far as any one could judge, the concert was quite as successful as it would have been under the direction of Mr. Gericke. Boston is very fortunate in having so capable a man to take charge of its orchestra in time of need.

'The Schubert symphony, like all the works of that master, is full of melodious beauty, but the first two movements are strung out to such an inordinate length that long before they are ended the listener is wearied with them and asks for a change. The first movement especially, with its protracted introduction and its interminable working out, comes very near to being exceedingly tiresome, and nothing but the exquisite tonal coloring with which the band invested it saved it from being a bore. Copious editing would help the work immensely.

The work of the orchestra throughout the symphony was delicious. There is in it plentiful opportunities for the wood winds, and the rich, mellow tone of this choir was always beautiful and at times ravishing. The sourness and dryness which are the chief afflictions of cur local bands find no place in the one which comes from Boston, and the more one hears the latter the more one hopes that it will not be long before our own orchestras are improved in this respect. In the present justifiable enthusiasm over the vast improvement which Mr. Paur has wrought in our orchestral music it must not be forgotten that one man can no more make an orchestra than one swallow can a spring, a proof of which can be seen on the small difference, comparatively speaking, a change of conductors makes in the work of the Boston band.

It is to be hoped that another opportunity will be given in the near future to hear Mr. MacDowell's *Launcelot and Elaine*, which was played for the first time in this city. One hearing was sufficient to convince that it is a worthy successor to the long list of works in the various fields of music which have placed Mr. MacDowell in such an enviable position among to-day's composers. As the name implies, the familiar Arthurian legend has been the composer's inspiration, but happily it differs from the average symphonic poem that ambitious foreigners are turning out in that Mr. MacDowell has not undertaken to tell of the unrequited love of the unfortunate maiden in his music as others might have done, but has sought to idealize the moods aroused by the story rather to give expression to reality. The work is full of nobility and dignity and the thematic material has in it much beauty. The treatment is wholly modern, and if at times there are faint reminiscences of things which have gone before these are easily pardoned because they are employed skilfully and with great effect. The work is full of a genuine emotional sentiment and rises to telling climaxes.

Of Mr. Burmester little should be said until after he has been heard in the Beethoven concerto to-night. He was doubtless nervous, and it would be unfair to pass an opinion on him under such conditions. He played the Mendelssohn concerto with great style and finish, perhaps elegance should be the word, and exhibited a fine mastery of the technique of his instrument not only in the concerto but in a Paganini show piece used for an encore, but his tone, while exceedingly sweet and smooth and suave, was curiously small. In big Carnegie Hall, with the big orchestra behind him, it sounded almost tiny. His stopping was not always accurate, but that, like his tone, was due probably to nervousness. He bows easily and gracefully, has within the limits of his tone a good variety of color, but he seemed to lack greatly in virility. The *Tannhäuser* overture was played extremely well.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, DECEMBER 14, 1898.

BOSTON, Mass., December 11, 1898.

LAST evening's concert by the Boston Symphony Orchestra, the eighth in this season's series, was given with this program:

Symphony in E minor, No. 5	Tschaikowsky
Concerto for violin	Beethoven
Prelude to Die Meistersinger	Wagner

The soloist was Willy Burmester, who on this occasion made his first concert appearance in America.

Franz Kneisel conducted again, for although Mr. Gericke is rapidly recovering, it was not considered prudent that he should resume his duties as yet. This week the orchestra is to visit New York, Brooklyn, Philadelphia and Baltimore, and Mr. Kneisel will continue to conduct until it returns. At the rehearsal and concert of the 22d and 23d it is beyond all reasonable doubt that Mr. Gericke will make his reappearance.

And just here it is due Mr. Kneisel to recognize warmly and sincerely the skill and the fine intelligence with which he has acquitted himself in the emergency he was suddenly called on to meet. It is no slight responsibility to take charge of the Symphony Orchestra at a moment's notice,, and it is not often that a concertmaster can assume such a responsibility and go through the ordeal in as brilliantly successfully a manner as Mr. Kneisel has done. He has displayed every ability that goes toward the making of a conductor of the first rank, and with each succeeding effort of the past three weeks he has grown surprisingly. his reading of the Tschaikowsky Symphony last evening being perhaps the most admirable, most sympathetic and most satisfying that the work has ever had here. Dignity, authority, modesty, complete control over himself and the orchestra, artistic devotion and the power of winning and justifying confidence in him on the part of both players and public are prominent among the many admirable qualities of which he has shown himself at the conductor's stand to be the possessor.

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Concerto for violin	Mendelssohn
Symphonic Poem, Launcelot and Elaine, op. 25,	MacDowell
Overture to Tannhäuser	Wagner

Soloist, Willy Burmester.

Thursday Evening, December 15.

Symphony No. 5, in E minor, op. 64	Tschaikowsky
Concerto for violin in D major, op. 61	Beethoven
Symphonic Poem, No. 1, Omphale's Spinning Wheel, op. 31	Saint-Saëns
Symphonic Poem No. 3, The Preludes	Liszt

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Aus der Welt der Töne.

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Boston Symphony Orchestra

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Seats now on sale at Albert's, 13 N. Charles St.
C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

Boston Symphony Concert.

The programme announced for the second concert by the Boston Symphony Orchestra, in the Music Hall, on Tuesday evening, December 13, is an especially attractive one and quite up to the high standard maintained by this organization. In compliance with a very general request and because the plan seems to suit the majority of the patrons of the orchestra in every city, the symphony will be played first. Schubert's Symphony No. 9, in C major, is commonly known among musicians as the "Great Symphony" of Schubert. It was written in March, 1828, eight months before the composer's death, and was never performed during his lifetime.

One of the bitterest penalties paid by the renowned workers in the field of music is that the greatest tributes to their compositions almost invariably come after their death. A notable illus-

in Baltimore of the symphonic poem "Launcelot and Elaine," by Edward MacDowell, who bids fair to take the highest rank among American composers. A strong indication of Mr. MacDowell's reputation as a musician is given by his recent appointment as professor of music at Columbia University. "Launcelot and Elaine" was given its first performance in this country by the Boston Symphony Orchestra in the Boston series, on January 10 and 11, 1890. It was written three years before at Wiesbaden and was performed soon after at Darmstadt. It was dedicated by the composer to his friend Templeton Strong, and was, of course, based upon Tennyson's famous poem. It is regarded by many excellent judges as Mr. MacDowell's greatest work.

The closing orchestral number needs only to be mentioned to arouse the old-time and perennial enthusiasm—Wagner's famous overture to "Tannhauser." If any evidence were needed of the popularity of this standard overture, it is amply given in the large number of performances it has received by the Boston Symphony Orchestra in the Boston series

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and watched the moon come up over the mountains and cut the towers of the cathedral out in white outline against the hillside and saw it change the statuary in the shrubbery to ghostly wraiths who stood apart from and above the gayety around them. Here and there were the smoky oil lamp of the street booths under which dark-skinned native women were dispensing strange sweets and many colored beverages. Fire balloons and sputtering rockets went up from one corner of the square, and below us the musicians placed, in a rectangle, their music stands with little lanterns to light the pages. The bass drum they put a dozen yards away in a position of well-merited isolation. The music was weird and fanciful, and full of suggestions of Spanish castanets and sinuous Carmencitas and Oteros. The national air of Porto Rico, "The Borinquen,"

Boston Symphony Orchestra.

In compliance with an almost general request, Conductor William Gericke, in arranging the program for the second concert by the Boston Symphony Orchestra at Music Hall on Tuesday evening, December 13, has placed as the opening number Schubert's symphony No. 9, in C major, the one which musicians have styled the "Great Symphony," which will be rentered entire.

It is said of this renowned symphony of Schubert that it was discovered by Schumann some ten years after Schubert's death, and was given its first public performance at the Gewandaus, in Leipzig, on March 22, 1839, under the direction of the great Mandelssohn.

The soloist for this concert makes his debut in Baltimore. Mr. Willy Burmester is a violinist of the greatest renown in Europe, but will be heard for the first time in America this season. He will play the "Paganini Concerto" in D major, a work possible only to an artist of almost unlimited technique.

Mr. Edward MacDowell's symphonic poem, "Launcelot and Elaine," is the second orchestral number on the program, and will be heard for the first time in Baltimore.

It was a noteworthy fact in connection with the opening concert of the present series on election night, November 8, that the attendance was the largest in the history of the orchestra in Baltimore, except when Madame Melba sang.

The Commercial Advertiser.

By The
Commercial Advertiser Association.

THURSDAY AFTERNOON, DEC. 15, 1898.

The second matinee of the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon attracted a large audience, consisting, as all afternoon concerts do, chiefly of women. Had the male element been more numerous the well-deserved applause would have been greater, for the concert was most interesting and enjoyable. The programme was:

Symphony No. 9, in C major	Schubert
Concerto for Violin, in E minor, op. 64,	Mendelssohn
Symphonic Poem, "Launcelot and Elaine," op. 25	MacDowell
Overture, "Tannhauser"	Wagner

Owing to the illness of Mr. Gericke, Mr. Kneisel, the concert-master of the band, conducted, and he did so with great credit to himself and to the orchestra. He had his men under perfect control, and, so far as any one could judge, the concert was quite as successful as it would have been under the direction of Mr. Gericke. Boston is very fortunate in having so capable a man to take charge of its orchestra in time of need.

The Schubert symphony, like all the works of that master, is full of melodious beauty, but the first two movements are strung out to such an inordinate length that long before they are ended the listener is wearied with them and asks for a change. The first movement especially, with its protracted introduction and its interminable working out, comes very near to being exceedingly tiresome, and nothing but the exquisite tonal coloring with which the band invested it saved it from being a bore. Copious editing would help the work immensely.

The work of the orchestra throughout the symphony was delicious. There is in it plentiful opportunities for the wood winds, and the rich, mellow tone of this choir was always beautiful and at times ravishing. The sourness and dryness which are the chief afflictions of cur local bands find no place in the one which comes from Boston, and the more one hears the latter the more one hopes that it will not be long before our own orchestras are improved in this respect. In the present justifiable enthusiasm over the vast improvement which Mr. Paur has wrought in our orchestral music it must not be forgotten that one man can no more make an orchestra than one swallow can a spring, a proof of which can be seen on the small difference, comparatively speaking, a change of conductors makes in the work of the Boston band.

It is to be hoped that another opportunity will be given in the near future to hear Mr. MacDowell's *Launcelot and Elaine,* which was played for the first time in this city. One hearing was sufficient to convince that it is a worthy successor to the long list of works in the various fields of music which have placed Mr. MacDowell in such an enviable position among to-day's composers. As the name implies, the familiar Arthurian legend has been the composer's inspiration, but happily it differs from the average symphonic poem that ambitious foreigners are turning out in that Mr. MacDowell has not undertaken to tell of the unrequited love of the unfortunate maiden in his music as others might have done, but has sought to idealize the moods aroused by the story rather to give expression to reality. The work is full of nobility and dignity and the thematic material has in it much beauty. The treatment is wholly modern, and if at times there are faint reminiscences of things which have gone before these are easily pardoned because they are employed skilfully and with great effect. The work is full of a genuine emotional sentiment and rises to telling climaxes.

Of Mr. Burmester little should be said until after he has been heard in the Beethoven concerto to-night. He was doubtless nervous, and it would be unfair to pass an opinion on him under such conditions. He played the Mendelssohn concerto with great style and finish, perhaps elegance should be the word, and exhibited a fine mastery of the technique of his instrument not only in the concerto but in a Paganini show piece used for an encore, but his tone, while exceedingly sweet and smooth and suave, was curiously small. In big Carnegie Hall, with the big orchestra behind him, it sounded almost tiny. His stopping was not always accurate, but that, like his tone, was due probably to nervousness. He bows easily and gracefully, has within the limits of his tone a good variety of color, but he seemed to lack greatly in virility. The *Tannhäuser* overture was played extremely well.

The New York Times
"All the News That's Fit to Print."
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NEW YORK, THURSDAY, DEC. 15, 1898.

THE SYMPHONY ORCHESTRA.

Second Matinee Concert at Carnegie Hall Yesterday Afternoon.

The second matinée concert of the Boston Symphony Orchestra's thirteenth season in New York took place yesterday afternoon in Carnegie Hall. The audience was small and apathetic. The programme consisted of the following numbers: Schubert's symphony in C major, Mendelssohn's violin concerto, E. A. MacDowell's symphonic poem, "Launcelot and Elaine," and Wagner's overture to "Tannhäuser." The fourth number, as usual, was unnecessary. The programme was long enough without it. The solo violinist was Mr. Willy Burmester of Berlin. Owing to the continued illness of Wilhelm Gericke, Franz Kneisel conducted the performance.

Mr. MacDowell's symphonic poem had not been heard in New York before, and therefore as the novelty of the concert must have the first consideration. It requires only brief discussion, because it is free in form and intended to be a musical embodiment of the moods of Tennyson's idyll. It is, perhaps, a trifle prolix in parts. Sometimes composers seem to set themselves a time limit for symphonic poems, and they proceed to fill up the time, not always with the happiest results in the matter of artistic balance. But the prolixity in the work now under consideration is only in minor parts. As a whole the composition is admirable. It is clear in form and purpose, and it is without search after those weird effects of harmony and instrumentation which are just now in such high favor. Prof. MacDowell is a sane and healthy composer, and his music has no tendency toward the decadent school. As a musical reflection of Tennyson's poem the composition heard yesterday is fairly satisfying. It is melodious and picturesquely instrumented. On the whole it is music to be heard with pleasure.

Mr. Willy Burmester comes to us from Germany with a reputation exceedingly hard for any man to equal. If we were to say that the German critics have raved over him, we should not be guilty of gross exaggeration. He was originally announced to play yesterday a concerto by Paganini, and that is probably the sort of thing he ought to play. But to us who know the men sitting around him in the Boston Symphony Orchestra it seemed curious to see Kneisel conducting and Loeffler, Adamowski, Roth, Strube, and the like playing the accompaniment to Mr. Burmester's small and elegant treatment of the Mendelssohn concerto.

His tone is very small, so small that it was with the greatest difficulty that Mr. Kneisel could avoid drowning it. But it is a very pure and clear tone. The salient feature of the soloist's performance was its exquisite finish. He has technics to spare, and he applies them with intelligence. His working up of the cadenza in the first movement, for instance, was admirable, and we doubt if any one ever heard a saltato staccato played with more perfection. But the andante was simply refined; it had no depth of feeling and no breadth of style. The finale was played at a fast tempo and in a remarkably small and uninspiring style. In fact Mr. Burmester showed perfection only in his technics, but they enabled him to reveal only a small style. In response to recalls he played a technical show piece, quite out of place in a serious concert. It gave him an opportunity, however, to show a marvelous piece of legato playing in harmonics and a dazzling piece of run playing in octaves. Mr. Burmester's playing will interest all students of the violin, but it will probably not carry away the public. The work of the orchestra yesterday was quite up to its usual standard of excellence. Mr. Kneisel is so thorough a musician that there was no reason to fear the results of his conducting. He acquitted himself with the highest credit. His position was indeed a trying one, but his conscientiousness enabled him to sustain it. He had plainly studied the Schubert symphony with the greatest care, and his reading of it, while not wholly in accord with tradition in the quiet coloring of the opening movement, was that of a sympathetic and accomplished musician. The MacDowell work Mr. Kneisel presented in a finished form. He had rehearsed it with much care, and he brought out its beauties with a loving hand. Mr. Kneisel might easily become one of the most important conductors in the United States; but it is to be hoped that he will not have to do so. As a violinist, concertmeister, and quartet leader he does artistic work which cannot be spared. Fortunately Mr. Kneisel is so endowed with modest worth that there is no danger of his being stung by the conducting bee.

The programme for to-night consists of Tschaikowsky's fifth symphony, Beethoven's violin concerto, Saint-Säens's "Le Rouet d'Omphale," and Liszt's "Les Preludes."

Boston Symphony Orchestra.

For the second symphony concert by the Boston Orchestra at Music Hall Tuesday evening, December 13, an excellent programme has been arranged by Conductor Gericke. Schubert's ninth symphony in C major will be rendered in its entirety as the opening number. This will be followed by Paganini's concerto for violin in D major, one movement to be played by Mr. W. Burmeister. At the second Berlin philharmonic concert, under the direction of Mr. Arthur Nikisch, in October, Mr. Burmeister was the soloist and was recalled no less than eight times. It is said of him that he selects music by Paganini for his first performance in any city because it has always brought him good luck. There is also on the programme a symphonic poem by MacDowell, opus 25, entitled "Launcelot and Elaine," and the entertainment will conclude with Wagner's great overture to "Tannhauser," which is such a favorite with Sousa's Band

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THURSDAY, DECEMBER 15, 1898.

THE BOSTON SYMPHONY CONCERT.

Mr. Willy Burmester, the German Violinist, Was a Disappointment as Soloist.

The Boston Symphony Orchestra gave the first concert of its second visit to New York at Carnegie Hall yesterday afternoon. The occasion served to introduce Mr. Franz Kneisel as conductor to the local public. He fulfilled his task with absolute success. He controlled his players well, and his readings were altogether satisfactory from the musician's point of view. His manner was modest and suggested a recognition of the fact that he was acting ad interim for Mr. Gericke during the latter's illness. Mr. Kneisel is sober but forcible in his physical details of leading; his gestures are expressive and his beat is decisive.

The programme had for its orchestral numbers Schubert's C major symphony, Edward A. MacDowell's symphonic poem "Launcelot and Elaine," op. 25, and the overture to Wagner's "Tannhaeuser." The symphony was played with great finish and perfect rhythmic accuracy. In the second movement Mr. Longy, the first oboe player, was again a source of delight. In the marked march theme his exquisite time and smooth utterance were fully displayed.

The MacDowell composition had never before been played here. Barring occasional moments of prolixity and an intermittent lack of expressive matter, the opus is one worthy of the composer's eminence. It is scored in a masterly manner, with a full utilization of broad and massive modern methods. The horn passages are extremely beautiful, and it may be said that the orchestra's horn-players did full justice to their task. Mr. MacDowell uses Wagner's language at times—notably in the final figure allotted to the first violins—but these forms of musical speech are no longer individual. The poem is a rare bit of poetic music.

Mr. Willy Burmester, a violinist of great reputation in Germany, was the soloist. He was a great disappointment. His tone is small and weak, smaller than Sarasate's. It is pure, sweet and appealing, but it is wholly without virility. His methods are delicate and fragile. He has no interpretative powers. His attack lacks vigor; he has no faculties of emphasis and no appreciation of climax. He played Mendelssohn's concerto—a hackneyed composition—in a non-assertive way; with absolute accuracy, but without authority. Almost any one of the orchestra's first violins—Kneisel, Loeffler, Adamowski, Kunz or Strube—would have given a more impressive performance.

As an encore Mr. Burmester played a set of variations with a Paganini suggestion. In this the violinist revealed himself as an extraordinary technicist. Nothing like it has ever been heard here since Cesar Thomson's visit a few years ago. Flawless fingering, contempt for rapid passages, extraordinary staccato bowing and a legato and purity in harmonics were the features of his marvellous execution.

At Keith's such a performance would have been a triumph.

The Sun.
FRIDAY, DECEMBER 16, 1898.

Boston Symphony Orchestra Concert.

The Boston Symphony Orchestra gave its second concert last night. The audience arrived late, presumably on account of the interruption to traffic on the cable cars. But late audiences are to be expected at other musical performances than the opera. "Die Walkuere" on Wednesday at the opera began in the presence of a slim gathering. Twenty minutes later the auditorium was full. The concert began last evening with Tschaikowski's Fifth Symphony, the most Russian of all his writings. The orchestra played as admirably as usual. Only in some of the climaxes was there a noticeable deficiency in force. But Mr. Kneisel, who again conducted, brought the best results from the players at every other time. Saint-Saens's familiar "Rouet d'Omphale" was given with delicacy and a tempo that seemed somewhat more rapid than usual. "Les Preludes" of Liszt was the last orchestral number.

Willy Burmester was again the soloist. He played Beethoven's concerto in D major, and as encore a fugue by Bach. Herr Burmester showed again his unusual equipment on the technical side of his art—a possession which he never displays for its own sake merely. His tone is not large. That admits of no discussion. But he plays always with taste and refinement. Of his place among violinists there can be no doubt. Admirers of correct, finished and, from a technical point of view, exceptionally brilliant attainments will always find his playing delightful. In the Beethoven concerto he exhibited his respect for the classical nature of the work, and the dazzling movements he accomplished were always demanded by the nature of the work.

Mr. Kneisel conducted the accompaniment with the utmost sympathy, and the orchestra's share was worthy of the soloist's success.

Baltimore American
AND COMMERCIAL ADVERTISER

MUSIC AND MUSICIANS.

Second Concert of the Boston Symphony Orchestra.

Mr. Willy Burmester, a violinist, who has lately arrived from Germany, was introduced to Baltimoreans at the second concert of the Boston Symphony Orchestra last night in Music Hall. Mr. Burmester was born in 1869, in Hamburg. He has studied under Joachim and other eminent instructors, and has played with success in Berlin, London and elsewhere. This is his first tour in the United States. He was advertised to play Paganini's concerto in D major, but Mendelssohn's violin concerto in E minor was substituted. As Paganini's selections are not heard as often as those of some other composers, many would have preferred his work, but the substitution made no great difference. The Mendelssohn concerto was more familiar to the majority, and for that reason was all the more enjoyed. Mr. Burmester gave it a splendid rendition. There was little or no evidence of the nervousness that is sometimes apparent when a player faces a strange audience. His tone was full and clear, his technique beautiful and his expression very refined. The exquisite andante movement was charmingly rendered. The audience applauded so warmly and the violinist was recalled with such earnestness that the young player no doubt at once felt that he was among friends. It is to be hoped that he will be heard again before the close of the season.

Owing to the illness of director Gericke, who is still suffering from the effects of typhoid fever, which has incapacited him some time since the orchestra was here, November 8th, Mr. Kneisel, the acomplished first violinist, conducted the orchestra. When he appeared his reception was most hearty During the fourteen years he has played with the orchestra here Mr. Kneisel has made many friends. It was the first time Baltimoreans had seen him as conductor. He led the band almost like a veteran, with great care and earnestness. and received the applause he won with becoming modesty. The orchestra played as it always does, in a wellnigh faultless style. Mr. Loeffler was the concert master.

The symphony was Schubert's ninth, his last and greatest work for the orchestra. In the working out some of the movements are long, but the work as a whole is so beautiful that it is impossible to become tired, especially when rendered as it was last night. The slow movement is the gem of the whole. There may be suggestions of Beethoven, but the symphony is all the better for that. Schubert was too original and too much of a genius to be much indebted to anybody. The strongly marked flavor of the gipsy music and its treatment is one of the most attractive features in the symphony. The rushing work for the violins in the finale is too difficult for many orchestras, but this movement was played last night with superb fire.

"Launcelot and Elaine," a symphonic poem by the eminent American musician, Mr. Edward McDowell was a novelty. The work possesses considerable merit, the whole full orchestra is drawn upon at times, but as a whole it fails to adequately express in music what Tennyson does with such pathos and beauty in verse.

The concluding selection was the overture to Tannhauser ,which was played with fine breadth and power.

The attendance was very large.

THE RECORD
Philadelphia. December 13. 1898.

Boston Symphony Concert—Academy of Music.

A violinist new to Philadelphia audiences made his bow at the Academy of Music last evening as the soloist of the Boston Symphony concert. Willy Burmester came to us heralded by many laudatory notices, which in great part are largely deserved. He is a master of technique, and the selection chosen last evening—Beethoven's concerto in D major—was a work calculated to show his mastership over his instrument. But, although nimble of finger, there is something lacking in Burmester's playing, an indescribable something which marks the playing of the thorough artist. Call it lack of personal magnetism, if you will. Still, his rendition of the piano passages were beautiful, and the way in which technical difficulties overcome marvelous. The forte phrases, however, were somewhat lacking in sonority. The violinist was recalled at the end of the concerto, and for an encore gave an example of musical pyrotechnics which brought much applause, but hardly added to his laurels as a musician. The programme included Tchaikovsky's symphony in D major, Saint-Saens' familiar symphonic poem, "Omphale's Spinning-Wheel," and Liszt's symphonic poem, "The Preludes." Owing to the illness of Mr. Gericke the performance was conducted by Franz Kneisel, and that with great ability.

The New York Times
"All the News That's Fit to Print."
PUBLISHED EVERY DAY IN THE YEAR.
NEW YORK, FRIDAY, DEC. 16, 1898.

THE BOSTON ORCHESTRA.

Second Evening Concert of the Thirteenth Season at Carnegie Hall.

The fourth concert of the Boston Symphony Orchestra and the second in its series of evening performances took place last night at Carnegie Hall. The audience was much larger than that which attended the afternoon concert of the previous day, and, as is to be expected of an evening assembly, was much more courageous in the award of commendation. It was really enthusiastic in its testimonial of regard for Franz Kneisel, who again conducted, and who was shown in a manner beyond all possibility of misconstruction the depth of the esteem of New Yorkers for his artistic worth. It must have been an evening of much gratification for the admirable musician who has done so much for the high entertainment of sincere music lovers in this city.

The burst of loud and continued applause, which was plainly intended as a tribute to the conductor, followed the performance of the first number of the programme, Tschaikowsky's symphony in E minor, No. 5. This was one of the earliest of the famous Russian's works to be made known in New York, and at a time when the truthfulness of its reflection of Russian character was not understood, it was not appreciated. To-day it is known and admired by all music lovers, except those who are too old to get out of Mendelssohnian clothes. Mr. Kneisel's reading of the work was full of vigor, but the orchestra was at times sluggish and slovenly in its work. Whether it is that the members of this superb organization have come to think that anything they may do in New York is sure to meet with praise, or there are some members who do not relish playing under their own concertmeister, it is impossible to say. The latter seems to be the more likely. But it is beyond question that in some places last night there was neither precision nor unanimity. The gentlemen of Boston will have to keep right up to their own standard all the time in this hard-fisted town. When it pays for the best, it expects to get it.

The orchestral numbers, besides the Tschaikowsky work, were Saint-Säens's "Le Rouet d'Omphale" and Liszt's "Les Preludes." In the former the orchestra played with excellent finish, and again Mr. Kneisel distinguished himself by a most effective working up of the crescendo in the Hercules episode, while M. Longey covered himself with glory by his delicious playing of the oboe solo at the end of the composition.

The soloist was again Willy Burmester, the German violinist, who played Beethoven's concerto. A second hearing of this player did not reveal any new or unexpected powers. His work is conspicuously fine in the perfection of its technical finish, while it never rises above elegance of utterance. The violinist's tone is so small that he could not possibly give the impression of largeness, and in addition to that it must be said that his reading of the Beethoven work was pretty, and nothing more. He was, of course, enthusiastically applauded—what soloist is not?—and for an encore number played a movement from one of Bach's violin sonatas in a clear-cut, rhythmic style.

NEW YORK HERALD.
NEW YORK, THURSDAY, DECEMBER 15, 1898.

A NEW VIOLIN VIRTUOSO.

Mr. Willy Burmeister Makes His New York Debut at Carnegie Hall.

The Boston Symphony Orchestra's second matinee—conducted by Mr. Franz Kneisel, for Mr. Gericke is still ailing—introduced Mr. Willy Burmeister, a violin virtuoso, whose worst fault is his reputation.

He has others, but it was his fame, principally achieved only a few years since in Berlin—one read at the time of "Paganini redivivus" and other hyperbolical drool—that seemed to stand in his way when he made his initial bow at Carnegie Hall yesterday afternoon.

Of Paganini it was seriously affirmed, for it isn't so long ago that people still believed in witchcraft, that his performance was not surprising, as the devil had been seen at his elbow directing his arm and guiding his bow. Mr. Willy Burmester's associations are not so disreputable. He would shiver if he saw our old friend from the Blocksberg, and he hasn't the slightest taste for the wild music that entranced the gentleman with the cloven foot during Walpurgis-Night.

A tall, slight, blond gentleman, with blond trousers and a blond tone is this Mr. Burmester. The Mendelssohn concerto, which he substituted for the Paganini violin concerto in D major, proved at least two things—his complete mastery over the technique of the instrument, his lack of breadth and strength and sentiment. He plays with admirable clearness always, and he has a knack of sustaining high tones with uncommon purity and sweetness. The tone itself, however, is deficient in roundness and volume, and the man's whole style is that of a miniaturist. It would, needless to say, be absurd to look for anything like sweet or a deep, passionate utterance in the interpretation of Mendelssohnian music. Mr. Burmester, however, never as much as hinted that he might possess these qualities. He was elegant, precise, refined if you will, but never an artist who can deeply stir the emotions of an audience.

It will be interesting to hear him play Beethoven, Tschaikowsky or Bruch. Technically, none of these composers will present to him the slightest difficulty. But will he make his listeners feel the music, or will he simply agreeably surprise them, as he did in the finale of the concerto—he played it like an etude—and in the Paganini—like da capo—which he gave in response to much polite applause?

Mr. Kneisel conducted Schubert's ninth symphony, the "Tannhäuser" overture, and a new Wagnerian paraphrase, entitled, "Launcelot and Elaine," by Mac Dowell, with a commendable mixture of feeling and repose. The accompaniment to the Mendelssohn concerto was not nearly so good. Here the Southern and the Northern temperaments seemed to clash.

THE MORNING HERALD

KNEISEL AND BURMESTER

Boston Orchestra's Concert Master As Director—First Appearance Here of a Famous Violinist.

Mr. Franz Kneisel has been an important part of the Boston Symphony Orchestra probably ever since this brilliant organization has been known to the concert-goers of Baltimore. As concert master, the local patrons of these affairs have been wont to look for his familiar features in the first violin chair at every performance. In addition to this, he has been lionized as a soloist of marked ability, and as the leader of the Kneisel Quartette won his way into the very hearts of those who appreciate artistic chamber music.

At the second concert of the season by the Orchestra, given in the Music Hall last night, Mr. Kneisel appeared in a new role, but one in which, with time, he will be as successful as he has been in those already referred to. Owing to the sudden illness of Mr. Gericke Mr. Kneisel was suddenly called upon to take up the baton, and his work last evening showed him to be the same careful and painstaking musician in that position as when he is leading the first violins.

The other feature of the concert was the appearance of Mr. Willy Burmester, a violinist who has won fame abroad as an artist, but who is as yet new to the people of this country. His first work was done in Boston, where he literally went from the steamship that brought him over to the concert hall to play his solo. At the Hub, it seems, the impression he created was rather favorable, but if his performance of last night is to be taken as a criterion the same can hardly be said of his first appearance in this city.

Mr. Burmester had been announced to play one movement of the Paganini concerto in D major, but for some reason this was changed to the well-known concerto in E minor by Mendelssohn. The familiarity of the composition and the frequency with which it is played both by professionals and amateurs made comparison an easy matter, and it can safely be said that Mr. Burmester hardly measures up to other foreign artists who have visited this city. He has thorough control of his instrument in an executive sense, as was shown by the clearness of his cadenza and purity of trills and scale passages—that is, when the latter could be heard. The violinist has a sweet and interesting tone, but it lacks breadth and volume. He is, no doubt, heard to much better advantage in a parlor than in a hall. Mr. Kneisel led the accompaniment in a conscientious manner, yet he could not prevent the orchestra, even in pianissimo, from drowning the soloist. The latter seems phlegmatic and rather devoid of enthusiasm, and these conditions made nil much that is beautiful in the second movement of the concerto.

The orchestra was in excellent form, despite the absence of its regular director, and Mr. Kneisel was given an ovation when he came upon the platform. His reading of the Schubert Ninth Symphony in C minor was in part rather pedagogic, causing an occasional drag in tempo. This, no doubt, was due to the director's preferring to follow closely the book rather than interpolate any individualism. His reading of "Launcelot and Elaine," termed a symphonic poem, by Edward McDowell, was more vigorous and decidedly intelligent. The composition, suggested by Tennyson's poem of the same title, comes markedly near the phantasy school. and for its peculiarities will hardly become popular. The concert concluded with the "Tannhauser" overture.

The Sun.

THURSDAY, DECEMBER 15, 1898.

Boston Symphony Orchestra Concert.

The Boston Symphony Orchestra was heard yesterday afternoon at Carnegie Hall in the first concert of its second series. Franz Kneisel directed in the absence of Wilhelm Gericke, who is still sick from the effects of a severe attack of Boston grip, which is said to be more virulent than the ordinary form. Mr. Kneisel's abilities as a conductor are well known. The orchestra can never play with any but a high degree of excellence. It was up to the best standards yesterday. The soloist was Willy Burmester, a violinist of great repute abroad, who was heard here for the first time. He played the Mendelssohn concerto for the violin, and not the Paganini number, which was first announced. He proved to be a virtuoso who justified the reputation which had preceded him here. He is above all things a player of marvellous technical powers. The ease with which he accomplished the difficulties of the number was remarkable, and with that was the suggestion of unrevealed powers. Nothing can be impossible to him in the way of technical achievement. The tone which he produces from the instrument is not large, nor is he a player of great temperament, as his performances yesterday revealed him. But he is a violinist of the first rank.

The orchestra played Schubert's Ninth Symphony, the overture to "Tannhäuser" and Edward Macdowell's symphonic poem "Lancelot and Elaine"—a gorgeously colored presentment of the Arthurian legend—and they were all given with the high degree of finish, tonal beauty and sympathy which is characteristic of the orchestra.

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Philadelphia, Tuesday, Dec. 13, 1898.

BOSTON SYMPHONY ORCHESTRA.

Last Night's Concert at the Academy.

The Boston Symphony Orchestra gave their second concert of the present season at the Academy of Music last night, the programme being as follows:

Tchaikovsky, Symphony No. 5, in E minor, op. 64; Beethoven, concerto for violin, in D major, op. 61; Saint-Saens, symphonic poem, No. 1, "Omphale's Spinning Wheel," op. 31; Liszt, symphonic poem, No. 3, "The Preludes;" soloist, Mr. Willy Burmester.

This magnificent orchestra comes to us all too seldom. Sometimes its concerts last an hour and three-quarters, sometimes a trifle longer. Last night it lasted two hours and twenty minutes, with very short intervals between the numbers, and provided music for assimilation of an unusually serious character. What Tschaikovsky's E minor Symphony might sound like in less competent hands is unpleasant to contemplate. It possesses little melodic beauty, save for a somewhat gloomy air of Slavonic suggestion, but the clever working out of the theme and the brilliancy of the instrumentation make it in the hands of the Boston Symphony Orchestra a most delightful composition.

Following the symphony, Mr. Willy Burmester played Beethoven's Concerto for violin in D major, a work which is said to have been written for Clement in 1806 and finished in a great hurry.

Such might well have been the case. It is anything but melodious, and contains a great deal of repetition, but it opens up the road for every possible exercise known to the fingers of the violinist, and, as an academic test, might be admirable, but as a concert number it has never yet been popular, and is hardly likely at this time to become so. It did, however, enable Mr. Burmester to show that he was an artist of very exceptional ability. His tone seemed rather weak, but his technique is marvellous, and he plays with a self confidence and a straightforwardness that is musicianly and augurs well for his future. In response to an enthusiastic encore, he gave a brilliant arrangement of his own of Paganini's "Nel cor piu non mi sento."

The Saint-Saens (spinning wheel) symphonic poem was beautifully played, but the most delightful number of the evening was Liszt's symphonic poem, "The Preludes," illustrating a quotation from Lamartine's "Meditations Poetiques," touching life as a prelude to death. It was beautifully phrased throughout, and the magnificent finale was a fitting wind-up to the evening. Mr. Gericke, we regret to say, was too ill to conduct, and his place at the desk was taken by Mr. Franz Kneisel. It is not perhaps wise to speak too strongly of what he accomplished, from the observation afforded by one concert, but Mr. Kneisel certainly impressed us as a conductor with extraordinary magnetic power. He seemed to sway and dominate his orchestra at will, and never do we recollect their playing with so much feeling and so perfectly in accord with one another. As a rule, their playing is scholarly rather than poetic; last night it was both.

New-York Daily Tribune.

FRIDAY, DECEMBER 16, 1898.

THE BOSTON SYMPHONY ORCHESTRA.

The evening concert of the Boston Symphony Orchestra, given last night in Carnegie Hall, again under the direction of Mr. Kneisel, brought forward Tschaikowsky's Fifth Symphony in E minor and Beethoven's Violin Concerto, played by Mr. Willy Burmester, as its most important items. There were also two symphonic poems of slender and inconsequential substance, Saint-Saëns's representation of Omphale's Spinning Wheel and the struggles of Hercules in the bonds of feminine seductiveness, and Liszt's rambling illustrations to Lamartine's poetic meditation on the vicissitudes of life, "Les Préludes." The symphony gave by far the greatest pleasure to the admirers of the orchestra, and of the talented conductor pro tempore, for it was altogether a splendidly brilliant performance. It has had here interpretations of ruder, more barbaric power, but it has scarcely had a more beautiful one or one in which the larger outlines of the composer's inspiration have been more comprehensively and eloquently laid out, and its finer and subtler elements more conclusively set forth. Mr. Kneisel conducted it with an absolute knowledge of every detail of the score, which was minutely mirrored in the playing of the orchestra. Every theme, every strain of the complex polyphony, was presented in exactly the right light and right proportion, and the incessant modification of tempo that brought these things out in due relation to the whole was managed with incomparable skill. Not only in sheer sensuous tonal beauty, but in all the manifold effects of phrasing, contrast and splendid dramatic climax, it was a performance to be cherished and frequently recurred to in the memory. It was noble in all its aspects and obviously the outcome of a profound and noble musical impulse.

Mr. Willy Burmester was again the solo performer, and was again a sore disappointment to those who had expected disclosures of his power commensurate with the reputation that had preceded him to this country. He attempted the highest task that can be set before a violinist when he undertook to play Beethoven's concerto, but his equipment in tone and the higher musical qualities of a great artist are not such as to put him on terms of intimacy with this work. He played as he did on Wednesday, with a clear, sweet, but very small, tone, and a neat style, and, indeed, with a certain amount of elegance; but to the musical import of the work, particularly of the slow movements, he showed himself a stranger. It will not do to play Beethoven's concerto thus. Mr. Burmester was easily persuaded to come again to the front of the platform, and this time he had learned wisdom, or had had it taught him, for he played on his recall a piece worthy to be consorted with the concerto, a movement from one of Bach's solo sonatas; but this, too, he did in the miniature style and with the miniature tone that he had previously displayed, and not always in pure intonation.

Press

TUESDAY, DECEMBER 13, 1898.

THE SYMPHONY CONCERT.

Burmester's Success as a Soloist in a Taking Programme.

That ingenious, if not ingenuous, Lydian, Omphale, never spun a finer nor stronger thread of yellow flax than that tonal thread drawn out to subtlest pianissimo, but in golden purity, in Saint Saen's symphonic poem by the Boston Symphony Orchestra at the Academy of Music last night. Nor did Omphale, nor Circe, nor any of those who gained an easy reputation of old weave a web of such superb texture as that this virtuoso organization did in tone colors in the Tschaikowsky symphony and in the Liszt "Preludes." The concert as an orchestral concert was one of the best the orchestra has given here, and a special edge was put on it by the appearance of Mr. Willy Burmester as the soloist, interpreting Beethoven's great violin concerto in D major. This he followed by a dexterous grotesquerie of Paganini, a study marked "nel cor piu non mi sento," with special caprices of technique by himself.

There was much to delight one with Burmester's work. He represents the school of sheer "good fiddling," to speak colloquially. His technique is flawless, his execution facile and his expression absolutely without affectation. His personality is quite colorless; he neither looks "like a butcher and plays like an angel," nor does he stand an Apollo, and play like a satyr. His effect was produced simply by the excellence of his technical training, which puts him thoroughly at ease amidst the greatest difficulties, and, although his tonal result is small, it is so fine, so pure, that in its utmost tenuity it preserves its quality and clarity. Curiously enough, however, he was out of pitch in the cadenza. In addition to the tone, the finish and gracefulness of his phrasing were notable and his trills particularly silvery swelling in perfection. In the broader passages, in the larghetto there was no sentimentality—he was as before, a skillful violinist, getting the best of results out of the instrument.

For an encore came the Paganini etude, and in this the violinist, as a kind of acrobatic contrast to the serenity of the concerto, did some wonderful excutant trembling. The exquisite bird-like effects of his harmonics, tone sublimated, were set off against rapid passages intertwisted with pizzicato and some marvelous scale work. With all this there was little magnetism, but the worth of the fiddler was demonstrated. Perhaps the real hero of the evening was Mr. Franz Kneisel, who, in the absence of Mr. Geriche, took the conductor's stand. It was evident that his sympathetic relations with the orchestra, his knowledge of its capabilities and his own lore were not without result. The Tschaikowsky Symphony No. 5, came in for a splendid reading, while Saint-Saens' "Omphale's Spinning Wheel" was exquisitely rendered, and the canvas splashed with splendid color contrasts when Liszt was interpreted.

Unfortunately for the audience, the thermal conditions were such that, although quite a respectable storm is raised in "The Preludes" with a rush of wind on the string, it failed to cool the sirocco air of the Academy, and the enjoyment of art was, therefore, marred.

The World.

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FRIDAY, DECEMBER 16, 1898.

BOSTON ORCHESTRA'S CONCERT.

Violinist Burmester Again Proves that His Art Is Limited to Technical Display.

The Boston Orchestra gave its second evening concert at Carnegie Hall yesday, Tschaikowsky's fifth symphony (E minor) was the solid number on the programme. This opus of the Russian composer is one which illustrates in its inequalities the varying qualities of his work. It fluctuates between inspiration and manufacture, between dignity and triviality, between majesty and vulgarity. There are moments in which the exuberance of spirits, the almost irrepressible tendency to vehement utterance, lead him to matter and treatment which are far distant from symphonic speech. But there is such a lavish gift of orchestral color, such a succession of charming melody framed into fascinating rhythms, in the opus that it is always superlatively interesting.

Mr. Kneisel and his players gave a splendid performance of the work. Judged by its own standard the orchestra seemed at times to lag a little in response to the leader's beat, but these slight deficiencies were not important. In the trio of the waltz the wood instruments exhibited their virtuosity in a most convincing manner. In the finale the horns, trumpets and tuba proclaimed the vigorous melody with a great volume of tone.

Mr. Willy Burmester made his second appearance as soloist. He selected Beethoven's concerto for his solo. He surmounted its technical difficulties, including those of the Laub cadenza, with ridiculous ease. He played with the extreme delicacy, the smoothness of cantabile and the elegance of utterance which were noted at his first appearance. But he was as far from a musical interpretation of Beethoven's music as a child would have been. He lacked everything—breadth of phrasing, force, dignity and authority.

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delphia Inquirer

ESDAY - - - - DECEMBER 13, 189

THE BOSTON SYMPHONY

Franz Kneisel Conducts a Very Satisfactory Program

Owing to the continued illness of Mr. Gericke, the Boston Symphony Orchestra was under the direction of Concert Master Franz Kneisel at its second concert of the season last night at the Academy of Music. From the opening bars of the symphony to the final chord of the last number confidence in the leader grew. His method was smooth and easy, avoiding startling effects and seeking rhythm rather than color. The test came with the opening number, the Tchaikowsky symphony, No. 5, in E minor. After that all was easy. The andante opens with a pulsing movement of strings and wood winds, which works its way from a simple pianissimo to a full sweep of the whole orchestra. This and the second movement, the andante cantabile, were magnificently played. A sonorous quality of tone was developed and the purely Slavic character of the theme was lost sight of in the magnificent blending of the harmonies.

The third movement, contrary to the custom of the symphony, was a waltz instead of the usual minuet. With the exception of Berlioz's "Fantastic" symphony this is the only instance where a waltz is substituted for the regular scherzo of a symphony. The theme is a tripping, graceful one, and the beauty of the innovation was fully appreciated. The closing movement was disappointing, containing neither the depth nor character that was to be expected from that which went before. It is commonized by a redundant use of brasses and curious workings out of previous themes.

Willy Burmester was the soloist and he chose for his first appearance in this city the violin concerto in D major, opus 61, of Ludwig von Beethoven. This concerto stands at the very top of its class as the most difficult as well as the most beautiful. Its masterly figurations and wonderful cadenzas call on every power that a virtuoso can possess—and Willy Burmester met it and conquered. He has not large tone, in fact, volume was that in which he was chiefly deficient, but his technical work was perfect. Here the smooth work of Mr. Kneisel was distinctly felt, for the orchestration requires most delicate handling. For an encore Mr. Burmester played a Paganini number, full of brilliant pyrotechnics, but far less satisfying than the regular number.

Two symphonic poems closed the concert. The first was Saint-Saens "Omphale's Spinning Wheel," opus 31, followed by Franz Liszt's "The Preludes." This was rather a tame ending of what promised brilliantly, but they were nevertheless so pleasingly given that to criticise their calibre seems almost captious. This is particularly true of the marvelous manner with which the orchestra dealt with the involved and intricate treatment of the "Spinning Wheel." If the program was constructed on a descending scale the responsibility does not lie with either conductor or orchestra, who did their work admirably.

The Times

PHILADELPHIA, DECEMBER 13, 1898.

BOSTON SYMPHONY CONCERT

Kneisel as Conductor and Burmester as Soloist Score Great Successes.

The concert of last night, which introduced Franz Kneisel as conductor and Willy Burmester as soloist, with the Boston Symphony Orchestra, in the Academy of Music, was one of great interest. Mr. Kneisel established a new record, for the orchestra under his direction gave as near an approach to perfection as in any programme in which it has been heard. He not only accentuated all its possessions of precision in discipline and unchallenged excellence in ensemble technique, but he led it into new paths of broadness and virility of enthusiasm and spontaneity, with the result that the finale of the Liszt symphonic poem was the most heroic climax that the band has ever proclaimed here.

The programme was a notable one. It was built with a better appreciation of musical ethics than its immediate predecessors, and added to its interest by the introduction of Willy Burmester, a violinist, who some years ago began to make his reputation in Europe, and is this year engaged to play throughout America with all the principal orchestras. His reputation has been established principally by the adoption of those conservative methods which may be presumed upon only by the truly great artist, but which, nevertheless, place their immediate stamp upon their exponents. He played Beethoven's concerto for the violin in D major. His execution is the principal great surprise of his work. What weaknesses he displayed last night were confined to the utterance of a voice note, or the overreach in an ascending scale passage, or the shortness of his limit in octaves, but on the other hand his arpeggios were wonderfully balanced and scintillating; his cantabile, his staccati in cadenza, his harmonics and double stopping, and, above all, his triplets in chromatic scale were surprising in their accuracy. He was frequently unfortunate in the execution of his chord passages, and could not bring the true position on his D string. His tone is beautiful in its purity, but although tender and wooing like Sarasate's it does not take on any remarkable degree of power. As heard last night he appears to be a brilliant exponent of pyrotechniques in music rather than a heroic minstrel with his instrument.

Preceding the Beethoven concerto the orchestra presented Tschaikowsky's Symphony No. 5 and concluded the programme with Saint-Saens' symphonic poem, "Omphale's Spinning Wheel," and Liszt's, "The Preludes." The reception accorded to Mr. Kneisel for his masterly performance was an expression of that appreciation which was unanimous, and his success marked the advent of another notable American conductor.

THURSDAY, DECEMBER

A NEW VIOLINIST.

Herr Willy Burmester, a German violinist who as compelled much attention in the musical centres Europe of late, played for the first time in New-ork at a concert of the Boston Symphony Orchesra, in Carnegie Hall, yesterday afternoon. On the ame occasion Mr. Kneisel officiated for the first ime here as conductor of the orchestra, the illness Mr. Gericke having forced him into that exceedngly trying position. Mr. Kneisel is so firmly fixed the affections of all lovers of music of the high order that even so interesting an incident as s début in the character of a conductor may be assed over with the one remark that he who interpreted the highest order of music to us often and as eloquently as Mr. Kneisel has in concerts of chamber music could not fail in the province, notwithstanding that he was forced it by fortuitous circumstances—and he did not. the contrary, if critical comment were to be ributed according to the standard of merit inad of according to the measure invited by popuar curiosity, 'tis he who would monopolize to-day's brief discussion, instead of the newcomer.

Mr. Burmester did not make the effect that the heraldings from Europe justified the audience in expecting, except in the case of some Paganini variations (on "Non più cor mi sento"), which he played after a perfunctory recall. And as for these variations, it is to be hoped, for the sake of those who listen to music for the sake of something more than its technical tricks, that they will not be repeated. Herr Burmester can whistle marvellously with his harmonics and can imitate the plunking of a banjo excellently well, but let him bewilder as he can with these devices, he cannot make up for the disappointment caused by his tiny tone in the Mendelssohn concerto (which was his set piece), and his tinier conception of that hackneyed piece of music. His violin gave out only a trickle of sound—an amazingly neat trickle and generally a sweet, but only a trickle nevertheless. And there was a strange perversion of Mendelssohn's music at times, due to a taste and style which will doubtless come to notice again before the week is over, for he is to play with the orchestra this evening in the same hall and in Brooklyn on Friday and Saturday.

Mr. Kneisel Will Direct.

Another large audience, and one thoroughly representative of the advanced musical culture of Baltimore, is already assured for the second Boston Symphony Orchestra Concert, at Music Hall, next Tuesday evening. Following is the complete programme:

Schubert, Symphony No. 9, in C major.
1. Andante—Allegro, ma non troppo.
2. Andante con moto.
3. Scherzo—Allegro vivace, trio.
4. Finale—Allegro vivace.
Mendelssohn, concerto for violin.
Macdowell, Symphonic poem, "Launcelot and Elaine," op. 25.
Wagner, overture to "Tannhauser."
Soloist, Mr. Willy Burmester.

Mr. William Gericke, the conductor, who, on November 18, had a sudden and severe attack of grip, which confined him to the house for several weeks, is convalescent, but to insure his absolute and early recovery the performance Tuesday will be under the direction of Mr. Franz Kneisel Mr. Kneisel's abilities are well known in Baltimore, where he has often played both with the Boston Orchestra and the Kneisel Quartette. He has conducted the concerts of the Boston Orchestra both in that city and elsewhere since Mr. Gericke's illness, and acquitted himself to the entire satisfaction of both orchestra and audience.

The announcement that the programme of the second concert would open with the "Great Symphony" of Schubert, as it has been styled, was received with genuine pleasure by the patrons of the concerts. This symphony was written in March, 1828, and was never performed in Schubert's lifetime. The manuscript bears signs of having been written at a single sitting; the only correction in it is the insertion of a few measures in the scherzo. It was first performed March 22, 1839, under the direction of Felix Mendelssohn, and immediately sprang into popularity with the music-loving public.

The symphonic poem, "Launcelot and Elaine," by Edward MacDowell, suggested by Tennyson's poem of the same title, is perfectly free in form, and will not fail to interest the major portion of the audience. To be sure, the form sometimes runs parallel with symphonic tradition for awhile, as if in obedience to instinct rather than precalculation on the composer's part; but it would be a severe stretching of formulas to try to bring it wholly within the symphonic scheme. Still with and in spite of its freedom, the form of this composition is perfectly well balanced, and the development coherent.

It will be observed that Mr. Willy Burmester, the soloist, will play the concerto for violin, by Mendelssohn, instead of the one by Paganini, as first announced, but the audience will lose nothing by reason of this change. The concert will close with the great overture to "Tannhauser."

Boston Symphony Orchestra.

The second concert of the winter's series by the Boston Symphony Orchestra at Music Hall on Tuesday evening will be under the direction of Mr. Franz Kneisel. This is by reason of the fact that Conductor Wilhelm Gericke, while convelescent, is not yet fully recovered from the attack of grip which prostrated him ten days after he conducted the first concert in this city. Mr. Kneisel, who is a graduate of the Vienna Conservatory, and has long been identified with the Boston Orchestra, is well and favorably known in this city. His success in conducting the concerts during Mr. Gericke's sickness has been spoken of as noteworthy by the press of Boston and New York.

Mr. Willy Burmester, the soloist, who is to play Mendelssohn's concerto, is a violin virtuoso of phenomenal acquirements, and has created sensational effects by his playing in most of the cul- of Europe.

BOSTON SYMPHONY ORCHESTRA.

Conductor Gericke's Programme for the Second Concert.

The second symphony concert by the Boston Orchestra at Music Hall will take place on Tuesday, December 13. Mr. Gericke, the conductor, has arranged an excellent programme. In compliance with a very general request and because the plan seems to suit the majority of the patrons of the orchestra in every city, the symphony will be played first. Schubert's Symphony No. 9, in C major, is commonly known among musicians as the "Great Symphony" of Schubert. The second orchestral number on the programme will be the first performance in Baltimore of the symphonic poem, "Launcelot and Elaine," by Edward MacDowell, who bids fair to take the highest rank among American composers. The closing orchestral number will be Wagner's overture to "Tannhauser."

The soloist for this concert will be a violinist of great renown in Europe, but known only by reputation in this country—Mr. Willy Burmester, who makes his debut in each city visited by the Boston Symphony Orchestra. Mr. Burmester will play the Paganini concerto, a work possible only to an artist of almost unlimited technique. The only other public performance of this concerto in this city was by Caesar Thomson with this orchestra in 1893.

NEW YORK HERALD.

NEW YORK, FRIDAY, DECEMBER 16, 1898.

MR. BURMESTER HEARD AGAIN.

Mr. Willy Burmester insists on being measured by the highest possible standard.

Last evening, when he once more appeared at Carnegie Hall with the Boston Symphony Orchestra, he played Beethoven, and, being quite enthusiastically applauded, he took up Bach. Giants, these, which taxed the strength of Joachim and Wilhelmj.

Mr. Burmester was unquestionably in much better form than when he performed the day before. But he is nothing more than an Almain Sarasatè at the best. And that is much. He played the larghetto with quite a delicious qaulity of tone, and, fortunately, never sharpened, as he did in the opening movement. In the Bach music he tried to conceal the fact that his genre is small, and in consequence he forced the tone. Technically, his playing was nearly flawless.

Tschaikowski's fifth symphony was magnificently played. Mr. Kneisel again conducted as if he had never done anything else—and the most effective phases of the concert was reached in the symphonic poems—the one by Saint-Saens, the other by Liszt.

The second concert of the Boston Symphony Orchestra will take place at the Music Hall next Tuesday evening. Willy Burmester will be the soloist. Director Gericke has arranged the following programme: Schubert symphony No. 9; Paganini's concerto for violin in D major; MacDowell symphonic poem, "Launcelot and Elaine," Op. 25, and Wagner Overture to "Tannhauser."

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
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SUNDAY, DECEMBER 18, 1898.

During the Boston engagement of the Ellis opera company, which is to begin at the Boston Theatre Jan. 23 and continue three weeks, Mme. Melba will for the first time here essay the role of Mimi in a splendid production of Puccinni's "La Boheme." Ternina and Krauss will be heard in a superb revival of the Nibelungen Ring operas, or rather the three chief operas of the Cyclus—"Die Walkure," "Siegfried" and "Die Gotterdammerung," which will be conducted by Walter Damrosch, admittedly the best conductor of German operas now in the United States. An interesting feature in connection with this announcement, is the engagement by Mr. Ellis of the entire membership of the New York Symphony orchestra, which is now the regularly attached instrumental body of the Ellis opera company. This means that the orchestral setting to every opera performed will be of the highest possible standard. Mr. Ellis' career as manager of the Boston Symphony orchestra unquestionably entitles him to an expert opinion as to the value of orchestras, and the New York Symphony orchestra was secured by him after a period of keen contest.

TON SUNDAY JOURNAL—
DECEMBER 11, 1898.

THE ELLIS OPERA.

Mr. Charles A. Ellis makes official announcement of a grand opera season in Boston under his direction at the Boston Theatre, beginning Monday evening, Jan. 23, continuing for three weeks and including 18 performances. The Ellis company is now giving a season of seven weeks at the Academy of Music in Philadelphia, and the press is enthusiastic in praise. The company is made up of Melba, Ternina, Gadski, De Lussan, Olitzka, Alvarez, Kraus, Bonnard, Pandolfini Stehmann, Boudouresque, De Vries and Stury. The conductors will be Messrs. Damrosch, Seppilli and Fried. The repertoire will be selected from the following operas: "Aida," "Barber of Seville," "Carmen," "Cavalleria Rusticana," "Die Meistersinger," "Faust," "Fidelio," "Flying Dutchman," "Pagliacci," "Iris," "La Bohème," "Les Hueguenots," "Lohengrin," "Lucia," "La Fille du Regiment," "Marriage of Figaro," "Manon," "Martha," "Mignon," "Romeo and Juliet," "Rigoletto," "Tannhauser," "Traviata," "Tristan ŏnd Isolde," "Die Walküre," "Siegfried," "The Gutterdämmerung."

SUNDAY POST
DECEMBER 11.

THE ELLIS OPERA COMPANY.

Charles A. Ellis makes official announcement of a grand opera season in Boston under his direction at the Boston Theatre, beginning Monday evening, Jan. 23, continuing for three weeks, and including 18 performances.

The Ellis opera company is one of the most ambitious organizations of its character ever assembled. In addition to having as one of its chiefest singers Mme. Melba, it contains a list of principals who are both eminent and renownod.

The Ellis company is now giving a season of seven weeks at the Academy of Music in Philadelphia, and the enthusiasm of press accounts seems to be justified by the universal interest which the staid Philadelphians are taking in their season of grand opera under Mr. Ellis's management.

In addition to presenting the name of Melba—and a magic name it is—the additional singers of his company will include: Mme. Gadski, De Lussan, Olitzka, Toronta, Mattfeld, Van Cauteren and Ternina. The tenors will include Messrs. Kraus, Bonnard, Pandolfini, Rissling, Van Hoose, Del Sol and Alvarez. The baritones and bassos will include Messrs. Bensuade, Stehmann, Boudouresque, De Vries, Rains, Viviani, Rosa and Stury. The conductors will be Walter Damrosch, Signor Armando Seppilli and Herr Fried. The instrumental settings of the opera will be furnished by the New York Symphony Orchestra, which is the regular orchestra of the Ellis opera company.

There will be a large chorus and ballet, and the stage will be under the competent direction of William Parry, who for years was the chief stage manager and producer of operas at the Metropolitan Opera House, and George Egener.

The repertoire will be selected from "Aida," "Barber of Seville," "Carmen," "Cavalleria Rusticana," "Die Meistersinger," "Faust," "Fidelio," "Flying Dutchman," "I Pagliacci," "Iris," "La Boheme," "Les Huguenots," "Lohengrin," "Lucia," "La Fille du Regiment," "Marriage of Figaro," "Manon," "Martha," "Mignon," "Romeo et Juliette," "Rigoletto," "Tannhauser," "Traviata," "Tristan und Isolde," "Die Walkure," "Siegfried," "Die Gotterdammerung."

BOSTON POST,
The Representative Democratic Pape
OF NEW ENGLAND

SUNDAY MORNING, DEC. 18, 1898.
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THE ELLIS OPERA COMPANY.

Plans for the ambitious season of grand opera at the Boston Theatre, beginning Jan. 23, by the Ellis opera company, under the direction of Charles A. Ellis, are progressing with entire satisfaction, and there is assuredly in prospect a series of operatic representations that will give to this city principal singers of great renown, an operatic orchestra, admittedly the best of its kind in the United States; a chorus against which one adverse newspaper criticism has yet to be uttered, and an ensemble made possible by the influence of a most intelligent stage management.

During the engagement there will be certain performances that will be notable as such by which to judge of future representations. Mme. Melba will for the first time in Boston essay the role of Mimi in a splendid production of Puccinni's "La Boheme." Ternina and Kraus will be heard in a superb revival of the Nibelungen "Ring" operas, or rather the three principal operas of the Cyclus—"Die Walkure," "Siegfried" and "Die Gotterdammerung"—which will be conducted by Walter Damrosch, admittedly the best conductor of German opera now in the United States.

An interesting feature in connection with this announcement is the engagement by Mr. Ellis of the entire membership of the New York Symphony Orchestra, which is now the regularly attached instrumental body of the Ellis opera company. Too much importance cannot be attached to an engagement of this character, and its bearing upon the quality of the grand opera in prospect. It means that the orchestral setting to every opera performed will be of the highest possible standard, and that during this season Boston may lay claim to the possession of the most eminent body of instrumentalists in the United States engaged in grand operatic work. Mr. Ellis's career as manager of the Boston Symphony Orchestra unquestionably entities him to an expert opinion as to the value of orchestras, and the New York Symphony Orchestra was secured by him after a period of keen contest. His presence in this city during the season announced is a distinct and valuable addition to the ensemble of the opera, and insures a certainty of instrumental support to the singers that is of vital importance.

The World.

by the Press Publishing Company, 53 to 63 PARK R
New York.

WEDNESDAY, DECEMBER 21, 1898.

Conductor Gericke Has Recovered.

Mr. Wilhelm Gericke, conductor of the Boston Symphony Orchestra, has recovered from his recent severe illness and has resumed his duties. During his temporary absence from the leader's desk his place was taken by Mr. Franz Kneisel.

Transcript

SATURDAY, DECEMBER 10, 1898

Charles A. Ellis makes official announcement of a grand opera season in Boston under his direction at the Boston Theatre, beginning Monday evening, Jan. 23, continuing for three weeks and including eighteen performances. The Ellis company is now giving a season of seven weeks at the Academy of Music in Philadelphia. In addition to Melba, the following additional singers of his company will include: Mmes. Gadski, De Lussan, Olitzka, Toronta, Mattfeld, Van Cauteren and Ternina. The tenors will include: Messrs. Kraus, Bonnard, Pandolfini, Rissling, Van Hoose, Del Sol and Alvarez. The baritones and bassos will include: Messrs. Bensuade, Stehmann, Boudouresque, De Vries, Rains, Viviani, Rosa and Stury. The conductors will be: Walter Damrosch, Signor Armando Sepilli and Herr Fried. The instrumental work will be done by the New York Symphony Orchestra, which is the regular orchestra of the Ellis opera company. There will be a large chorus and ballet, and the stage will be under the competent direction of William Parry (who for years was the chief manager and producer of operas at the Metropolitan Opera House) and George Egener. The repertory will be selected from the following operas: "Aida," "Barber of Seville," "Carmen," "Cavalleria Rusticana," "Die Meistersinger," "Faust," "Fidelio," "Flying Dutchman," "I Pagliacci," "Iris," "La Bohème," "Les Huguenots," "Lohengrin," "Lucia," "La Fille du Regiment," "Marriageof Figaro," "Manon," "Martha," "Mignon," "Romeo et Juliette," "Rigoletto." "Tannhäuser," "La Traviata," "Tristan und Isolde," "Die Walküre," "Siegfried," "Götterdämmerung." As announcements come from time to time they will tell of the further development of plans for the Boston season.

DAILY ADVERTISER.
DECEMBER 12, 1898.

ELLIS OPERA SEASON.

Charles Ellis announces 18 performances of grand opera at the Boston Theatre beginning Jan. 23. This is the organization at the head of which is Mme. Melba. At present a season of seven weeks is in progress in Philadelphia.

Mr. Ellis, whose conduct of the Symphony Orchestra under Col. Higginson has made him a figure familiar to Boston lovers of music, was last season generously received during his partnership with Walter Damrosch, and who now asks a continuance of that favor for the Ellis Opera Company.

The company includes, beside Mme. Melba, Mmes. Gadski, De Lussan, Olitzka, Toronta, Mattfeld, Van Cautren and Ternina, and Messrs. Kraus, Bonnard, Pandelfini, Rissling, Van Hoose, Del Sol, Alvarez, tenors: and Messrs. Bensuade, Stehmann, Boudomasque, De Vries, Rains, Viviani, Rosa and Stury, baritones and basses.

The company has ready all the famous French, Italian and Wagner operas and the announcement of choice from among them will be made later. The New York Symphony Orchestra accompanies the troupe under the leadership of Walter Damrosch, Sig. Seppilli and Herr Fried.

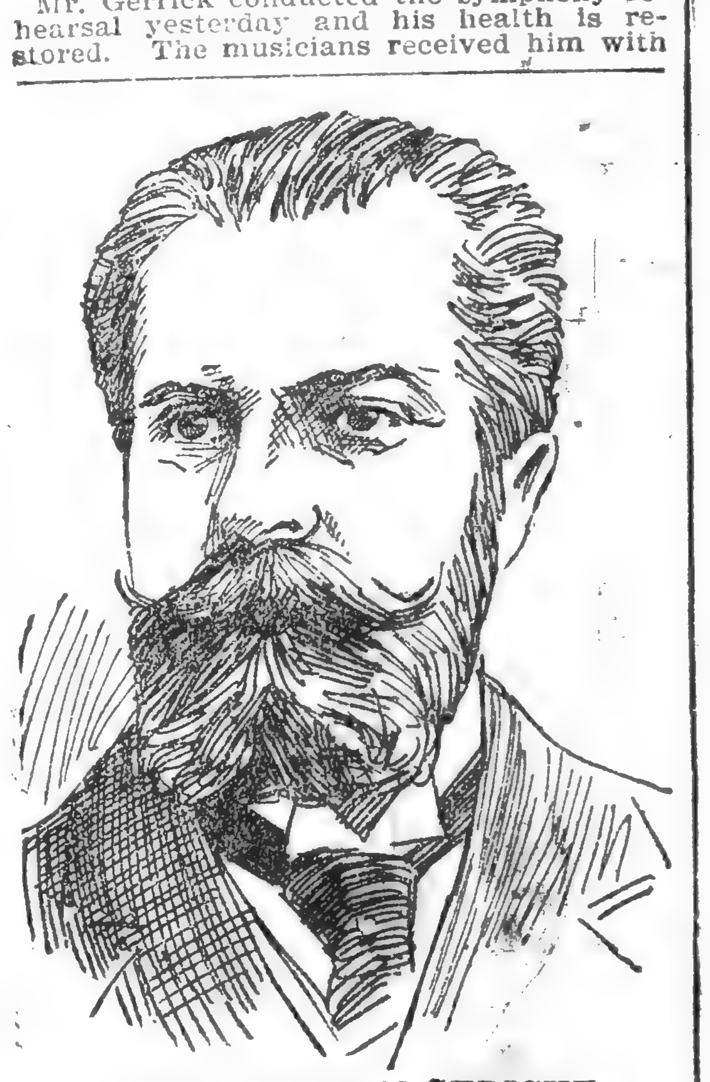
"This Country, with its Institutions, Belongs to the People who Inhabit It."

Dec 21

BOSTON EVENING RECORD.

MR. GERICKE IMPROVED.

Mr. Gerrick conducted the symphony rehearsal yesterday and his health is restored. The musicians received him with great acclamations. The programme for this week needed to be changed because the orchestra parts of Frank's "Chafeur Maudit" did not arrive. The programme will be this:—



HERR WILHELM GERICKE,

Brahm's academic overture.
Beethoven's 5th piano concerto, "The Emperor," played by Mme. Hopekirk.
Bach's Pastorale, from the Christmas oratorio.
Mendelssohn's Italian symphony.

NEW YORK HERALD.

NEW YORK, WEDNESDAY, DECEMBER 21, 1898.

Mr. Wilhelm Gericke, the leader of the Boston Symphony Orchestra, has entirely recovered from his recent illness and has resumed his duties with the orchestra.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, DECEMBER 21, 1898.

Boston Symphony Concerts.

THE two concerts of the Boston Symphony Orchestra—the third and fourth of the series—took place at Carnegie Hall last Wednesday afternoon and Thursday evening. A note on the program informed us that owing to the illness of Mr. Gericke, Franz Kneisel would conduct both concerts. This was the program of the matinee:

Symphony No. 9, in C major	Schubert
Concerto (in one movement) for violin, in D major	Paganini
Symphonic poem, Launcelot and Elaine, op. 25 (First time in New York.)	MacDowell
Overture to Tannhauser	Wagner

Willy Burmester was the violin soloist, making his début in New York. He did not play the Paganini concerto as announced, substituting the familiar Mendelssohn in E minor. Mr. Burmester comes to us with a tremendous reputation for virtuosity which, it must be stated at once, is more than deserved. No technician, with the possible exception of César Thomson, has ever visited America. Burmester is a young man, slender, blond and extremely modest. He never obtrudes his personality, and about his playing is an atmosphere of repose, reticence and refinement that has not been matched since Sarasate was last here. He was ill on the voyage over, and at this matinee there was a reserve in his playing that was the result of disturbed health. He gave the familiar Mendelssohn with the utmost smoothness, the general conception being fine rather than broad. His tone is not large, but it is sweet, penetrating and musical, and his bowing, despite an angularity of attack, is almost miraculous; yet there was no sensational display in the concerto; all was solid, even academic.

The cadenza contained a few peculiarities, notably the slowness of the attack in the staccato arpeggios. The last movement was less brilliant than we expected, but it was superlatively smooth and musical. So far no attempt at mere display. But in the encore, a duo by Paganini for solo violin, the audience was fed to the full on the incredible. Such skips, double notes, runs in octaves, *glissandi*, trills, scales, harmonies and *pizzicati* we never heard. It sounded like a quartet party in full swing. It was a marvelous display, albeit the weakness of the music, from a severe viewpoint. Mr. Burmester was enthusiastically recalled. The accompaniment was nothing to boast of.

Mr. Kneisel led with authority and a complete knowledge of the score the Schubert symphony, the andante in particular being well played. The MacDowell music is twelve years old, but is fresh, sweet and poetic. It is in the composer's earlier manner, rich in color and most eloquent in the expression of chivalric love and the delirium of passion. Mr. MacDowell was even then a master of orchestration. The work was played with a due appreciation of its interesting content.

The program Thursday evening was as follows:

Symphony No. 5, in E minor, op. 64	Tschaikowsky
Concerto for violin, in D major, op. 61	Van Beethoven
Symphonic Poem No. 1, Omphale's Spinning Wheel, op. 31,	Saint-Saens
Symphonic Poem No. 3, The Preludes	Liszt

Feminine, yet not without the note of sturdiness, was the interpretation of Beethoven's immortal concerto by Mr. Burmester. Naturally after Ysaye we are accustomed to a broad, virile, buoyant, passionate and dashing reading of the work, but Burmester preferred to give it to us as seen through his own glasses. It was not large, but it was extremely musical and fascinating because of the loving manner in which details were exposed. There was a wonderful cadenza in the first movement. The larghetto was tenderly delivered, the tone color being delicate, the phrasing expressive. The rondo was without breadth, but technically it was boldly played. For encore Burmester gave the G minor fugue from a Bach violin sonata in a way that delighted the purists. It was objective, ascetic in tone and the polyphony as clear as daylight.

Burmester is an individual artist, and his playing must be judged by his own standard. It is a high one. He achieved a great success in this city.

The Symphony, ever welcome as it is, was played with fire and freedom, the brass being very much in evidence. It cannot be truthfully said that the orchestra was on its best technical behavior, for there were slips and tonal inequalities, but Mr. Kneisel must be credited with doing excellent work and keeping his forces in hand. The superlatively fine playing of the first oboe, Mr. Longy, in the Saint-Saëns, was one of the artistic joys of the evening. He is an artist.

The band was heard at its brilliant best in Liszt's poem. There was plenty of applause from a large audience.

BROOKLYN, N. Y., December 19, 1898.

AFTER hearing two delightful Symphony concerts at the Academy, arranged and directed by Franz Kneisel, one wonders why the Boston Symphony Society sent abroad for a conductor. Mr. Kneisel evidently had the respect of the orchestra, for it was as completely with him as if he had been in command for years. His control was especially noticeable in the accompaniment to the violinist, which was read as an accompaniment should be, in perfect submission to the reading of the soloist. The same perfection in ensemble playing was heard that one finds in the Kneisel Quartet.

The reading of the music was dignified, impressive in its strength and full of fire and vigor. It was individual to a degree not often heard. Indeed the programs were marked by a rare individuality, for Burmester put his mark upon all that he played.

His mastery of the violin is as wonderful as Rosenthal's over the piano, but it is more characterful. Hypercriticism has said his tone is thin at times. I should rather call it fine and delicate, with the perfection of a flower. Burmester's interpretation of music is not riotous or tempestuous. A glance at the man would tell the reason. He is evidently refined, delicate in his perceptions and with a thorough mastery of himself. All this he puts into his work. It is an intellectual treat to hear him. One would gladly go again and again and listen to the shy, proud, nervous player, who impresses one by his gentlemanliness and ability.

He has all the marvelous skill in technic of those who make that their boast, but he has the mind to keep it subservient to the expression of the music which is vital with the power of reserve force and a classical purity of spirit.

The Friday matinee opened with the Tschaikowsky Symphony No. 5, in E minor, which is almost as sad as his sixth—his requiem—symphony, especially in the closing wail of the first movement. It is essentially Slavonic in character and was in strong contrast to the graceful beauty of Saint-Saëns' "Omphale's Spinning Wheel," seldom given with such exquisite taste and beauty, and the magnificent "Benvenuto Cellini" overture of Berlioz.

Burmester's selections for the afternoon was the Beethoven Concerto in D major. After the long orchestral introduction the solo instrument sounded light, but long before the player reached the marvelous cadenza the house was listening with an impressive stillness which showed a full appreciation of his masterful double stopping and manipulation. As to the accompaniment. It was perfect, with its echoes of the theme taken up by the different instruments and repeated pianissimo—echos of echos—which glided like wandering spirits, resting now with the flutes and again with the 'cellos.

The Saturday evening concert was ideal. Mr. Burmester substituted the Mendelssohn Concerto in E minor, and in three movements, or the Paganini Concerto in D major in one movement, therefore the management omitted the "Fingal's Cave" overture. The orchestral compositions were the noble Schumann Symphony in C major, never better given, especially in the adagio, and Liszt's grand symphonic poem, "Les Preludes." The Mendelssohn Concerto was not as well calculated to display Mr. Burmester's ability as the Beethoven number of the afternoon, and his interpretation of it was different from any we have heard. But it was fine, and the mastery of technic displayed in the last, the allegro, movement was as remarkable as that shown in the afternoon. The artist responded to several recalls by bowing and finally played the Bach Chaconne without accompaniment. The accuracy of intonation and clearness of tone thus displayed were really wonderful.

Mr. Gericke, who is completely restored to health, will resume his duties as conductor at the public rehearsal and concerts of the Boston Symphony Orchestra this week.

* * *

Boston Transcript

WEDNESDAY, DECEMBER 21, 1898

A MUNICIPAL OPERA HOUSE

Mayor Quincy Does Not Favor It, Although Mr. Gericke Would Like One

It is pleasing to learn that the plans for the new Music Hall are almost ready for the inspection of the stockholders and that they will be exhibited in a short time, although they will not be made public until the stockholders have had opportunity to examine them. It is very well established that the new building will be a music hall, pure and simple, and not an opera house, and that the concensus of interested and expert opinion is that Boston probably could support a music hall with profit, but that an opera house would be an exceedingly uncertain venture, as it could not certainly draw patronage for more than a few weeks in a year, while the erection of the building as an opera house would make impossible its effective use as a music hall, which must be long and narrow.

The project of a municipal opera house has been discussed more or less, and Mayor Quincy was asked his opinion. He said that the plan had never been considered. It would cost a great deal, he added, and at present the city had no funds to give to such a purpose. Incluentally. the mayor regretted that the present music hall was to be given up, because he thought a place of that character was needed in the down-town district. The city is now refitting Faneuil Hall, and that will make a good music hall, although a small one.

The idea of opera under municipal patronage was favored by some of the city's prominent musicians. William Gericke, director of the Boston Symphony Orchestra, thought that it was quite feasible to give grand opera with a company of native singers, and that the company, if supported by the city, would be successful and would pay expenses in a year or two. At the outset it would not be necessary to build an opera house. some building now available might be used.

"There are," he continued, "plenty of fine singers in this country who would present grand opera successfully. But grand opera cannot be pushed; to give it properly takes time in rehearsing and in preparation."

B. J. Lang wanted opera, but it must be modest opera. Anything in this direction he would favor, he said. The way to start was from the ground, he thought, and the presentation of the most difficult operas might come in time. But, for the present, Mr. Lang wanted simple operas. "The giving of simple operas would be delightful," he explained, "operas which are normal, natural, mundane to the soil. We have many beautiful voices and tuneful voices, and we certainly have musical natures."

NEW YORK

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The second matinee of the Boston symphony in this city took place on Wednesday last, and was notable as the final appearance here of Mr. Willy Burmeister, about whom so many press agents have been enthusiastic. He was heard in the Mendelssohn concerts, the other items on the programme being Schubert's C major symphony, the overture to "Tannhäuser," and MacDowell's symphonic poem, "Launcelot and Elaine," op. 25, given for the first time in New York. Owing to the illness of Mr. Gericke, Mr. Franz Kneisel conducted.

The Schubert symphony could have been much better given. The work of the orchestra is always of the first order, but both at this concert and at the two former ones this season there was a falling-off in the *chiaroscuro* of the instruments as to each other. The work of the violins, for instance, did not stand out as against that of the flutes, and their tones rather blurred than blended. Besides this, Mr. Kneisel as a conductor was not altogether satisfactory. His aims were too small, and the qualities that constitute his unequalled excellence as the first violin of the quartette that bears his name were in one sense a detriment to his success as a conductor. There was a lack of sensuous breadth and of geniality, especially noticeable in his reading of the symphony, and at no time did he bring out all the charm that belongs to Schubert's music, although he did not altogether overlook it.

The MacDowell symphony is a work of beauty and originality. It is a work, too, that cannot be judged on one hearing. Like all MacDowell's writings, it is full of scholarly thought, and there are one or two episodes of rare beauty. Ths orchestration is rich and effective, and the whole score bears evidence of the composer's intellectual strength. The somewhat languid poetry of the Arthurian romance is charmingly portrayed, and the whole work is a monument to American art. As to Burmeister, it was a matter of surprise that he was not better received. His tone is small, but his mastery of his instrument is wonderful. In fact, I doubt if there is an artist to-day who can equal him. Yet his technique is not of the Moritz Rosenthal sort. —technique for mere technique's sake. It is technique for the composition's sake, and it is always subordinate to the art ideal. He played beautifully. Mendelssohn is so often interpreted after a sickly sentimental fashion—a fashion altogether foreign to the composer's intention—that it was a rare treat to listen to work like Burmeister's. He is an artist beyond the ordinary—so far beyond, in fact, that most of his work is, and will remain, unintelligible to the crowd.

Mr. Wilhelm Gericke has now recovered from his illness, and has resumed his duties with the orchestra for this month's tour.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CIV., NO. 177.

SATURDAY, DEC. 24, 1898.

THE SYMPHONY CONCERT.

The ninth concert by the Boston Symphony orchestra was given in Music Hall last evening, the programme being:

Academic Festival Overture	Brahms
Concerto for pianoforte, No. 5, E flat	Beethoven
Sinfonia from Christmas Oratorio	Bach
Symphony No. 4, "Italian"	Mendelssohn

Mme. Helen Hopekirk was the soloist.

Mr. Gericke, who resumed his place at the conductor's stand, completely recovered from his recent illness, was welcomed with a prolonged cordiality and fervor of plaudits that spoke sincerely the congratulations of the audience on his restoration to health and its pleasure in seeing him at his post once more. The programme was without novelties, but the familiar works were given with such finely sympathetic readings and with such finished and spirited performances by the orchestra that the concert was a delight from beginning to end. It is doubtful if the Brahms overture ever had here a more effective, beautifully colored and wholly interesting interpretation than Mr. Gericke accorded it last evening. The brilliant and joyous symphony was exquisitely read and played, and with a frankness of style and a broad and animated flexibility in regard to details that was fairly exhilarating.

Mme. Hopekirk's rendering of the exacting concerto was notably interesting, not only for the artistic feeling that distinguished it throughout, but for the grace and elegance of her technique, her keenly intelligent conception of the spirit of the work and her skill in setting it forth. The whole effort was charmingly characterized by an earnest devotion to the composer as the artist understood him, and although there have been given here broader and more vigorous presentations of the work, it would not be easy to remember one more refined, more conscientious and more sympathetic. Mme. Hopekirk was rewarded by warmly appreciative applause and hearty recalls. No artist could have reasonably desired finer assistance than was given by Mr. Gericke and his orchestra.

The programme for the next concert is: A Faust overture, Wagner; symphonic variations, Dvorak; Danse des Sylphes, Berlioz, and Symphony No 4, [illegible]

THE MUSICAL COURIER.

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HOME

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The second matinee of the Boston symphony in this city took place on Wednesday last, and was notable as the final appearance here of Mr. Willy Burmeister, about whom so many press agents have been enthusiastic. He was heard in the Mendelssohn concerts, the other items on the programme being Schubert's C major symphony, the overture to "Tannhäuser," and MacDowell's symphonic poem, "Launcelot and Elaine," op. 25, given for the first time in New York. Owing to the illness of Mr. Gericke, Mr. Franz Kneisel conducted.

The Schubert symphony could have been much better given. The work of the orchestra is always of the first order, but both at this concert and at the two former ones this season there was a falling-off in the *chiaroscuro* of the instruments as to each other. The work of the violins, for instance, did not stand out as against that of the flutes, and their tones rather blurred than blended. Besides this, Mr. Kneisel as a conductor was not altogether satisfactory. His aims were too small, and the qualities that constitute his unequalled excellence as the first violin of the quartette that bears his name were in one sense a detriment to his success as a conductor. There was a lack of sensuous breadth and of geniality, especially noticeable in his reading of the symphony, and at no time did he bring out all the charm that belongs to Schubert's music, although he did not altogether overlook it.

The MacDowell symphony is a work of beauty and originality. It is a work, too, that cannot be judged on one hearing. Like all MacDowell's writings, it is full of scholarly thought, and there are one or two episodes of rare beauty. The orchestration is rich and effective, and the whole score bears evidence of the composer's intellectual strength. The somewhat languid poetry of the Arthurian romance is charmingly portrayed, and the whole work is a monument to American art. As to Burmeister, it was a matter of surprise that he was not better received. His tone is small, but his mastery of his instrument is wonderful. In fact, I doubt if there is an artist to-day who can equal him. Yet his technique is not of the Moritz Rosenthal sort. —technique for mere technique's sake. It is technique for the composition's sake, and it is always subordinate to the art ideal. He played beautifully. Mendelssohn is so often interpreted after a sickly sentimental fashion—a fashion altogether foreign to the composer's intention—that it was a rare treat to listen to work like Burmeister's. He is an artist beyond the ordinary—so far beyond, in fact, that most of his work is, and will remain, unintelligible to the crowd.

Mr. Wilhelm Gericke has now recovered from his illness, and has resumed his duties with the orchestra for this month's tour.

BOSTON HERALD.

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SATURDAY, DEC. 24, 1898.

THE SYMPHONY CONCERT.

The ninth concert by the Boston Symphony orchestra was given in Music Hall last evening, the programme being:

Academic Festival Overture............Brahms
Concerto for pianoforte, No. 5, E flat....
Beethoven
Sinfonia from Christmas Oratorio.........Bach
Symphony No. 4, "Italian".......Mendelssohn

Mme. Helen Hopekirk was the soloist.

Mr. Gericke, who resumed his place at the conductor's stand, completely recovered from his recent illness, was welcomed with a prolonged cordiality and fervor of plaudits that spoke sincerely the congratulations of the audience on his restoration to health and its pleasure in seeing him at his post once more. The programme was without novelties, but the familiar works were given with such finely sympathetic readings and with such finished and spirited performances by the orchestra that the concert was a delight from beginning to end. It is doubtful if the Brahms overture ever had here a more effective, beautifully colored and wholly interesting interpretation than Mr. Gericke accorded it last evening. The brilliant and joyous symphony was exquisitely read and played, and with a frankness of style and a broad and animated flexibility in regard to details that was fairly exhilarating.

Mme. Hopekirk's rendering of the exacting concerto was notably interesting, not only for the artistic feeling that distinguished it throughout, but for the grace and elegance of her technique, her keenly intelligent conception of the spirit of the work and her skill in setting it forth. The whole effort was charmingly characterized by an earnest devotion to the composer as the artist understood him, and although there have been given here broader and more vigorous presentations of the work, it would not be easy to remember one more refined, more conscientious and more sympathetic. Mme. Hopekirk was rewarded by warmly appreciative applause and hearty recalls. No artist could have reasonably desired finer assistance than was given by Mr. Gericke and his orchestra.

The programme for the next concert is: A Faust overture, Wagner; symphonic variations, Dvorak; Danse des Sylphes, Berlioz, and Symphony No 4, Beethoven.

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Mr. Gericke has been restored to health, and, after a prolonged combat with the grip, has returned to his conductorship unimpaired in ability and brilliancy.

It was peculiarly fitting, therefore, that the programme of last night's symphony concert should begin with an expression of joy, and this emotion found its vent in a hearty greeting by the audience, and immediately after, in a sprightly interpretation of Brahm's "Academic Overture," in which three student's songs are shaken up together in the liveliest manner.

The bassoon deserves an especial word of praise for the manner in which it clucked out—"Was komnit dort von der Heeh," a song quite as well known to the German student as "Upidee" is to the denizen of Harvard. There is no better proof of the value of the folk-song (even the students' Bacchanalian song) in classical music, than this employment of three jolly songs as themes in an overture of sonata movement form.

The overture is "academic" in about the same sense that "bloody Monday" is.

After this, there came the best of piano concertos, the "Emperor," the great Beethoven concerto in E-flat, No. 5.

This work has been fittingly called "a symphony with a thread of obbligato piano running through it; "it is the most masculine of all concertos, except, possibly, Beethoven's Violin Concerto. Ending like that work, with a rondo movement, it has infinitely more to say in its finale than the violin composition.

It is essentially a masculine work, and few female pianists have the ability to portray its virile power. Madame Hopekirk made a good impression in the work; there might have been more power in portions of the first and last movements, but everything was clear and intelligible, the interpretation had a commendable degree of surety and authority.

The orchestra did excellent work in the presentation of the superb themes of the first movement and in the dashing subject of the Rondo. The expression of the Adagio was excellently caught up by soloist and orchestra, and this became the most perfect part of the work.

The finale, with its duet for piano and kettle drum at the end, went with considerable dash. Madame Hopekirk was heartily recalled twice, at the conclusion. The "Pastoral Symphony" from the Bach "Christmas Oratorio," was a seasonable selection.

Remembering that "Symphony" in Bach's time meant only prelude, interlude or postlude, one can understand that this pastoral music is a free representation of the shepherds marching to the cradle of the Savior, a picture exactly like that given by Handel in the so-called "Pastoral Symphony" of the "Messiah."

This is, however, much the more developed work of the two, and, instead of the muted violins of the Anglo-German, we here listen to a duet of English horns, which is beautiful and tranquil in the highest degree.

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The English horns were charmingly played, and the Pastorale was one of the gems of the concert. Once more we had our symphony at the end of the programme, after the Gerickian system which believes that the effect of a large musical work should not be disturbed by a lesser one following it. On this occasion the symphony was the "Italian," by Mendelssohn.

Not as great a work as the "Scotch" symphony, it yet has its moments of power, and its simple and pathetic slow movement, with its mournful viola color, loses none of its charm with age. We do not belong to the ranks of those who believe that Mendelssohn is ready to be laid upon the shelf; his direct melody (would that the moderns had just a little of it!) his clear form, his surety in counterpoint, all make him a model in these dissonant days.

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The first movement went with admirable dash and brilliancy and the three-noted figure out of which Mendelssohn evolves so many thoughts, was given with commendable power.

The reading of the slow movement, already described, was perfection; not a bit of sentimentality, no tendency to bathos, but the constant broadening which makes this movement a fit companion to the slow movement of Beethoven's Seventh Symphony, was in every part.

Then come the "horns of Elfland faintly blowing" in the beautiful Scherzo. The final Saltarello is an anti-climax and one wishes that Mendelssohn had not spoiled his work by such a lame and impotent conclusion.

It was a strange affair to listen to a symphony concert on Friday night; as weird and uncanny as to eat beans and brown bread on Saturday morning or to have the Handel and Haydn sing "The Messiah" on the Fourth of July; nevertheless the result was an auspicious one. The orchestra seemed happy at the return of its leader and played with especial spirit, the public seemed overjoyed to have its conductor back again and applauded with notable vigor, and the programme reflected the joy of Christmastide from the jollity of the Brahms's overture to the presto caperings of the Mendelssohn "Saltarello;" wherefore the critic dips his pen in honey and joins in the jubilation.

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SATURDAY, DECEMBER 24, 1898

Music Hall: Boston Symphony Orchestra

The program of the ninth Symphony concert, given in the Music Hall yesterday evening, was:

Brahms: Akademische Ouvertüre, opus 80.
Beethoven: Concerto for Pianoforte, No. 5, in E-flat major, opus 73.
J. S. Bach: Sinfonia ("Hirten-Musik") from the Christmas Oratorio.
Mendelssohn: Symphony No. 4, in A major, "Italian," opus 90.
Mme. Helen Hopekirk was the pianist.

Mr. Gericke was most enthusiastically received on his return to his post after his severe illness; like many a man to whom convalescence is also rest he showed no signs of what he had just been through, but seemed fresh and alert as ever. Certainly his beat has lost none of its vigor.

Brahms's "Academic" was admirably read and played: with great clearness and finish, with conspicuous brilliancy; the whole was held together as with bands of steel, while, in more than one passage, we felt a to us new touch of poetry. In the Bach Pastoral we think Mr. Gericke has at last found the right reading; by this we do not mean that he may not have found it long ago, for, if the piece was played during his first directorship here, we forget the performance, but that his reading seems to us to have at least one manifest advantage over any we had heard from other conductors. This Pastoral of Bach's has long passed for one of the most difficult things in the orchestra's repertory; on more than one occasion we have been led to remark upon the inherent difficulty of the Siciliano rhythm, that succession of dotted triplets which it is so hard to make flow smoothly in too slow a tempo. We are tempted to repeat once more the old story of Ferdinand David's coming to the station—or was it coach-office then?—in Leipzig, to receive Liszt, on his arrival from Frankfort. "You look tired," said Liszt, after the first greetings were over. "Yes," replied David, "I am; we have been working all the afternoon, trying to get the orchestra to play a dotted triplet, and we can't do it;" "Curious!" said Liszt, "that's the very thing Ferdinand Hiller told me, when he saw me off in Frankfort!" To our thinking, this movement of Bach's has always been taken too slow here before, making it all but impossible for the orchestra to play the peculiar rhythm smoothly and well together; Mr. Gericke takes it at a tempo at which the rhythm, so to speak, plays itself, the orchestra cannot miss it; in a word, he takes it at the natural tempo. The performance was exquisite, and showed forth all the divine beauty of the music. Perhaps Mr. Gericke now and then forced a forte somewhat heroically out of the pastoral mood; but there is doubtless warrant for this in the score, which we have not seen for some years.

But the crown of the concert was the playing of the "Italian" symphony! At last, at last we had a true Mendelssohnish "Allegro vivace!" How that first movement bubbled and sparkled, like water from a live spring, like the opening of champagne! Neither did this brisk tempo bring the least unclearness with it, the least negligence or inexpressiveness in phrasing, the least blurring of details. That was the movement as one feels that Mendelssohn himself must have conceived it, full of life and vigor, bright with Italian sunshine. The slow movement, too, was admirably done; a little too large a tone from the violins at times, perhaps, but nothing that could be called coarseness. The minuet went to a charm; only we felt that, in that wonderful middle passage for horns and bassoons, Mr. Gerricke's "expressive" holding back the rhythm was rather de trop; it brought the passage dangerously near to the male part-song mood—a thing of which one does not like to be reminded. But the playing of the finale was a wonder; to us, a complete refutation of all that has been said against this movement from time to time. So played, this Saltarello of Mendelssohn's is simply intoxicating. Especially fine was the way in which the contrast was brought out when the music falls from the lightly skipping Roman Saltarello into the more smoothly flowing, more demonic Neapolitan Tarantella; there was something almost uncanny in those intertwining triplet-passages! Ah! the club to kill Mendelssohn with has not been hewn yet!

There was much that was very fine indeed in Mme. Hopekirk's playing of Beethoven's "Emperor." If she did not quite reach the heroic level of some parts of the first movement, her playing was in general excellently appreciative of the true character of the music, straightforward, not trying to do too much. By the way, it occurs to us that it might be well, in view of the enormously increased tone of the modern pianoforte, to modify those "piano" and "Fp" marks in the orchestral parts in the long octave-passage of the solo instrument; as now played, one does not hear the descending counter scales of the strings after the first accent. Mme. Hopekirk's playing of the Adagio was distinctly good; notably where the pianoforte takes the principal theme, near the middle of the movement: full of feeling, but stopping short of sentimentality. In the final rondo we liked her less; she seemed to us to miss the humor of that "espressivo" chromatic phrase in the first theme, and, upon the whole, to try to make too much of certain effects. Toward the end, too, we should have liked a heartier, a more unreserved plunging into the ebullient rhythm; one felt the pianist to be somewhat over-prudently on her guard against her fingers running away with her. There are moments when Beethoven throws the reins upon his steed's neck, and becomes regardless of "distinction." But it was, as a whole, an excellent performance of one of the greatest works ever written, and was warmly applauded by the audience.

The next programme is: Wagner, Eine Faust-Ouvertüre; Dvorak, symphonic variations; Beethoven, symphony No. 4, in B-flat major, opus 60.

MUSICAL AMERICA
EDITED BY JOHN C FREUND
PUBLISHED AT 27 UNION SQUARE NEW YORK
New York, December 24, 1898.

MUSICAL BALTIMORE.

BALTIMORE, MD., Dec. 19, 1898.

The concert of the Boston Symphony Orchestra last Tuesday has called forth the most varied comments. Every one agreed that the work of Franz Kneisel as temporary director was satisfactory in all respects. He had his men in good command and conducted admirably. The especially problematical part of the concert seemed to center in the soloist—Burmester. Many in the audience found his tone too small, and his interpretation lacking in enthusiasm. These critics claimed that there were many in the orchestra who could have played the Mendelssohn Concerto as well as he.

I do not believe it. His tone although small had the most peculiarly perfect carrying power and possessed a purity and roundness of quality that was entrancing. As far as his alleged lack of temperament is concerned, his manly and unsentimental manner of playing was in delightful contrast to the mawkishness of the usual violinist. In spite of the diversified opinions the young artist received a most encouraging and flattering reception.

The symphony undertaken was the Schubert in C. It went off in excellent shape and Mr. Kneisel found himself quite the lion of the hour. The other numbers were the Tannhaeuser Overture and the MacDowell Symphonic Poem, "Launcelot and Elaine."

WILLY BURMEISTER AGAIN.

On Thursday evening of last week, Willy Burmester was again the soloist at the Boston Symphony Orchestra's concert at Carnegie Hall. In the unique concert by Beethoven the best possible opportunity was offered to him to reveal his musicianship, of which he had given but scant proof on the previous occasion.

While he displayed somewhat more breadth of style, he failed to convince. The first movement was played accurately, but with little warmth of feeling. One received the impression as if he were saving his strength for the cadenza only, for which he selected that of Ferdinand Laub, a very un-Beethovenish conglomeration of technical difficulties. The whole cadenza business is a nuisance and should be dropped entirely.

Burmester is a virtuoso of a small pattern only, and MUSICAL AMERICA has a right to ask how it is possible that such mediocre artists can acquire a reputation in musical Germany. There is not a trace of magnetism in his personality, and with all his pyrotechnics he fails to find the way to the public's heart. New York audiences may occasionally be deceived by a brilliant display of technic, but as a rule they save their enthusiasm for artists of soul and brains.

AUGUST SPANUTH.

MUSICAL BROOKLYN.

BROOKLYN, Dec. 20, 1898.

With Franz Kneisel as conductor, the Boston Symphony Orchestra gave two concerts at the Academy of Music last week under the auspices of the Brooklyn Institute. For the Friday matinee the programme included Tschaikowsky's Fifth Symphony, Saint Saëns symphonic poem, "Omphale's Spinning Wheel," and the overture to "Benvenuto Cellini," Willy Burmester played the Beethoven concerto. At the Saturday night concert the orchestra played the Schumann Symphony in C major, and Liszt symphonic poem, "Les Préludes." Mr. Burmester, who was again the soloist, played the Mendelssohn concerto and the Bach chaconne in G minor. Both concerts gave high pleasure to large audiences. The Brooklyn critics united with those in Manhattan in praise of Kneisel's conducting, and the beauty of Mr. Burmester's tone.

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After this, there came the best of piano concertos, the "Emperor," the great Beethoven concerto in E-flat, No. 5.

This work has been fittingly called "a symphony with a thread of obbligato piano running through it; "it is the most masculine of all concertos, except, possibly, Beethoven's Violin Concerto. Ending like that work, with a rondo movement, it has infinitely more to say in its finale than the violin composition.

It is essentially a masculine work, and few female pianists have the ability to portray its virile power. Madame Hopekirk made a good impression in the work; there might have been more power in portions of the first and last movements, but everything was clear and intelligible, the interpretation had a commendable degree of surety and authority.

The orchestra did excellent work in the presentation of the superb themes of the first movement and in the dashing subject of the Rondo. The expression of the Adagio was excellently caught up by soloist and orchestra, and this became the most perfect part of the work.

The finale, with its duet for piano and kettle drum at the end, went with considerable dash. Madame Hopekirk was heartily recalled twice, at the conclusion. The "Pastoral Symphony" from the Bach "Christmas Oratorio," was a seasonable selection.

Remembering that "Symphony" in Bach's time meant only prelude, interlude or postlude, one can understand that this pastoral music is a free representation of the shepherds marching to the cradle of the Savior, a picture exactly like that given by Handel in the so-called "Pastoral Symphony" of the "Messiah."

This is, however, much the more developed work of the two, and, instead of the muted violins of the Anglo-German, we here listen to a duet of English horns, which is beautiful and tranquil in the highest degree.

Probably Bach here demanded the oboe di caccia, but that obsolete instrument is well replaced by the English horn (a larger oboe),in the modern score.

The work has a tranquility that carries one far away from the workaday world; it is cool, calm and bright, like the day in June that the poet sings of, and had a very different flavor from the rollicking overture which began the concert, and which, by the way, had some baleful touches of muted horn, which must have indicated "Katzenjammer," or worse yet, that fearful student disease called "Haarweh" ("Hair-ache") in which each particular hair has its own tale of sorrow.

The English horns were charmingly played, and the Pastorale was one of the gems of the concert. Once more we had our symphony at the end of the programme, after the Gerickian system which believes that the effect of a large musical work should not be disturbed by a lesser one following it. On this occasion the symphony was the "Italian," by Mendelssohn.

Mendelssohn was under-passionate, but there is no fear of the latter-day composers catching this fault.

The first movement went with admirable dash and brilliancy and the three-noted figure out of which Mendelssohn evolves so many thoughts, was given with commendable power.

The reading of the slow movement, already described, was perfection; not a bit of sentimentality, no tendency to bathos, but the constant broadening which makes this movement a fit companion to the slow movement of Beethoven's Seventh Symphony, was in every part.

Then come the "horns of Elfland faintly blowing" in the beautiful Scherzo. The final Saltarello is an anti-climax and one wishes that Mendelssohn had not spoiled his work by such a lame and impotent conclusion.

It was a strange affair to listen to a symphony concert on Friday night; as weird and uncanny as to eat beans and brown bread on Saturday morning or to have the Handel and Haydn sing "The Messiah" on the Fourth of July; nevertheless the result was an auspicious one. The orchestra seemed happy at the return of its leader and played with especial spirit, the public seemed overjoyed to have its conductor back again and applauded with notable vigor, and the programme reflected the joy of Christmastide from the jollity of the Brahms's overture to the presto caperings of the Mendelssohn "Saltarello;" wherefore the critic dips his pen in honey and joins in the jubilation.

Louis C. Elson.

Boston Transcript
SATURDAY, DECEMBER 24, 1898

Music Hall : Boston Symphony Orchestra

The program of the ninth Symphony concert, given in the Music Hall yesterday evening, was:

Brahms: Akademische Ouvertüre, opus 80.
Beethoven: Concerto for Pianoforte, No. 5, in E-flat major, opus 73.
J. S. Bach: Sinfonia ("Hirten-Musik") from the Christmas Oratorio.
Mendelssohn: Symphony No. 4, in A major, "Italian," opus 90.

Mme. Helen Hopekirk was the pianist.

Mr. Gericke was most enthusiastically received on his return to his post after his severe illness; like many a man to whom convalesence is also rest he showed no signs of what he had just been through, but seemed fresh and alert as ever. Certainly his beat has lost none of its vigor.

Brahms's "Academic" was admirably read and played: with great clearness and finish, with conspicuous brilliancy; the whole was held together as with bands of steel, while, in more than one passage, we felt a to us new touch of poetry. In the Bach Pastoral we think Mr. Gericke has at last found the right reading; by this we do not mean that he may not have found it long ago, for, if the piece was played during his first directorship here, we forget the performance, but that his reading seems to us to have at least one manifest advantage over any we had heard from other conductors. This Pastoral of Bach's has long passed for one of the most difficult things in the orchestra's repertory; on more than one occasion we have been led to remark upon the inherent difficulty of the Siciliano rhythm, that succession of dotted triplets which it is so hard to make flow smoothly in too slow a tempo. We are tempted to repeat once more the old story of Ferdinand David's coming to the station—or was it coach-office then?—in Leipzig, to receive Liszt, on his arrival from Frankfort. "You look tired," said Liszt, after the first greetings were over. "Yes," replied David, "I am; we have been working all the afternoon, trying to get the orchestra to play a dotted triplet, and we can't do it;" "Curious!" said Liszt, "that's the very thing Ferdinand Hiller told me, when he saw me off in Frankfort!" To our thinking, this movement of Bach's has always been taken too slow here before, making it all but impossible for the orchestra to play the peculiar rhythm smoothly and well together; Mr. Gericke takes it at a tempo at which the rhythm, so to speak, plays itself, the orchestra cannot miss it; in a word, he takes it at the natural tempo. The performance was exquisite, and showed forth all the divine beauty of the music. Perhaps Mr. Gericke now and then forced a forte somewhat heroically out of the pastoral mood; but there is doubtless warrant for this in the score, which we have not seen for some years.

But the crown of the concert was the playing of the "Italian" symphony! At last, at last we had a true Mendelssonish "Allegro vivace!" How that first movement bubbled and sparkled, like water from a live spring, like the opening of champagne! Neither did this brisk tempo bring the least unclearness with it, the least negligence or inexpressiveness in phrasing, the least blurring of details. That was the movement as one feels that Mendelssohn himself must have conceived it, full of life and vigor, bright with Italian sunshine. The slow movement, too, was admirably done; a little too large a tone from the violins at times, perhaps, but nothing that could be called coarseness. The minuet went to a charm; only we felt that, in that wonderful middle passage for horns and bassoons, Mr. Gerricke's "expressive" holding back the rhythm was rather de trop; it brought the passage dangerously near to the male part-song mood—a thing of which one does not like to be reminded. But the playing of the finale was a wonder; to us, a complete refutation of all that has been said against this movement from time to time. So played, this Saltarello of Mendelssohn's is simply intoxicating. Especially fine was the way in which the contrast was brought out when the music falls from the lightly skipping Roman Saltarello into the more smoothly flowing, more demonic Neapolitan Tarantella; there was something almost uncanny in those intertwining triplet-passages! Ah! the club to kill Mendelssohn with has not been hewn yet!

There was much that was very fine indeed in Mme. Hopekirk's playing of Beethoven's "Emperor." If she did not quite reach the heroic level of some parts of the first movement, her playing was in general excellently appreciative of the true character of the music, straightforward, not trying to do too much. By the way, it occurs to us that it might be well, in view of the enormously increased tone of the modern pianoforte, to modify those "piano" and "Fp" marks in the orchestral parts in the long octave-passage of the solo instrument; as now played, one does not hear the descending counter scales of the strings after the first accent. Mme. Hopekirk's playing of the Adagio was distinctly good; notably where the pianoforte takes the principal theme, near the middle of the movement: full of feeling, but stopping short of sentimentality. In the final rondo we liked her less; she seemed to us to miss the humor of that "espressivo" chromatic phrase in the first theme, and, upon the whole, to try to make too much of certain effects. Toward the end, too, we should have liked a heartier, a more unreserved plunging into the ebullient rhythm; one felt the pianist to be somewhat over-prudently on her guard against her fingers running away with her. There are moments when Beethoven throws the reins upon his steed's neck, and becomes regardless of "distinction." But it was, as a whole, an excellent performance of one of the greatest works ever written, and was warmly applauded by the audience.

The next programme is: Wagner, Eine Faust-Ouvertüre; Dvorak, symphonic variations; Beethoven, symphony No. 4, in B-flat major, opus 60.

MUSICAL AMERICA
EDITED BY JOHN C FREUND
PUBLISHED AT 27 UNION SQUARE NEW YORK

New York, December 24, 1898.

MUSICAL BALTIMORE.

BALTIMORE, MD., Dec. 19, 1898.

The concert of the Boston Symphony Orchestra last Tuesday has called forth the most varied comments. Every one agreed that the work of Franz Kneisel as temporary director was satisfactory in all respects. He had his men in good command and conducted admirably. The especially problematical part of the concert seemed to center in the soloist—Burmester. Many in the audience found his tone too small, and his interpretation lacking in enthusiasm. These critics claimed that there were many in the orchestra who could have played the Mendelssohn Concerto as well as he.

I do not believe it. His tone although small had the most peculiarly perfect carrying power and possessed a purity and roundness of quality that was entrancing. As far as his alleged lack of temperament is concerned, his manly and unsentimental manner of playing was in delightful contrast to the mawkishness of the usual violinist. In spite of the diversified opinions the young artist received a most encouraging and flattering reception.

The symphony undertaken ~~was~~ the Schubert in C. It went off in excellent shape and Mr. Kneisel found himself quite the lion of the hour. The other numbers were the Tannhaeuser Overture and the MacDowell Symphonic Poem, "Launcelot and Elaine."

WILLY BURMEISTER AGAIN.

On Thursday evening of last week, Willy Burmester was again the soloist at the Boston Symphony Orchestra's concert at Carnegie Hall. In the unique concert by Beethoven the best possible opportunity was offered to him to reveal his musicianship, of which he had given but scant proof on the previous occasion.

While he displayed somewhat more breadth of style, he failed to convince. The first movement was played accurately, but with little warmth of feeling. One received the impression as if he were saving his strength for the cadenza only, for which he selected that of Ferdinand Laub, a very un-Beethovenish conglomeration of technical difficulties. The whole cadenza business is a nuisance and should be dropped entirely.

Burmester is a virtuoso of a small pattern only, and MUSICAL AMERICA has a right to ask how it is possible that such mediocre artists can acquire a reputation in musical Germany. There is not a trace of magnetism in his personality, and with all his pyrotechnics he fails to find the way to the public's heart. New York audiences may occasionally be deceived by a brilliant display of technic, but as a rule they save their enthusiasm for artists of soul and brains.

AUGUST SPANUTH.

MUSICAL BROOKLYN.

BROOKLYN, Dec. 20, 1898.

With Franz Kneisel as conductor, the Boston Symphony Orchestra gave two concerts at the Academy of Music last week under the auspices of the Brooklyn Institute. For the Friday matinee the programme included Tschaikowsky's Fifth Symphony, Saint Saëns symphonic poem, "Omphale's Spinning Wheel," and the overture to "Benvenuto Cellini," Willy Burmester played the Beethoven concerto. At the Saturday night concert the orchestra played the Schumann Symphony in C major, and Liszt symphonic poem, "Les Préludes." Mr. Burmester, who was again the soloist, played the Mendelssohn concerto and the Bach chaconne in G minor. Both concerts gave high pleasure to large audiences. The Brooklyn critics united with those in Manhattan in praise of Kneisel's conducting, and the beauty of Mr. Burmester's tone.

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FADED TEXT

Boston Daily Globe.
SATURDAY, DEC. 24, 1898.

Mr Gericke Heartily Greeted at the Symphony Concerts—Notes About the Attractions at Local Theaters.

Mr William Gericke returned to his desk at the Symphony rehearsal Thursday afternoon and also conducted the concert last evening, the program of which consisted of Brahms' "Academic" overture, Beethoven's fifth pianoforte concerto, Bach's "Shepherds' Music" and Mendelssohn's "Italian" symphony. Mrs Helen Hopekirk was the soloist. Mr Gericke showed but slight traces of his recent illness, and he directed his men with as much verve and authority as ever. He was most warmly greeted when he first appeared, and received applausive encouragement at the close of each orchestral number. Mrs Hopekirk is an artist whose interpretations command attention from the most critical. She possesses a temperament which assured a conscientious and sympathetic treatment of a composer's work, a technical skill surpassed by few and a delightful touch in which is combined delicacy and clearness of tone production. She is slightly deficient in the power necessary to cope with an orchestral fortissimo, but with this exception her playing is that of an artist of the foremost rank.

Beethoven's fifth concerto is immensely difficult, even more so than Rubinstein's fourth concerto, and is much less heard in concert than the latter piece, partly because the piano is less prominent as a solo instrument in the Beethoven score. Mrs Hopekirk played the brilliant introductory cadenza with great spirit, and later on the ascending scales were given with most pleasing effect, the piano retaining its proper place as a part of the whole orchestra and not as a solo instrument. The beautiful harmonies of the second movement appeared to be perfect in their cantabile quality, the staccato chords in pianissimo being specially deserving of praise. In the last movement the running passages in the earlier part were deftly executed, and the development of the second theme, the working out of the varying characteristics of the same, and the closing coda were each interpreted in a most artistic and sympathetic manner. The orchestral work was admirable as a rule. Mme Hopekirk was heartily applauded at the close of each movement in the concerto.

The Brahms overture was given with commendable warmth and vigor, the finale being notably good in precision and clarity of tone by the string contingent. The performance of the Bach music calls for no special notice save general commendation for excellence throughout. Mendelssohn's "Italian" symphony was grandly interpreted as a whole, although the brasses at times sounded rather harsh in the second movement. This week's program will comprise "Faust" overture, Wagner; "Dance of the Sylphs," Berlioz; symphonic variations, Dvorak; symphony No. 4, Beethoven.

BOSTON POST,
The Representative Democratic Paper
Dec OF NEW ENGLAND 24

THE SYMPHONY CONCERT.

The ninth Symphony concert of the present season was given in Music Hall last evening, instead of Saturday evening, as is usual, the latter being the eve of Christmas.

Mr. Gericke conducted for the first time in several weeks, and he was most cordially welcomed on his return to his duties by the audience. It was pleasant to see him back again, and it is also gratifying to know that in emergencies we have such a satisfactory associate director as is Mr. Kneisel.

The concert opened with Brahms's "Academic Festival Overture," op. 80, a composition in which German university students' songs are used as themes, these being handled contrapuntally, with great skill, and in which one notices many original and beautiful effects in instrumentation. In form it is strict, but nevertheless fresh and vigorous. The performance was an excellent one.

Following this came Beethoven's concerto for pianoforte and orchestra in E flat, No. 5, with Mme. Helen Hopekirk as the soloist. This concerto has long held the highest rank among compositions of its class, and only those written by Brahms and Tschaikowski can lay any claim to equal rank with the so-called "Emperor" concerto of Beethoven. The performances of this work by celebrated artists here have been numerous during the last twenty-five years, and its many beauties are doubtless familiar to all music lovers.

Mme. Hopekirk has been heard rarely of late years, and her appearances are always welcome. She played with evident surety as to the requirements of the concerto, and with entire absence of affectation of any sort, and made a highly satisfactory impression with her audience, for she had many recalls at the close of the performance.

Bach's "Shepherd's Music," from his Christmas oratorio, and Mendelssohn's "Italian" symphony, completed the programme. The excellence of the orchestra was never shown to better advantage than in the "Shepherd's Music," which, though written nearly 200 years ago, is still a most difficult music to render properly, as the contrapuntal treatment is so clear that shortcomings in any part would mar the whole performance. Mendelssohn's symphony still delights one with its melodic charm, its graceful scoring without trombones, and it is easy of comprehension. The programme of the next rehearsal and concert will include Wagner's "Faust" overture, Dvorak's symphonic variations and Beethoven's fourth symphony in B flat. There is to be no soloist.

Boston Journal.
SATURDAY, DECEMBER 24, 1898.

BACK AGAIN.

Mr. Gericke Conducts Symphony.

No Lack of His Old Strength.

Mrs. Helen Hopekirk in the Cast.

The program of the ninth Symphony Concert, given last night in Music Hall, was as follows:

Academic Festival Overture............Brahms
Concerto for Piano No. 5, in E-flat major .... Beethoven
Sinfonia (Shepherd's music) from the Christmas Oratorio, Part II.......Bach
Symphony No. 4..................Mendelssohn

Mr. Gericke was welcomed most heartily after his absence on account of sickness. He certainly showed no lack of strength or authority in his conducting. After the Christmas music of Bach he was given a wreath, and again there was applause.

The program was different from the one originally announced. The parts of Cèsar Franck's "Chasseur Maudit" did not come in time for rehearsal. Personally I was not sorry; for Franck is not a great master in program-music. It is in absolute music, as in his string quartet, piano quintet, symphony, or in oratorio, as in "The Beatitudes," that the purity and the mastery, the beauty and the power of his art are fully displayed.

There was a slip near the beginning of the Academic overture, but as a whole the performance of the orchestra was distinguished by precision, and in the smooth, genteel symphony of Mendelssohn by appropriate elegance. With the exception of the great concerto, the program as a program did not appeal to me. The overture was read with uncommon discrimination, but the music itself is dryly academic. Curiosity might be repaid if it were possible to give Bach's sinfonia as it was written. Franz tinkered it, but my objection is to the inherent character of the music. We have an ingenious piece that overshoots the mark and presents us with shepherds who are too thoroughly acquainted with counterpoint to be naive. The suggestion is of the class-room, not of the star-lighted flock watched by simple men that heard suddenly the angelic salutation. And then there is the symphony by Mendelssohn. We are far from the musician of the overtures to "Midsummer Night's Dream" and "Fingal's Cave" and the cantata, "The Walpurgis Night." I am inclined to believe that Mendelssohn wrote this symphony with his hands in kid gloves. It is all very pretty; all highly respectable; there is not a blot on the manuscript; there is not an erasure; and I see the composer turning to some high-born dame and saying in well-bred tones "I think, Countess Wuerstberg, you will like this. There is nothing in it to shock your sensibilities. See how nicely the pilgrims march. And here in my saltarello you will find no vulgarity. The dancers are persons of excellent family and exemplary morals."

Mrs. Hopekirk gave a pleasant performance of the Emperor concerto.

Philip Hale.

ELLIS OPERA.

The grand opera at the Boston Theatre by the Ellis Opera Company, under the direction of C. A. Ellis, will begin on Monday evening, Jan. 23, continuing for three weeks. It will include Monday, Tuesday, Wednesday, Thursday and Friday evenings and Saturday matinees.

During the season of eighteen performances there are not likely to be any repetitions, as the repertory which has been published in these columns is selected from such a wide range of operatic works.

Mme. Melba's promised rendition of Mimi in "La Boheme," will arouse expectation, and this production by the company will be one of the most interesting features of the season. Mme. Melba will not be the only interesting character of this work, for Mlle. de Lussan (who first established her claim to operatic eminence in this city) will sing Musette. Sig. Pandolfini, the leading Italian tenor of the organization, will sing Rudolph, and Bensaude, who created the part of Marcello when the opera was first produced, under the direction of the composer, will sing the role here. The orchestra has been thoroughly rehearsed in the work—in fact, the first production of "La Boheme" by the Ellis company occurs in Philadelphia on the evening of Dec. 30. Mme. Melba journeyed to Italy during the past summer and spent some time studying the role with Puccini.

The great interest which the anticipated performance of the "Nibelungen Ring" will undoubtedly arouse will be heightened by the fact that the heroic soprano parts will be sung by Ternina (a truly great artist, whose first recognition in America was accorded her in Boston). Mme. Gadski, one of the most eminent of all Wagnerian lyric sopranos, will also be heard in the Wagnerian roles with which her reputation is associated, and we are again to hear Herr Kraus in the heroic tenor parts.

Walter Damrosch will conduct the German performances, and the New York Symphony Orchestra (organized and drilled by Mr. Damrosch) have his direction.

Particulars regarding the sale of season tickets will shortly be announced.

The Boston Traveler
Year—Vol. LIV. Dec 24

Christmas-tide pushed the Symphony a day ahead, this year, and last evening came the usual Saturday night concert. This was the programme:

Academic Festival Overture........Brahms
Concerto for Piano No. 5, in E-flat major ....Beethoven
Sinfonia (Shepherd's music) from the Christmas Oratoria, Part II.........Bach
Symphony No. 4................Mendelssohn

Mr. Gericke returned from his extended illness, and was very cordially greeted. There was little exciting work for him to do, which was perhaps best under the circumstances. As a whole the concert was—if not dull—at least uninspiring. Mrs Helen Hopekirk, the soloist, played the great "Emperor" concerto with smoothness and elegance, but not with imperial strength. The Mendelssohn symphony is not much more than sweetly graceful and daintily melodious. The one supremely fine thing in it, the trio for horns in the third movement, was played exquisitely. In fact, everything was well done, but there seemed to be little of the contagion of enthusiasm in the air.

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A deep interest now centers in the forthcoming productions of grand opera at the Boston Theatre by the Ellis Opera Company under the direction of Charles A. Ellis. The season will begin on Monday evening, Jan. 23, continuing for three weeks. It will include Monday, Tuesday, Wednesday, Thursday and Friday evenings and Saturday matinees.

Mme. Melba's promised rendition of Mimi in "La Boheme" will unquestionably arouse great expectation, and this production by the company will be one of the most interesting features of the season. Mme. Melba will not be the only interesting character of this work, for Mlle. de Lussan (who first established her claim to operatic eminence in this city) will essay the role of Musette. Sig. Pandolfini, the leading Italian tenor of the organization, will sing Rudolph, and Bensaude, who created the part of Marcello when the opera was first produced, under the direction of the composer, will sing the role here. The orchestra has been thoroughly rehearsed in the work—in fact, the first production of "La Boheme" by the Ellis company occurs in Philadelphia on the evening of Dec. 30. Mme. Melba is deeply interested in her character in this opera, so much so in fact that she journeyed to Italy during the past summer and spent some time studying the role with Puccini.

The great interest which the anticipated performance of the "Nibelungen Ring" will undoubtedly arouse will be heightened by the fact that the heroic soprano parts will be sung by Ternina (a truly great artist, whose first recognition in America was accorded her in Boston). Ternina now stands admittedly the first Wagnerian soprano of the present time, and her reappearance in this city must undoubtedly awaken great expectations. Mme. Gadski, one of the most eminent of all Wagnerian lyric sopranos, will also be heard in the Wagnerian roles with which her reputation is associated, and we are again to hear Herr Kraus in the heroic tenor parts.

Walter Damrosch has been secured by Mr. Ellis to conduct the German performances, and the fact that the New York Symphony Orchestra (the body organized and drilled by Mr. Damrosch to its present accomplished state) will interpret the musical scores under his direction, should ensure eloquent treatment by them of the intricate measures of Wagner's instrumentation. Particulars regarding the sale of season tickets will shortly be announced.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CIV., NO. 178.
SUNDAY, DECEMBER 25, 1898.

The season of grand opera at the Boston Theatre, by the Ellis opera company, under the direction of Charles A. Ellis, will begin on Monday evening, Jan. 23, continuing for three weeks. It will include Monday, Tuesday, Wednesday, Thursday and Friday evenings and Saturday matinee. During the 18 performances there are not likely to be any repetitions, as the repertoire, which has been published in these columns, is selected from such a wide range of operatic works that repetition is not necessary. Mme. Melba's promised rendering of Mimi in "La Boheme" will unquestionably arouse great expectation, and this production by the company will be one of the most interesting features of the season. Mme. Melba will not be the only interesting characters of this work, for Mlle. de Lussan (who first established her claim to operatic eminence in this city) will essay the role of Mussette. Sig. Pandolfini, the leading Italian tenor of the organization, will sing Rudolph, and Bensaude, who created the part of Marcello when the opera was first produced, under the direction of the composer, will sing the role here. The orchestra has been thoroughly rehearsed in the work; in fact, the first production of "La Boheme' by the Ellis company occurs in Philadelphia on the evening of Dec. 30. The great interest which the anticipated performance of the "Nibelungen Ring" will undoubtedly arouse will be heightened by the fact that the heroic soprano parts will be sung by Ternina, now admittedly the first Wagnerian soprano of the present time. Mme. Gadski will also be heard in the Wagnerian roles, and we are again to hear Herr Kraus in the heroic tenor parts. Walter Damrosch has been secured by Mr. Ellis to conduct the German performances with the New York Symphony orchestra under his direction. Particulars regarding the sale of season tickets will shortly be announced

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BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND
SUNDAY MORNING, DEC. 25, 1898.
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ELLIS OPERA COMPANY.

Charles W. Strine, representing Charles A. Ellis, the proprietor of the Ellis opera company, whose season of grand opera at the Boston Theatre, beginning Jan. 23, has been announced, is in this city and gives some interesting facts in connection with what he says will be a most ambitious and satisfactory season of grand opera.

Bostonians should feel an especial interest in the extensive project now exclusively controlled by their townsman, Mr. Ellis, whose reputation as the manager of the Boston Symphony Orchestra has unquestionably given us much confidence in whatever promises he may make. It is therefore within the bound of reason to expect from his prospectus a series of great operatic performances that will establish this organization as a regular institution in this city.

"The fact," said Mr. Strine, "that Mme. Melba is the chief lyric soprano of Mr. Ellis's company is assurance that Boston, during her grand opera season, shall have unquestionably the greatest singer of her time in characters now inseparably associated with her fame. There can be no new tribute paid to Melba, except to say that her marvellous voice this year even surpasses itself, and that means that it almost surpasses perfection.

"In Mme. Ternina, Mr. Ellis believes, and has no doubt that Bostonians will justify him, that he has the greatest heroic soprano in the world. Her eminent gifts were first recognized by the music lovers of this city, and the most critical consensus of European opinion unanimously accords to Mme. Ternina the highest place on the pedestal of heroic singing. Her presence in the organization makes possible the magnificent revivals of the 'Nibelungen Ring,' which Mr. Ellis promises, and assures to Boston the opportunity of hearing 'Tristan and Isolde,' by Kraus and Ternina, given as it possibly cannot be given anywhere in the world today, unless these two singers are associated in its production.

"Mlle. De Lussan, who returns to her country after having heightened her reputation as a grand operatic artist in Europe, will be heard in a series of characters best suited to her especial talents, while Mme. Gadski, who needs no new allusion to her unusual gifts, will be the chief German lyric soprano of the company.

"Regarding tenors it is only necessary to state that Mr. Ellis's company is most eminently endowed. Alvarez is the first tenor of the Grand Opera at Paris, and beyond any possibility of question one of the greatest artists of his time. In M. Bonnard we shall have a French tenor with all the virtues and few of the defects of his school. Ernest Kraus, as the chief interpreter of heroic German tenor parts, needs no new comment, and Sig. Pandolfini, a highly gifted Italian, will undoubtedly fulfil the promises made in his behalf.

"It is not possible, in the brief confines of a prospectus, to call attention to each singer individually, but I am sure Bostonians may be confident in the fact that the ensemble of the company is as near the very highest standard as it is possible to bring it; the stage direction of the operas is in the most capable hands, and the orchestra is unquestionably the best operatic organization in the country. There is no reason why the season announced should not eclipse in result, as well as in promise, many of the brilliant seasons of grand opera gone before."

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, DEC. 26, 1898.

ELLIS OPERA.

The grand opera at the Boston Theatre by the Ellis Opera Company, under the direction of C. A. Ellis, will begin on Monday evening, Jan. 23, continuing for three weeks. It will include Monday, Tuesday, Wednesday, Thursday and Friday evenings and Saturday matinees.

During the season of eighteen performances there are not likely to be any repetitions, as the repertory which has been published in these columns is selected from such a wide range of operatic works.

Mme. Melba's promised rendition of Mimi in "La Boheme," will arouse expectation, and this production by the company will be one of the most interesting features of the season. Mme. Melba will not be the only interesting character of this work, for Mlle. de Lussan (who first established her claim to operatic eminence in this city) will sing Musette. Sig. Pandolfini, the leading Italian tenor of the organization, will sing Rudolph, and Bensaude, who created the part of Marcello when the opera was first produced, under the direction of the composer, will sing the role here. The orchestra has been thoroughly rehearsed in the work—in fact, the first production of 'La Boheme' by the Ellis company occurs in Philadelphia on the evening of Dec. 30. Mme. Melba journeyed to Italy during the past summer and spent some time studying the role with Puccini.

The great interest which the anticipated performance of the "Nibelungen Ring" will undoubtedly arouse will be heightened by the fact that the heroic soprano parts will be sung by Ternina (a truly great artist, whose first recognition in America was accorded her in Boston). Mme. Gadski, one of the most eminent of all Wagnerian lyric sopranos, will also be heard in the Wagnerian roles with which her reputation is associated, and we are again to hear Herr Kraus in the heroic tenor parts.

Walter Damrosch will conduct the German performances, and the New York Symphony Orchestra (organized and drilled by Mr. Damrosch) has his direction.

Particulars regarding the sale of season tickets will shortly be announced.

...Journal.

...DAY, DECEMBER 25, 1898.

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During the entire season there will not, in all probability, be any repetitions, for the repertory, which has already been published in the Journal, is large, and Mr. Ellis is anxious to present to the Boston public as many operas as possible.

Melba's first appearance here as Mimi in Puccini's "La Bohème" will be one of unusual interest. She studied the part with the composer last summer in Italy. Miss de Lussan will appear as Musette, Pandolfini, the leading Italian tenor of the organization, as Rudolph, and Bensaude will be the Marcello. The first production of "La Bohème" by the Ellis company will be at Philadelphia Dec. 30.

Ternina, the great dramatic soprano, will sing the chief heroic parts in the Wagnerian operas. Gadski, the eminent lyric soprano, will be associated with her, and Kraus will sing the heroic tenor parts.

Mr. Seppelli will conduct the French and Italian operas, and Mr. Walter Damrosch will conduct the performances in German. The orchestra will be the New York Symphony.

Particulars regarding the sale of season tickets will shortly be announced.

We are without opera this week, but the season is to be resumed next Monday, with Melba as Lucia. On Wednesday, "Tristan and Isolde" is announced with Kraus and Ternina. On Friday evening we are to have Puccini's "La Bohème," with Melba and De Lussan, and "Lohengrin" at the Saturday matinee, with Gadski and Kraus.

Damrosch's "Manila Te Deum" will be given here January 10 with Gadski, Van Hoose and Rains, and an alto to be announced, under the direction of the composer with the Choral Society Chorus and the New York Symphony Orchestra.

JAMES FITCH THOMSON.

Oct 24

MUSICAL AMERICA

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Boston Courier.

SUNDAY MORNING, DEC. 25, 1898.

THE SYMPHONY, ETC.

It has always seemed to us that a man should play Beethoven's "Emperor" or E flat pianoforte concerto rather than a woman, even though she should have more than the average strength and sustained tension of her sex. Whoever has heard and felt the majestic fire of the broken chords which usher in the first movement, the deep emotion of the andante, and the sturdy joy of the rondo in such a rendering as Mr. Baermann gives—and he stands for us as the ideal player of Beethoven—will understand just what we mean and why we did not find Mme. Hopekirk's performance, in the ninth Symphony programme, fully satisfying. We must not be thought to undervalue what that artist accomplished. Far from it. Her fine taste, her sensibility, her clear thought, her evident determination not to strain her powers, her delicate and accurate technique and her faithful spirit, all deserved and won respect and admiration. In a small room and with a small orchestra, we should probably have found more magnetism and been more impressed. What we missed was just that personal difference—and this, we admit, not every man could make up to us, while a stronger and more ardent woman, like Miss Aus der Ohe, might surpass some men. We wanted the opening allegro to strike deeper and rest on a broader foundation, the andante to be more concentrated, and the finale to rejoice with the eagerness of naive bonhomie and not to be merely content with a smile of gentle pleasure. To find fault would be to complain of Mme. Hopekirk for her birth and temperament; and we wish to congratulate her on accomplishing so much by just use of her natural equipment and her well matured art. As the score for Franck's "Chasseur Maudit" had not arrived, it was necessary to change the programme a little. It began therefore with the "Academic" overture of Brahms, which we think we have never heard so finely and perspicuously read, and ended with a brilliant rendering of Mendelssohn's "Italian" symphony, which had a more animated spirit for its gayer and lighter moods than is often imparted to it. The other orchestral number was the pastoral symphony from Bach's "Christmas Oratorio," which was exquisitely read—particularly the Shepherds music quartette for oboes, English horn and clarinet. Mr. Gericke, who had quite a tribute of welcome paid him on his reappearance, conducted. The next programme is this: Wagner, A Faust Overture; Dvorak, Symphonic Variations; Beethoven, Symphony No. 4.

BOSTON SATURDAY EVENING Gazette

Dec ESTABLISHED 1813. 31

The Symphony Concert.

The program of the tenth symphony concert was:

Faust Overture .... Wagner
Symphonic variations, op. 78 .... Dvorak
Minuet and waltz from "Damnation of Faust" .... Berlioz
Symphony No. 4, B flat major, op. 60 .... Beethoven

There was nothing new in the program, but it was most interesting nevertheless, and it gave the orchestra an opportunity to show what it could do in the way of rare delicacy and finish. The Dvorak variations were first given by Mr. Gericke and the present is the first occasion on which they have since been played. The work impresses one by its geniality, and by the unpretentious way in which its learning is dealt out; it is a small thing, very carefully designed and polished; it had its little touch of sadness and its dash of gayety, and neither was conventional. It was delightfully read and interpreted by Mr. Gericke and his orchestra, but a still finer finish was given to the Berloiz selections. The minuet was given the right touch of saucy daintiness and the waltz in its airy delicacy might have been a direct importation from fairy land.

The program for the next concert is: Overture, "Freischutz," Weber; Concerto for violin, No. 5, A minor, Vieuxtemps; Waltzes, Brahms, orchestrated by W. Gericke; Symphony No. 1, D minor, op. 21, Sinding, first time. The soloist will be Miss Olive Mead.

The Leader

Established. 1875.

NOVEMBER, 1898.

The Boston Symphony Orchestra, once again under the direction of their incomparable leader, Wm. Gericke, has entered upon a season of great promise. Programmes, leader and artists are all that could be desired, and the crowded audiences at their performances furnish abundant evidence that all is as it should be. That the public are becoming educated to the appreciation of only the best music is proven by Richelieu's test—"they applaud—and in the right place!"

·LIFE·

HAPPILY for the musical public, Mr. Wilhelm Gericke is with us again. The Boston Symphony Orchestra stands for more than good music. It stands for the best in selection; and in spirit and execution the very highest attainable. Every concert by this masterly company means to the lover of music an artistic and intellectual revel.

In fact, LIFE has but one serious grievance against these past masters in their art, and that is their reprehensible persistence in making Boston their home

Why not come to New York?

We may, to the Boston eye, be rich, conglomerate and shallow, but we know good music when it comes our way, and more of it we earnestly desire.

Dec. 12, 1898

PROVIDENCE JOURNAL.

PUBLISHED BY THE
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THURSDAY, DECEMBER 29, 1898.

SYMPHONY CONCERT.

A Fine Performance by the Orchestra and Mrs. Jacoby, Soloist.

The Boston Symphony Orchestra gave its third concert of the season at Infantry Hall last evening. An excellent programme was presented and its performance was a most finished and satisfactory one. Mr. Gericke, recovered from his recent illness, again appeared at the conductor's desk. In spite of the attractive programme and the superb playing, the audience was the smallest one that has been seen in years at a symphony concert.

There are unmistakable signs that musical entertainments of a high class are not wanted in Providence. The great solo artists who come here play to empty benches, and the city has such an unenviable reputation in this regard that no manager who understands his business will place a concert here. Through the stimulus of pride in a local organization unexcelled in its class, aided by a numerous and influential membership, the concerts of the Arion Club filled Infantry Hall for years. But the past season or two has shown a diminution of interest and the last concert of the club was given to the smallest audience in its history. The Boston Symphony Orchestra has received a fair patronage here in the past—not the full house that greets it in every other city all over the country, but still a fair patronage. This season the attendance has fallen off materially, though the quality of the concerts certainly has not. It is to be feared that Conductor Gericke does not know how to cater to our taste. There is too much of Mozart and Mendelssohn, of Tschaikowsky and Wagner. What is needed to arouse our enthusiasm is six trombones in a row blowing "Comrades" or "After the Ball" for all they are worth. It is a mistake, too, that the programmes are so arranged that encores cannot be given. Room for at least three after each number should be provided. For there is no use in going to a concert unless you can get your money's worth.

The small attendance of last night was doubtless due to the fact that none of these attractive novelties were offered. The programme appealed to none save a few musical cranks, who are not of the slightest importance. From their point of view it was a good enough programme, and it included the following numbers:

Overture to "The Barber of Bagdad" .... Peter Cornelius
Recitative, "Ach, sie hort nicht," and Aria, "Ach ich habe sie verloren," from "Orpheus" .... Christoph Willibald, Ritter von Gluck
Symphonic Poem No. 3, "The Preludes" .. Franz Liszt
Air: "Mon coeur s'ouvre a ta voix," from "Samson et Dalila" ...... Camille Saint-Saens
Symphony No. 4, in A major, "Italian," Op. 90 .... Felix Mendelssohn Bartholdy
- I. Allegro vivace (A major)
- II. Andante con moto (D minor)
- III. Con moto moderato (A major)
- IV. Saltarello: Presto (A minor)

The three instrumental numbers were effectively contrasted as well as interesting in themselves. The overture is a brilliant piece of orchestration. Though that is the predominant feature it is by no means lacking in pleasing melodies or variety of treatment. Composed 40 years ago it yet presents much of the modern style, not only in the fullness and richness of its instrumentation, but also in its varied and sometimes intricate rhythms. It was played with great spirit.

The poetic subject of Liszt's symphonic poem, "The Preludes," is the following passage from Lamartine's "Meditations Poetiques:"

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar; and what wounded spirit, when one of these tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and, when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks, to find in battle the full consciousness of himself and the complete possession of his strength."

The form of the composition is necessarily of the freest sort, and the text is useful as a hint to the meaning of the music. The classic formulas of the musical art were irksome to Liszt, who is always at his best in this sort of improvisation. The music is suggestive and sometimes beautiful, but it would not typify human life without its harsh discords and its unresolved cadences suggestive of the problems we are compelled to leave unanswered. Of its performance by the players nothing but praise can be said.

Mendelssohn's bright "Italian" symphony, one of the best of his orchestral compositions, made a most satisfactory finish to the programme. All the admirable Mendelssohnian characteristics are found in this symphony; the spontaneous flow of genuine melody; the unerring sense of proportion and instrumental color; the exquisite and polished workmanship. In this perhaps the best playing of the evening was done, the exhibition of technical perfection and unanimity of purpose being of the highest character. Mr. Gericke read the symphony in a sympathetic and wholly admirable manner.

The soloist was Mrs. Josephine Jacoby, a contralto whose fine voice has brought her rapidly into prominence during the past two years. Certainly she possesses unusual vocal gifts, and she handles her voice with considerable skill. If she yet lacks something of artistic repose it may be forgiven in view of her really sound attainments and her undeniable promise. She sang the aria of Orpheus, an ancient battle-horse of contraltos, exceedingly well, and received several hearty recalls. In the great air of Delilah she was somewhat less successful. The tempo was too slow, for one thing, and the effect sought was not reached by occasional spasmodic accelerandos. Still, her great voice rang out splendidly at the climax, and liberal applause was again forthcoming.

A briefer interval than usual intervenes between this concert and the next of the series, the date for the fourth concert being Wednesday evening, Jan. 11.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND

SUNDAY MORNING, JAN. 1, 1899.
(Copyright, 1899, Post Publishing Company.)

THE SYMPHONY CONCERT.

The programme of the tenth Symphony concert, given in Music Hall last evening, included Wagner's "Faust" overture, Dvorak's symphonic variations on an original theme, Op. 78, Minuet of Will-o'-the-Wisps and Waltz of the Sylphs, from Berlioz's "Damnation of Faust," and Beethoven's fourth symphony in B flat, Op. 60.

Dvorak's symphonic variations have been played here before, but only once, and then under Mr. Gericke in 1889; so they were practically new to most of the audience last evening. There are twenty-seven variations, with a fugue finale, of which seven were omitted at the concert. The scoring is most brilliant as a rule, the treatment is often contrapuntal, and while the whole composition may not be among the best that Dvorak has given us, still there is much of interest for the listeners. The other numbers are all well-known compositions, and need no especial mention at this time. The orchestra gave an excellent performance of the symphony, and the beauties of Berlioz's instrumentation were never more clearly shown than in the two numbers from the "Damnation of Faust." Here the orchestra was unsurpassable.

The programme of the next rehearsal and concert includes a new symphony by Sinding, Mr. Gericke's orchestration of Brahms's waltzes and Weber's "Freischutz" overture.

Miss Olive Mead, violinist, will be the soloist.

Boston Sunday Globe.

SUNDAY, JAN. 1, 1899.

At the Symphony.

There was no soloist at the last symphony offerings, yet Music hall was more than usually crowded at the rehearsal, proving that, after all, it is the music which attracts, not the soloist. Mr Gericke conducted with his accustomed acumen; he neither looks nor directs the worse for his recent prolonged sickness.

Wagner opened the program with his "Faust' overture. It is more valuable as a hint as to what the master might have accomplished with a music-drama based on the Goethe poem than as a concert piece, yet it is always pleasant to hear when interpreted by artists like our symphony players. Then followed Dvorak's symphonic variations on an original theme, which Mr Gericke introduced to our public during his former term of conductorship. They were finely played as a matter of course; whether it was worth while musically to revive them while so many admirable works remain unheard in our symphony concerts is another question. But after all, has not an orchestral conductor a right to demonstrate his prepossessions, if not his prejudices?

It was interesting to hear something again of Hector Berlioz' curious work, "The Damnation of Faust," well remembered by those who recall the Henschel time. Last week's selections were the minuet of the will o' the wisps and the sylphs' dance, both presented with grace, facility and expression. Beethoven's fourth symphony, following the fantastic but effective music of Berlioz, seemed to be more impressive than usual. One would say that the artist rejoiced to turn once more to the interpretation of the grand master, who can never grow "hackneyed" to true music lovers.

Miss Olive Mead, the brilliant young violinist, will be the soloist at the next rehearsal and concert. The home artiste is assigned Vieuxtemps' fifth concerto for violin. The program offering will include Weber's "Freischutz" overture, an orchestration by Mr Gericke of waltzes by Brahms, and as a novelty in Boston Sinding's symphony No. 1 in D minor.

Boston Courier.

SUNDAY MORNING, JAN. 1, 1899.

Perfection of playing it was, more than anything else, which sustained interest to the end of the tenth Symphony programme, which an unusual number of listeners deserted while it was in progress. For that programme was ultra-conventional,—three of its numbers being more than familiar, almost hacknied indeed, while the fourth was the resuscitation of a work introduced by Mr. Gericke almost ten years ago and since ignored by his successors. This was Dvorak's set of nearly thirsty "symphonic" variations on a theme of his own. Justice. In justice we must say that this long train of variations—seven of which were omitted—passes quickly, for its theme is pleasant and brief, and the individual numbers are also short, quite diversified in character, often bright in tone and light in movement none being really heavy, while there is a quiet ecclasiastical manner in one or two, and the fugued finale soon forgets its mathematical form for animation and vigor. The other numbers—all orchestral—were Wagner's "Faust" overture, the Will o' the Wisps minuet and Sylphs waltz, in the "Damnation of Faust," by Berlioz, and Beethoven's fourth symphony. The performance of all was thoroughly fine in apprehension and interpretation, and the gloomy shades of the Wagner, the fairy romances of the Berlioz and the wholesome, natural moods of the Beethoven were in turn beautifully and faithfully expressed. And what a joy it was to hear the kettledrums truly played in the softer parts of the first movement of the symphony!

The next programme stands thus: Weber, Overture, "Freischutz"; Vieuxtemps, Concerto for Violin, No. 5, in A minor; Brahms, Waltzes, orchestrated by W. Gericke; Sinding, Symphony No. 1, in D minor, Op. 11, (first time). Soloist, Miss Olive Mead.

Boston Journal.

SUNDAY, DECEMBER 25, 1898.

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During the entire season there will not, in all probability, be any repetitions, for the repertory, which has already been published in the Journal, is large, and Mr. Ellis is anxious to present to the Boston public as many operas as possible.

Melba's first appearance here as Mimi in Puccini's "La Bohème" will be one of unusual interest. She studied the part with the composer last summer in Italy. Miss de Lussan will appear as Musette, Pandolfini, the leading Italian tenor of the organization, as Rudolph, and Bensaude will be the Marcello. The first production of "La Bohème" by the Ellis company will be at Philadelphia Dec. 30.

Ternina, the great dramatic soprano, will sing the chief heroic parts in the Wagnerian operas. Gadski, the eminent lyric soprano, will be associated with her, and Kraus will sing the heroic tenor parts.

Mr. Seppelli will conduct the French and Italian operas, and Mr. Walter Damrosch will conduct the performances in German. The orchestra will be the New York Symphony.

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ESTABLISHED 1813.

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Recitative, "Ach, sie hort nicht," and Aria, "Ach ich habe sie verloren," from "Orpheus" ....Christoph Willibald, Ritter von Gluck
Symphonic Poem No. 3, "The Preludes".. .... Franz Liszt
Air: "Mon coeur s'ouvre a ta voix," from "Samson et Dalila"......Camille Saint-Saens
Symphony No. 4, in A major, "Italian," Op. 90..........Felix Mendelssohn Bartholdy
I. Allegro vivace (A major)
II. Andante con moto (D minor)
III. Con moto moderato (A major)
IV. Saltarello: Presto (A minor)

The three instrumental numbers were effectively contrasted as well as interesting in themselves. The overture is a brilliant piece of orchestration. Though that is the predominant feature it is by no means lacking in pleasing melodies or variety of treatment. Composed 40 years ago it yet presents much of the modern style, not only in the fullness and richness of its instrumentation, but also in its varied and sometimes intricate rhythms. It was played with great spirit.

The poetic subject of Liszt's symphonic poem, "The Preludes," is the following passage from Lamartine's "Meditations Poetiques:"

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar; and what wounded spirit, when one of these tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and, when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks, to find in battle the full consciousness of himself and the complete possession of his strength."

The form of the composition is necessarily of the freest sort, and the text is useful as a hint to the meaning of the music. The classic formulas of the musical art were irksome to Liszt, who is always at his best in this sort of improvisation. The music is suggestive and sometimes beautiful, but it would not typify human life without its harsh discords and its unresolved cadences suggestive of the problems we are compelled to leave unanswered. Of its performance by the players nothing but praise can be said.

Mendelssohn's bright "Italian" symphony, one of the best of his orchestral compositions, made a most satisfactory finish to the programme. All the admirable Mendelssohnian characteristics are found in this symphony; the spontaneous flow of genuine melody; the unerring sense of proportion and instrumental color; the exquisite and polished workmanship. In this perhaps the best playing of the evening was done, the exhibition of technical perfection and unanimity of purpose being of the highest character. Mr. Gericke read the symphony in a sympathetic and wholly admirable manner.

The soloist was Mrs. Josephine Jacoby, a contralto whose fine voice has brought her rapidly into prominence during the past two years. Certainly she possesses unusual vocal gifts, and she handles her voice with considerable skill. If she yet lacks something of artistic repose it may be forgiven in view of her really sound attainments and her undeniable promise. She sang the aria of Orpheus, an ancient battle-horse of contraltos, exceedingly well, and received several hearty recalls. In the great air of Delilah she was somewhat less successful. The tempo was too slow, for one thing, and the effect sought was not reached by occasional spasmodic accelerandos. Still, her great voice rang out splendidly at the climax, and liberal applause was again forthcoming.

A briefer interval than usual intervenes between this concert and the next of the series, the date for the fourth concert being Wednesday evening, Jan. 11.

BOSTON POST.

The Representative Democratic Paper OF NEW ENGLAND

SUNDAY MORNING, JAN. 1, 1899.

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THE SYMPHONY CONCERT.

The programme of the tenth Symphony concert, given in Music Hall last evening, included Wagner's "Faust" overture, Dvorak's symphonic variations on an original theme, Op. 78, Minuet of Will-o'-the-Wisps and Waltz of the Sylphs, from Berlioz's "Damnation of Faust," and Beethoven's fourth symphony in B flat, Op. 60.

Dvorak's symphonic variations have been played here before, but only once, and then under Mr. Gericke in 1889; so they were practically new to most of the audience last evening. There are twenty-seven variations, with a fugue finale, of which seven were omitted at the concert. The scoring is most brilliant as a rule, the treatment is often contrapuntal, and while the whole composition may not be among the best that Dvorak has given us, still there is much of interest for the listeners. The other numbers are all well-known compositions, and need no especial mention at this time. The orchestra gave an excellent performance of the symphony, and the beauties of Berlioz's instrumentation were never more clearly shown than in the two numbers from the "Damnation of Faust." Here the orchestra was unsurpassable.

The programme of the next rehearsal and concert includes a new symphony by Sinding, Mr. Gericke's orchestration of Brahms's waltzes and Weber's "Freischutz" overture.

Miss Olive Mead, violinist, will be the soloist.

Boston Sunday Globe.

SUNDAY, JAN. 1, 1899.

At the Symphony.

There was no soloist at the last symphony offerings, yet Music hall was more than usually crowded at the rehearsal, proving that, after all, it is the music which attracts, not the soloist. Mr Gericke conducted with his accustomed acumen; he neither looks nor directs the worse for his recent prolonged sickness.

Wagner opened the program with his "Faust" overture. It is more valuable as a hint as to what the master might have accomplished with a music-drama based on the Goethe poem than as a concert piece, yet it is always pleasant to hear when interpreted by artists like our symphony players. Then followed Dvorak's symphonic variations on an original theme, which Mr Gericke introduced to our public during his former term of conductorship. They were finely played as a matter of course; whether it was worth while musically to revive them while so many admirable works remain unheard in our symphony concerts is another question. But after all, has not an orchestral conductor a right to demonstrate his prepossessions, if not his prejudices?

It was interesting to hear something again of Hector Berlioz' curious work, "The Damnation of Faust," well remembered by those who recall the Henschel time. Last week's selections were the minuet of the will o' the wisps and the sylphs' dance, both presented with grace, facility and expression. Beethoven's fourth symphony, following the fantastic but effective music of Berlioz, seemed to be more impressive than usual. One would say that the artist rejoiced to turn once more to the interpretation of the grand master, who can never grow "hackneyed" to true music lovers.

Miss Olive Mead, the brilliant young violinist, will be the soloist at the next rehearsal and concert. The home artiste is assigned Vieuxtemps' fifth concerto for violin. The program offering will include Weber's "Freischutz" overture, an orchestration by Mr Gericke of waltzes by Brahms, and as a novelty in Boston Sinding's symphony No. 1 in D minor.

Boston Courier.

SUNDAY MORNING, JAN. 1, 1899.

Perfection of playing it was, more than anything else, which sustained interest to the end of the tenth Symphony programme, which an unusual number of listeners deserted while it was in progress. For that programme was ultra-conventional,—three of its numbers being more than familiar, almost hacknied indeed, while the fourth was the resuscitation of a work introduced by Mr. Gericke almost ten years ago and since ignored by his successors. This was Dvorak's set of nearly thirsty "symphonic" variations on a theme of his own. Justice. In justice we must say that this long train of variations—seven of which were omitted—passes quickly, for its theme is pleasant and brief, and the individual numbers are also short, quite diversified in character, often bright in tone and light in movement none being really heavy, while there is a quiet ecclasiastical manner in one or two, and the fugued finale soon forgets its mathematical form for animation and vigor. The other numbers—all orchestral—were Wagner's "Faust" overture, the Will o' the Wisps minuet and Sylphs waltz, in the "Damnation of Faust," by Berlioz, and Beethoven's fourth symphony. The performance of all was thoroughly fine in apprehension and interpretation, and the gloomy shades of the Wagner, the fairy romances of the Berlioz and the wholesome, natural moods of the Beethoven were in turn beautifully and faithfully expressed. And what a joy it was to hear the kettledrums truly played in the softer parts of the first movement of the symphony!

The next programme stands thus: Weber, Overture, "Freischutz"; Vieuxtemps, Concerto for Violin, No. 5, in A minor; Brahms, Waltzes, orchestrated by W. Gericke; Sinding, Symphony No. 1, in D minor, Op. 11, (first time). Soloist, Miss Olive Mead.

[illegible]ERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
[illegible]DAY MORNING, JAN. 2, 1899.

Wagner's "Faust" Overture at the Symphony Concert.

Although the programme of Saturday contained nothing that was entirely new and considerable that was old, it was not lacking in variety and it displayed our orchestra at its very best.

There was no soloist to share the honors; it is pleasant to banish the petted prima donna, the sensational pianist, or the pyrotechnical violinist, from the concerts once in a while, and to listen to an orchestra pure and simple, although the general public is not yet educated up to this point, and the absence of a solo artist always has an appreciable effect upon the size of the audience.

The concert began with Wagner's "Faust" overture, in which a hungry and unrecognized genius vents his bitterness by picturing a dissatisfied and pessimistic philosopher. The work was inspired by hearing Beethoven's ninth symphony in Paris, and was intended as a first movement of a great "Faust" symphony. This may be the explanation of the fact that we have here a Faust without a Marguerite.

The work was shelved by the authorities of the Conservatoire concerts in Paris, as being too vague and puzzling, a verdict with which many latter day auditors will agree; even in metaphysical Germany it found a very cold reception at its advent.

We must differ totally from the dictum of the programme book, which says (speaking of the revision of the overture in 1855)—"It was only on the publication of the Liszt-Wagner correspondence that it was discovered that Liszt, on this occasion, had earnestly advised his friend 'to put some Gretchen into it'—for the sake of musical form and contrast. So the melodious second theme of the woodwind may refer to Gretchen after all."

To utterly do away with such a misleading statement, let us quote Wagner's reply to Liszt's suggestion:—

"I must indeed work it over—but only as to the instrumentive modulation; the theme which you desire cannot possibly be introduced now; that would make it an entirely new composition, which I have no desire to undertake. But if I publish it, I shall give it the correct title—'Faust in Solitude,' or 'The Solitary Faust,' a tone poem for orchestra."

In the letter which Wagner sent to Liszt along with the revised score, he again explicitly states "of Gretchen there can be no question." There is something nobler in the work than the mere picture of love; it is, like the last movement of the ninth symphony, the protest of struggling humanity, a presentation of the "Welt-schmerz," and the statement that the auditor may search for a Marguerite in its measures only belittles the composition. Its motto, full of the human struggle against destiny, ought to be sufficient to give a clue to the work:—

"Der Gott der mir im Busen wohnt,
Kann tief mein Innerstes erregen.
Der ueber allen meinen Kraeften thront,
Er kann nach aussen nichts bewegen,
Und so ist mir das Dasein eine Last,
Der Tod erwuenscht, das Leben mir verhasst."

It was altogether the best and clearest performance of the difficult work that Boston has ever heard; it was so intelligible that it received a greater amount of applause than we remember ever to have been accorded to it.

Dvorak's Orchestral Variations, Op. 78, also received a fine interpretation. Without attaining to the Brahms level, there is much of dignity and very much of orchestra skill in this work. The instrumental forces are presented in ever-changing combinations, and there is never any of that turgidity which mars many of the modern orchestral exhibits. Trombone, horn, flute, clarinet, in short, every instrument except the kettledrum, was "drest in a little brief authority" and had its opportunity of display, wherefore the work became a set of obligato passages, an admirable catalogue of the individual excellences of our great orchestra. The fugal finale was rather a fugato than a fugue, and ended, in anything but a fugal manner, with a sort of Slavonic frenzy.

There were two Fausts upon the programme, one the earnest character portrayed by Goethe, whose depths have only been sounded by Schumann and Wagner, amidst all the musical onslaughts that have been made upon the poem; the other a sort of "Faust-voyageur" evolved from various sources by Berlioz, who causes his hero to travel extensively in every locality where there is a chance of collecting good musical material.

He goes into Hungary on this quest, and manages to get the excellent dance and march music as a result of the trip. The dance of Sylphs he obtained on the banks of the Elbe; this was performed at this concert with a daintiness that it has not had in our concerts in a very long time, the delicacy of the muted violins and the sweetness of the harp harmonics being almost phenomenal. The Minuet of the Will-o'-the-Wisps was also superbly played, its mighty crescendos and its abrupt transitions being given to perfection.

Following the usual Gerickian rule, the symphony ended the programme; it was Beethoven's fourth, one of the most capricious of the nine, and one which possesses as many technical difficulties as any of the set. The mighty sweeps of tone in the first movement were given with appropriate power, Mr. Gericke no longer fearing a fierce fortissimo, and the pretty display of woodwind in the subordinate theme, especially the canon between bassoon and clarinet, being in charming contrast.

The careful manner in which the kettle drums avoided becoming obtrusive in the returning passage at the end of the development deserves cordial commendation; it is so easy to overdo this passage. [illegible] adagio is consi[illegible] gem of this symphony; it is certainly a movement of great breadth, and the art of writing such lofty slow movements seems to be lost; but at this concert it did not seem to make its usual effect, although exquisitely read and played; could this have been because of the neutralising effect of the Berlioz numbers?

The Minuet contains some of the boldest syncopations that even Beethoven ever employed, and Mr. Gericke read these in a masterly manner, not being afraid of the false accents, but allowing the 3-4 rhythm to change into a semblance of 2-4, where the composer had placed his short slurs and indications of bizarre phrasing.

The finale was taken at a furious pace, the "non troppo" attached to the "allegro" being on this occasion obliterated. It was well enough for the violins, who galloped along with the conductor bravely, but when their figure was transferred to the contrabasses, in the coda, there was some blurring; at the speed at which matters were going the passage became an impossibility for them.

It is a dreadful contrabass passage altogether; like a wasp this symphony bears its sting in its tail, and the deep strings have the premonition of that trying close upon their minds through all the work. Weber, who scathingly satirized this work, once pictured the contrabasses in an indignation meeting, complaining that "Mr. Beethoven made them caper and run about like giddy young violins," and the point was not badly taken. That it did not cause the composer to recede from his views in indicated by the difficult contrabass passages in the Trio of the Scherzo of his next symphony. Louis C. Elson.

Boston Journal.
SUNDAY, JANUARY 1, 1899.

SYMPHONY NIGHT.

A Concert Without a Novelty or a Soloist—From Beethoven to Wagner; From Berlioz to Dvorak—Fine Performance of a Comparatively Uninteresting Program.

The program of the tenth Symphony Concert given in Music Hall last night, Mr. Gericke conductor, was as follows:

A Faust-Overture	Wagner
Symphonic Variations on an Original Theme, Op. 78	Dvorák
From "The Damnation of Faust," Op. 24, a. Minuet of Will-o'-the-Wisps. b Waltz of Sylphs.	Berlioz
Symphony No. 4, in B-flat major	Beethoven

The performance last night lent an external interest to a program that was for the most part inherently dull. Mr. Gericke began by presenting a remarkably clear reading of Wagner's overture, which was written when the eminent composer, like John Ford in the poem, was in doleful dumps. Mr. Apthorp tells the story about Lizst and his advice "to put some Gretchen into it," and he adds: "So the melodious second theme of the wood wind may refer to Gretchen, after all." I do not think this is probable; for Wagner, in a letter written after he had received the advice from Lizst, wrote to a friend as follows: "Woman hovers before him (Faust) only as an indefinite, shapeless object of his yearning; as such, intangible and unattainable. Hence his despair, his curse on all the torturing semblance of the beautiful, his headlong plunge into the mad smart of sorcery." But, after all, it makes little difference whether there is any musical reference to Faust or not; for this overture is to express and create a mood rather than to indulge in musical character drawing. We all have heard it when it seemed as indefinite and shapeless as woman seemed to Faust. Last night it was played as clearly as though it were designed to illustrate an analytical lecture; and thus the overture was less intolerable.

Dvorák's piece consists of "a theme, 27 variations and a fugued finale." I am sorry that Mr. Gericke omitted seven of the variations, for it might have been a pleasant task to decide whether the seven are really worse than the other twenty. I should like to live twenty years longer, so as to learn in 1919 the precise position of Dvorák in the musical world of that year. Now he is a puzzling personage. I admire him when his butcher's blood surges in him and he sees everything red; but he has written a mass of things that are prejudicial to his reputation. He has been handicapped in several ways; first by poverty; then by commissions from English festivals and publishers; and then by a pedagogic position in New York. The early Dvorák writing recklessly the music that he felt was a finer fellow than the manufacturer of "St. Ludmila" and the celebrated Congo-Indian-Krehbielian symphony. He was then honest in his music, without affectation, without friends urging him to boost a theory. These symphonic variations seem to me for the most part tawdry and meretricious. There are echoes of all styles—you hear even Meyerbeer. The orchestration seemed tinsel and fog as soon as the numbers from "The Damnation of Faust" were played.

The pieces by Berlioz preceded Beethoven's fourth symphony; and the famous line of Berlioz concerning the melody of the slow movement of this symphony was at once brought to mind: Michael watching the rising of worlds from the threshold of the empyrean. The more I hear the symphony, the more I am inclined to find the line of Berlioz greater than the symphony itself. For with the exception of this slow movement, the symphony cannot justly be reckoned among the most distinguished works of the composer. There is too much of the formula; there is too much of what is called in the compositions of lesser men—padding. I know that Sir George Grove likens the work to "a graceful Greek maiden between two Norse or Scandinavian heroes, an idyll of Theocritus between 'Hamlet' and 'Lear' "; but the greater your admiration of the symphony, the less happy are these comparisons, although Grove may have been knighted for achieving them. No, the line of Berlioz is a higher flight of imagination than that of the music which evoked the thought of the archangel.

Philip Hale.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CV., NO. 1.
SUNDAY, JANUARY 1, 1899.

THE SYMPHONY CONCERT.

Conductor and Orchestra Are Heard at Their Best.

Wagner, Dvorak, Berlioz and Beethoven the Composers Whose Works Served for the Tenth Concert of the Series—The Symphony Is Read in a Refreshing Manner.

The tenth in the series of this season's concerts by the Boston Symphony orchestra took place in Music Hall last evening, the programme being:

A "Faust" overture	Wagner
Symphonic variations on an original theme, op. 78	Dvorak
Minuet of Will-o'-the Wisps and Waltz of Sylphs	Berlioz
Symphony, No. 4, in B flat	Beethoven

There was nothing new among these selections, unless indeed the Dvorak theme and variations may be so considered, they having been given here only once before under Mr. Gericke's dirction, about nine years ago; but the concert was delightfully interesting from beginning to end in regard to both the deeply thoughtful and effective readings Mr. Gericke accorded the works and the exceptionally fine playing of the orchestra.

The Wagner overture never had a clearer, more richly-colored and more convincingly logical interpretation here than was given it last evening, nor were its themes more admirably contrasted and its varying sentiments more emotionally emphasized. It was a splendidly brilliant presentation of a work that is oftener made tiresome than edifying, and for once held the attention thoroughly absorbed throughout.

The Dvorak variations are 27 in number, but of these only 20 were given. They show the composer at his best, and such is the steadily sustained interest of the work, such the fertile ingenuity of the treatment to which the theme is subjected, and such the fluent charm of the orchestration, that it is surprising the composition has not had a more frequent hearing at these concerts. There is a sustained dignity in it that Dvorak does not always succeed in achieving in so long an effort, and even in the inevitable polka rhythm that finds vent in one of the variations, he escapes vulgarity.

Twenty orchestral variations might easily become a somewhat heavy dose for one instalment; but Mr. Gericke, by the skill with which he caused each variation to tell its particular story in its own particular way, and the artistic sympathy with which he found the appropriate tempo and tone-color for every new development, as well as the beauty and authority of the phrasing, to say nothing of the exquisite finish of the orchestral rendering, deprived the work of anything provocative of tiresomeness, and made listening to it a wholly satisfying pleasure.

The two Berlioz pieces were also charmingly read and played, the first with a singularly impressive and effective accentuation and the second with fascinating delicacy; and the unaccustomed accelerated pace at which Mr. Gericke took it seemed to intensify its tender, thistle-down lightness.

The symphony, perhaps the most richly melodious of the wonderful nine, is the one that, oddly enough, was stigmatized by Weber as barren of everything except dissonances that tortured the ears and unmeaning noise that deafened them; though later he made ample reparation when he wrote to Beethoven regarding the production of "Fidelio" in Dresden, saying: "Each performance will be a feast to me, affording me the opportunity of offering to your lofty spirit a homage welling from my deepest heart, which is full of blended admiration and love for you."

That this symphony, of all others, should have ever seemed vague and iconoclastic is almost inconceivable, and gives rise to curious reflections regarding the clarity, tunefulness and moderation of Cesar Frank and Richard Strauss to future generations.

The symphony was read along purely conservative lines. This, however, goes without saying, for Mr. Gericke is not afflicted with that new and distressing form of megalocephalic disease, conductorosis, whose symptoms are a mania to bring the music of the old masters up to date and to make it say what it has never said before, and what they could not by any possibility have meant it to say; the culmination of the indisposition being an ambition to glorify the conductor and to show how superior he is to the composer. Hence, last evening's reading was large and healthy in spirit, pure in taste and reverent in its respect to the master, and consequently beyond reproach. In most regards the concert was, perhaps, the best of the season thus far, and the audience was very applausive.

The programme for the next concert is: Overture, "Der Freischutz," Weber; concerto for violin, No. 5, in A minor, Vieuxtemps; waltzes, Brahms, orchestrated by Wilhelm Gericke; symphony No. 1, in D minor, op. 21, Sinding, first time. Miss Olive Mead is to be the soloist.

It was a gala afternoon at the Symphony rehearsal Friday, and everybody wore a holiday air. A few of the many noticed in the front rows were Mrs. Oliver Ames, who looked exceedingly handsome, and who had with her mother Mrs. West, Mrs. Robert C. Hooper, Sr., and her daughter Miss Belle Hooper, Mr. and Mrs. Edward Grew, Mrs. DeForest Danielson, Mrs. James B. Case, Mr. and Mrs. Dana Estes, Mrs. Andrew G. Weeks, Mrs. Charles H. Drew and Miss Drew, Mrs. George Lewis, Mrs. Henry L. Higginson, Mrs. Gericke, Mrs. S. Reed Anthony, Mrs. Francis Allen, Mr. and Mrs. Charles A. Morss, Jr., Miss Dorothy Allen, Miss Susan W. Shaw, Mrs. F. L. Emerson, Mrs. William Lindsey, Mrs. John Osborn and Miss Alice Ward.

THE MUSICAL COURIER.
NEW YORK, WEDNESDAY, DECEMBER 28, 1898.

BOSTON, Mass., December 25, 1898.

THE musical week brought forth but one concert, that of the Boston Symphony Orchestra, on Friday evening, and for which the program was:

Academic Festival Overture	Brahms
Concerto for piano, No. 5, in E flat	Beethoven
Sinfonia from Christmas Oratorio, part II	Bach
Symphony, No. 4, Italian	Mendelssohn

The soloist was Mme. Helen Hopekirk.

Mr. Gericke conducted and was welcomed with great and prolonged heartiness, it being his first appearance, except at the public rehearsal of the day before, since his recent severe illness, and the vigor of this manifestation of pleasure at his return, as well as its manifest sincerity, evidently moved him deeply. The grip had done nothing to impair the energy, brilliancy and authority of his conducting. After the performance of the Bach selection he was presented with a huge Christmas wreath, and there was another storm of plaudits.

Originally César Franck's "Le Chasseur Maudit" was announced for performance, but the orchestral parts not having arrived in time for rehearsal a change in the program was rendered necessary. This is scarcely to be regretted, for the first presentation here of the Franck work by Theodore Thomas and his orchestra last season aroused no very great admiration for the music and left no notably edifying impression on the mind regarding what it was all about.

Mr. Gericke's reading of the Brahms overture made that somewhat stiffly perfunctory work sound almost genial. He did not try to find in it any more than lay clearly on the surface, and read it in a frank, laissez faire spirit that seemed to bring more out of it and to impart a brighter interest to it than I can recall in connection with any earlier performance.

For once the Bach "Pastoral" was given without the usual hiccupy jerkiness in the persistent dotted triplets, for Mr. Gericke took it at a pace that obviated the difficulty, rendered phrasing more satisfying and caused the music to move flowingly and smoothly instead of in the prudishly solemn tempo that makes it a weariness to the soul and an exasperating monotony of rhythm afflicted with the rickets. It would perhaps have been even more interesting if it had been played as Bach wrote it, for Robert Franz's additional orchestration "in the spirit of the composer" constantly troubles one because it is so rich and so modern in spots, and consequently so much at variance with that same spirit. I must confess that I much prefer the pastoral in "The Messiah," on the ground that it is more naïve and more suggestive of simple shepherds, of a peaceful night under the open sky, and that it leaves the mind undisturbed of ingenious contrapuntal devices that savor of the midnight lamp rather than of the stars. All which I admit is as flat burglary as ever was committed. However, this expression of a mere personal sentiment reflects in nowise on the beauty and the effectiveness of the rendering that Mr. Gericke vouchsafed, though it might be urged that here and there he imparted a too heroic color to it.

Best of all was the sparkling performance of the pretty and bubbling Mendelssohn Symphony, of which the opening movement was given with exhilarating vivacity and emphasis. Even the genteel Pilgrims' March took on an unaccustomed interest under the thoughtful and charmingly colored treatment it received, and the brilliancy of the reading and playing of the finale was something very much in the nature of a revelation of the possibilities of the movement in respect to expression and rhythmic swing.

Madame Hopekirk's performance of the "Emperor" concerto, though lacking now and then in the largeness and the fire for which the work calls, was on the whole notably interesting for the artistic feeling that distinguished it throughout, for the player's intelligent conception of it and for her skill in making it clear to her hearers. Fluent grace and elegance of technic, purity of taste and loftiness of feeling were delightfully prominent features in the effort, and admirable was the frank devotion to the composer as well as the artist's fine discretion in refraining from mere display and in not attempting to do too much. Especially praiseworthy was the playing of the adagio, in which sentiment never sank to sentimentality. Although more vigorously heroic interpretations of the concerto have been heard here, it would not be easy to recall to memory one more refined, more conscientious and more sympathetic than that of Madame Hopekirk

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BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, JAN. 2, 1899.

Wagner's "Faust" Overture at the Symphony Concert.

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There was no soloist to share the honors; it is pleasant to banish the petted prima donna, the sensational pianist, or the pyrotechnical violinist, from the concerts once in a while, and to listen to an orchestra pure and simple, although the general public is not yet educated up to this point, and the absence of a solo artist always has an appreciable effect upon the size of the audience.

The concert began with Wagner's "Faust" overture, in which a hungry and unrecognized genius vents his bitterness by picturing a dissatisfied and pessimistic philosopher. The work was inspired by hearing Beethoven's ninth symphony in Paris, and was intended as a first movement of a great "Faust" symphony. This may be the explanation of the fact that we have here a Faust without a Marguerite.

The work was shelved by the authorities of the Conservatoire concerts in Paris, as being too vague and puzzling, a verdict with which many latter day auditors will agree; even in metaphysical Germany it found a very cold reception at its advent.

We must differ totally from the dictum of the programme book, which says (speaking of the revision of the overture in 1855)—"It was only on the publication of the Liszt-Wagner correspondence that it was discovered that Liszt, on this occasion, had earnestly advised his friend 'to put some Gretchen into it'—for the sake of musical form and contrast. So the melodious second theme of the woodwind may refer to Gretchen after all."

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"I must indeed work it over—but only as to the instrumentive modulation; the theme which you desire cannot possibly be introduced now; that would make it an entirely new composition, which I have no desire to undertake. But if I publish it, I shall give it the correct title—'Faust in Solitude,' or 'The Solitary Faust,' a tone poem for orchestra."

In the letter which Wagner sent to Liszt along with the revised score, he again explicitly states "of Gretchen there can be no question." There is something nobler in the work than the mere picture of love; it is, like the last movement of the ninth symphony, the protest of struggling humanity, a presentation of the "Welt-schmerz," and the statement that the auditor may search for a Marguerite in its measures only belittles the composition. Its motto, full of the human struggle against destiny, ought to be sufficient to give a clue to the work:—

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It was altogether the best and clearest performance of the difficult work that Boston has ever heard; it was so intelligible that it received a greater amount of applause than we remember ever to have been accorded to it.

Dvorak's Orchestral Variations, Op. 78, also received a fine interpretation. Without attaining to the Brahms level, there is much of dignity and very much of orchestra skill in this work. The instrumental forces are presented in ever-changing combinations, and there is never any of that turgidity which mars many of the modern orchestral exhibits. Trombone, horn, flute, clarinet, in short, every instrument except the kettledrum, was "drest in a little brief authority" and had its opportunity of display, wherefore the work became a set of obligato passages, an admirable catalogue of the individual excellences of our great orchestra. The fugal finale was rather a fugato than a fugue, and ended, in anything but a fugal manner, with a sort of Slavonic frenzy.

There were two Fausts upon the programme, one the earnest character portrayed by Goethe, whose depths have only been sounded by Schumann and Wagner, amidst all the musical onslaughts that have been made upon the poem; the other a sort of "Faust-voyageur" evolved from various sources by Berlioz, who causes his hero to travel extensively in every locality where there is a chance of collecting good musical material.

He goes into Hungary on this quest, and manages to get the excellent dance and march music as a result of the trip. The dance of Sylphs he obtained on the banks of the Elbe; this was performed at this concert with a daintiness that it has not had in our concerts in a very long time, the delicacy of the muted violins and the sweetness of the harp harmonics being almost phenomenal. The Minuet of the Will-o'-the-Wisps was also superbly played, its mighty crescendos and its abrupt transitions being given to perfection.

Following the usual Gerickian rule, the symphony ended the programme; it was Beethoven's fourth, one of the most capricious of the nine, and one which possesses as many technical difficulties as any of the set. The mighty sweeps of tone in the first movement were given with appropriate power, Mr. Gericke no longer fearing a fierce fortissimo, and the pretty display of woodwind in the subordinate theme, especially the canon between bassoon and clarinet, being in charming contrast.

The careful manner in which the kettle drums avoided becoming obtrusive in the returning passage at the end of the development deserves cordial commendation; it is so easy to overdo this passage.

The Adagio is considered the gem of this symphony; it is certainly a movement of great breadth, and the art of writing such lofty slow movements seems to be lost; but at this concert it did not seem to make its usual effect, although exquisitely read and played; could this have been because of the neutralizing effect of the Berlioz numbers?

The Minuet contains some of the boldest syncopations that even Beethoven ever employed, and Mr. Gericke read these in a masterly manner, not being afraid of the false accents, but allowing the 3-4 rhythm to change into a semblance of 2-4, where the composer had placed his short slurs and indications of bizarre phrasing.

The finale was taken at a furious pace, the "non troppo" attached to the "allegro" being on this occasion obliterated. It was well enough for the violins, who galloped along with the conductor bravely, but when their figure was transferred to the contrabasses, in the coda, there was some blurring; at the speed at which matters were going the passage became an impossibility for them.

It is a dreadful contrabass passage altogether; like a wasp this symphony bears its sting in its tail, and the deep strings have the premonition of that trying close upon their minds through all the work. Weber, who scathingly satirized this work, once pictured the contrabasses in an indignation meeting, complaining that "Mr. Beethoven made them caper and run about like giddy young violins," and the point was not badly taken. That it did not cause the composer to recede from his views in indicated by the difficult contrabass passages in the Trio of the Scherzo of his next symphony. Louis C. Elson.

Boston Journal.
SUNDAY, JANUARY 1, 1899.

SYMPHONY NIGHT.

A Concert Without a Novelty or a Soloist—From Beethoven to Wagner; From Berlioz to Dvorak—Fine Performance of a Comparatively Uninteresting Program.

The program of the tenth Symphony Concert given in Music Hall last night, Mr. Gericke conductor, was as follows:

A Faust-Overture .... Wagner
Symphonic Variations on an Original Theme, Op. 78 .... Dvořák
From "The Damnation of Faust," Op. 24,
a Minuet of Will-o'-the-Wisps.
b Waltz of Sylphs. Berlioz
Symphony No. 4, in B-flat major.... Beethoven

The performance last night lent an external interest to a program that was for the most part inherently dull. Mr. Gericke began by presenting a remarkably clear reading of Wagner's overture, which was written when the eminent composer, like John Ford in the poem, was in doleful dumps. Mr. Apthorp tells the story about Lizst and his advice "to put some Gretchen into it," and he adds: "So the melodious second theme of the wood wind may refer to Gretchen, after all." I do not think this is probable; for Wagner, in a letter written after he had received the advice from Lizst, wrote to a friend as follows: "Woman hovers before him (Faust) only as an indefinite, shapeless object of his yearning; as such, intangible and unattainable. Hence his despair, his curse on all the torturing semblance of the beautiful, his headlong plunge into the mad smart of sorcery." But, after all, it makes little difference whether there is any musical reference to Faust or not; for this overture is to express and create a mood rather than to indulge in musical character drawing. We all have heard it when it seemed as indefinite and shapeless as woman seemed to Faust. Last night it was played as clearly as though it were designed to illustrate an analytical lecture; and thus the overture was less intolerable.

Dvořák's piece consists of "a theme, 27 variations and a fugued finale." I am sorry that Mr. Gericke omitted seven of the variations, for it might have been a pleasant task to decide whether the seven are really worse than the other twenty. I should like to live twenty years longer, so as to learn in 1919 the precise position of Dvořák in the musical world of that year. Now he is a puzzling personage. I admire him when his butcher's blood surges in him and he sees everything red; but he has written a mass of things that are prejudicial to his reputation. He has been handicapped in several ways; first by poverty; then by commissions from English festivals and publishers; and then by a pedagogic position in New York. The early Dvořák writing recklessly the music that he felt was a finer fellow than the manufacturer of "St. Ludmila" and the celebrated Congo-Indian-Krehbielian symphony. He was then honest in his music, without affectation, without friends urging him to boost a theory. These symphonic variations seem to me for the most part tawdry and meretricious. There are echoes of all styles—you hear even Meyerbeer. The orchestration seemed tinsel and fog as soon as the numbers from "The Damnation of Faust" were played.

The pieces by Berlioz preceded Beethoven's fourth symphony; and the famous line of Berlioz concerning the melody of the slow movement of this symphony was at once brought to mind: Michael watching the rising of worlds from the threshold of the empyrean. The more I hear the symphony, the more I am inclined to find the line of Berlioz greater than the symphony itself. For with the exception of this slow movement, the symphony cannot justly be reckoned among the most distinguished works of the composer. There is too much of the formula; there is too much of what is called in the compositions of lesser men—padding. I know that Sir George Grove likens the work to "a graceful Greek maiden between two Norse or Scandinavian heroes, an idyll of Theocritus between 'Hamlet' and 'Lear'"; but the greater your admiration of the symphony, the less happy are these comparisons, although Grove may have been knighted for achieving them. No, the line of Berlioz is a higher flight of imagination than that of the music which evoked the thought of the archangel.

Philip Hale.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CV., NO. 1.
SUNDAY, JANUARY 1, 1899.

THE SYMPHONY CONCERT.

Conductor and Orchestra Are Heard at Their Best.

Wagner, Dvorak, Berlioz and Beethoven the Composers Whose Works Served for the Tenth Concert of the Series—The Symphony Is Read in a Refreshing Manner.

The tenth in the series of this season's concerts by the Boston Symphony orchestra took place in Music Hall last evening, the programme being:

A "Faust" overture.................. Wagner
Symphonic variations on an original theme, op. 78.............................. Dvorak
Minuet of Will-o'-the Wisps and Waltz of Sylphs.................................. Berlioz
Symphony, No. 4, in B flat.......... Beethoven

There was nothing new among these selections, unless indeed the Dvorak theme and variations may be so considered, they having been given here only once before under Mr. Gericke's dirction, about nine years ago; but the concert was delightfully interesting from beginning to end in regard to both the deeply thoughtful and effective readings Mr. Gericke accorded the works and the exceptionally fine playing of the orchestra.

The Wagner overture never had a clearer, more richly-colored and more convincingly logical interpretation here than was given it last evening, nor were its themes more admirably contrasted and its varying sentiments more emotionally emphasized. It was a splendidly brilliant presentation of a work that is oftener made tiresome than edifying, and for once held the attention thoroughly absorbed throughout.

The Dvorak variations are 27 in number, but of these only 20 were given. They show the composer at his best, and such is the steadily sustained interest of the work, such the fertile ingenuity of the treatment to which the theme is subjected, and such the fluent charm of the orchestration, that it is surprising the composition has not had a more frequent hearing at these concerts. There is a sustained dignity in it that Dvorak does not always succeed in achieving in so long an effort, and even in the inevitable polka rhythm that finds vent in one of the variations, he escapes vulgarity.

Twenty orchestral variations might easily become a somewhat heavy dose for one instalment; but Mr. Gericke, by the skill with which he caused each variation to tell its particular story in its own particular way, and the artistic sympathy with which he found the appropriate tempo and tone-color for every new development, as well as the beauty and authority of the phrasing, to say nothing of the exquisite finish of the orchestral rendering, deprived the work of anything provocative of tiresomeness, and made listening to it a wholly satisfying pleasure.

The two Berlioz pieces were also charmingly read and played, the first with a singularly impressive and effective accentuation and the second with fascinating delicacy; and the unaccustomed accelerated pace at which Mr. Gericke took it seemed to intensify its tender, thistle-down lightness.

The symphony, perhaps the most richly melodious of the wonderful nine, is the one that, oddly enough, was stigmatized by Weber as barren of everything except dissonances that tortured the ears and unmeaning noise that deafened them; though later he made ample reparation when he wrote to Beethoven regarding the production of "Fidelio" in Dresden, saying: "Each performance will be a feast to me, affording me the opportunity of offering to your lofty spirit a homage welling from my deepest heart, which is full of blended admiration and love for you."

That this symphony, of all others, should have ever seemed vague and iconoclastic is almost inconceivable, and gives rise to curious reflections regarding the clarity, tunefulness and moderation of Cesar Frank and Richard Strauss to future generations.

The symphony was read along purely conservative lines. This, however, goes without saying, for Mr. Gericke is not afflicted with that new and distressing form of megalocephalic disease, conductorosis, whose symptoms are a mania to bring the music of the old masters up to date and to make it say what it has never said before, and what they could not by any possibility have meant it to say; the culmination of the indisposition being an ambition to glorify the conductor and to show how superior he is to the composer. Hence, last evening's reading was large and healthy in spirit, pure in taste and reverent in its respect to the master, and consequently beyond reproach. In most regards the concert was, perhaps, the best of the season thus far, and the audience was very applausive.

The programme for the next concert is: Overture, "Der Freischutz," Weber; concerto for violin, No. 5, in A minor, Vieuxtemps; waltzes, Brahms, orchestrated by Wilhelm Gericke; symphony No. 1, in D minor, op. 21, Sinding, first time. Miss Olive Mead is to be the soloist.

It was a gala afternoon at the Symphony rehearsal Friday, and everybody wore a holiday air. A few of the many noticed in the front rows were Mrs. Oliver Ames, who looked exceedingly handsome, and who had with her mother Mrs. West, Mrs. Robert C. Hooper, Sr., and her daughter Miss Belle Hooper, Mr. and Mrs. Edward Grew, Mrs. DeForest Danielson, Mrs. James B. Case, Mr. and Mrs. Dana Estes, Mrs. Andrew G. Weeks, Mrs. Charles H. Drew and Miss Drew, Mrs. George Lewis, Mrs. Henry L. Higginson, Mrs. Gericke, Mrs. S. Reed Anthony, Mrs. Francis Allen, Mr. and Mrs. Charles A. Morss, Jr., Miss Dorothy Allen, Miss Susan W. Shaw, Mrs. F. L. Emerson, Mrs. William Lindsey, Mrs. John Osborn and Miss Alice Ward.

THE MUSICAL COURIER.
NEW YORK, WEDNESDAY, DECEMBER 28, 1898.

BOSTON, Mass., December 25, 1898.

THE musical week brought forth but one concert, that of the Boston Symphony Orchestra, on Friday evening, and for which the program was:

Academic Festival Overture.................................. Brahms
Concerto for piano, No. 5, in E flat........................ Beethoven
Sinfonia from Christmas Oratorio, part II..................... Bach
Symphony, No. 4, Italian............................... Mendelssohn

The soloist was Mme. Helen Hopekirk.

Mr. Gericke conducted and was welcomed with great and prolonged heartiness, it being his first appearance, except at the public rehearsal of the day before, since his recent severe illness, and the vigor of this manifestation of pleasure at his return, as well as its manifest sincerity, evidently moved him deeply. The grip had done nothing to impair the energy, brilliancy and authority of his conducting. After the performance of the Bach selection he was presented with a huge Christmas wreath, and there was another storm of plaudits.

Originally César Franck's "Le Chasseur Maudit" was announced for performance, but the orchestral parts not having arrived in time for rehearsal a change in the program was rendered necessary. This is scarcely to be regretted, for the first presentation here of the Franck work by Theodore Thomas and his orchestra last season aroused no very great admiration for the music and left no notably edifying impression on the mind regarding what it was all about.

Mr. Gericke's reading of the Brahms overture made that somewhat stiffly perfunctory work sound almost genial. He did not try to find in it any more than lay clearly on the surface, and read it in a frank, laissez faire spirit that seemed to bring more out of it and to impart a brighter interest to it than I can recall in connection with any earlier performance.

For once the Bach "Pastoral" was given without the usual hiccupy jerkiness in the persistent dotted triplets, for Mr. Gericke took it at a pace that obviated the difficulty, rendered phrasing more satisfying and caused the music to move flowingly and smoothly instead of in the prudishly solemn tempo that makes it a weariness to the soul and an exasperating monotony of rhythm afflicted with the rickets. It would perhaps have been even more interesting if it had been played as Bach wrote it, for Robert Franz's additional orchestration "in the spirit of the composer" constantly troubles one because it is so rich and so modern in spots, and consequently so much at variance with that same spirit. I must confess that I much prefer the pastoral in "The Messiah," on the ground that it is more naïve and more suggestive of simple shepherds, of a peaceful night under the open sky, and that it leaves the mind undisturbed of ingenious contrapuntal devices that savor of the midnight lamp rather than of the stars. All which I admit is as flat burglary as ever was committed. However, this expression of a mere personal sentiment reflects in nowise on the beauty and the effectiveness of the rendering that Mr. Gericke vouchsafed, though it might be urged that here and there he imparted a too heroic color to it.

Best of all was the sparkling performance of the pretty and bubbling Mendelssohn Symphony, of which the opening movement was given with exhilarating vivacity and emphasis. Even the genteel Pilgrims' March took on an unaccustomed interest under the thoughtful and charmingly colored treatment it received, and the brilliancy of the reading and playing of the finale was something very much in the nature of a revelation of the possibilities of the movement in respect to expression and rhythmic swing.

Madame Hopekirk's performance of the "Emperor" concerto, though lacking now and then in the largeness and the fire for which the work calls, was on the whole notably interesting for the artistic feeling that distinguished it throughout, for the player's intelligent conception of it and for her skill in making it clear to her hearers. Fluent grace and elegance of technic, purity of taste and loftiness of feeling were delightfully prominent features in the effort, and admirable was the frank devotion to the composer as well as the artist's fine discretion in refraining from mere display and in not attempting to do too much. Especially praiseworthy was the playing of the adagio, in which sentiment never sank to sentimentality. Although more vigorously heroic interpretations of the concerto have been heard here, it would not be easy to recall to memory one more refined, more conscientious and more sympathetic than that of Madame Hopekirk

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[80]

The Arts in Providence.

To the Editor of the Sunday Journal:

The last concert of the Boston Symphony Orchestra gave your critic occasion to ease his mind on the musical character of our city. Although every little helps, a great deal more could have been said without hitting our good people too hard. The remarks of your critic may be amended by the statement that in all probability the Boston organization will not return again next season.

The state of things in music is really disheartening, and how the few good musicians still have the courage to do any more than they are actually obliged to is as much surprising as it is creditable to them, for they lack all spiritual as well as financial assistance. Nothing in the line of music rising the least little bit above the common and vulgar is sure of the least success. Lectures which would meet with the greatest encouragement and large patronage in any decent city are but little successful. The chamber concerts given by the late Miss Broome, as good as they were, appealed only to 40 or 50 people, and barely paid expenses. The Kneisel Quartet, the foremost organization of its kind, has not returned this season for obvious reasons; and what, pray, is a musical city without this peer of all music? And so it is with the Arion and everything else. But is it different in the field of letters and the beautiful arts? The demand for trash is just as great there. The remarks of your paper on the quality of our theatre-goers will be gladly endorsed by every fair-minded intelligent man. Speaking about this degrading of the artistic taste to a prominent artist, the knight of the brush spoke of the art lovers of Providence as a "damned lot of dubbs." Not very complimentary, but nevertheless true.

But what is the cause of it? In music this is answered easily. The low standard here, the lack of interest in high-class entertainments, is due to the absence of amateurs in the proper sense of the word. No professional musician or a musical organization can exist and grow unless it is supported by a healthy body of amateurs, lovers of music, who cultivate it for the pure love of it, for its beauty, its pleasures and the refinement it affords. This class is entirely lacking here in large numbers. As soon as a pupil becomes acquainted enough with some instrument to make a fair bluff at it, out comes the shingle, and a new educator of the people is created, who perhaps is able to keep one lesson ahead of the pupil.

If we look through the directory we find singing and instrumental teachers by the hundred. What do they know? What can they teach? Can they build up a taste for the high and beautiful in a rising generation? No! How many of these would-be teachers are able to analyze the smallest music piece? How many can tell the key of a piece or name the scales with the proper signature; not to speak of anything beyond these rudiments! It does not make any difference how much the earnest musician raises the standard of music; the fake pulls it down according to the strong law of self-protection—for a high standard of music is his doom. It does not make any difference how much money the city spends for musical education in schools; the work is not carried on outside of the four walls in the proper way.

Glancing through musical papers we see reports of musical clubs in the smallest cities. Where are ours? Where is the Chopin Club? Why don't we have any? Because we have no amateurs who care to elevate themselves; they all are satisfied with what they know. The late Robert Bonner worked all his life to maintain an amateur orchestra. Why did he not succeed? Why will the present organization not succeed? Because there are not enough amateurs to belong to it. Anybody who can draw a bow over a fiddle, anybody who can blow an instrument is a teacher or professional, even if sometimes the cats would not envy them for the tones they produce. Every amateur thus turning a questionable professional is a loss as a supporter of higher class entertainment. He stops educating himself, he begins to make money, he calls himself "professor" and thinks he knows it all. But all musical entertainments must depend for their support upon those who are somewhat musically educated. But how many of these people go to concerts as, for instance, the Boston Symphonic? The fingers on two hands are sufficient to count them. And how does that number compare with the number in the directory, not to speak of the "moonshiners" who follow their trade in the dark, for a trade it has become and ceased to be an art.

The standard of art is the standard of culture and refinement of a city, and no matter how rich it is, how many millionaires it has, as long as it has no art-life it is a large village of well-to-do ignoramuses. It is not the money bogy that counts in the civilization of a race, but the intellect. The only remedy is that people contemplating the musical education of their children look for decent teachers, which does not necessarily mean a high-priced one; teachers who are able to infuse that love for good music into the children which is the best safeguard against all humbug. If they don't, if they don't support our home teachers more, the name of Providence will soon vanish from the list of cities where music has a home. The Boston musicians will rush by here, no virtuoso will play again in that inspiring barn on South Main street, no educated musician will settle here and those that are here will look for more cheerful and enthusiastic places as many have done. And then Providence will be a fine place. The drama will dance cancan with the rather French play and its still more rotten representatives, to the music of the hurdy-gurdy playing the latest coon songs, and the beautiful arts will be worshipped on the beefy models of the leg show.

AN ART CRANK.

Providence, Dec. 31, 1898.

(These be stinging words indeed, but the sting is in their truth.—Ed.)

Boston Transcript

MONDAY, JANUARY 2, 1899

Music Hall: Boston Symphony Orchestra

The programme of the tenth Symphony concert, given in the Music Hall last Saturday evening, was:

Wagner: Eine Faust-Ouvertüre.
Dvorak: Symphonic Variations on an Original Theme, opus 78.
Berlioz: { Menuet des Feu-Follets / Valse des Sylphes } from "La Damnation de Faust," opus 24.
Beethoven: Symphony No. 4, in B-flat major, opus 60.

One of the most wonderful performances of the "Faust-Overture" that we have ever listened to! In point of technical perfection it left nothing to be desired, while it revealed a, to us, quite new conception of the work. It should be remembered that Wagner at first intended this overture to be the first movement of a "Faust" symphony; this accounts fully enough for its unusually symphonic character, the strongly romantic vein that runs through it being quite as satisfactorily accounted for by its title and the composer's individuality. In his reading of the overture Mr. Gericke does justice to both phases of the composition: to its quasi-classical symphonic side and its more romantic essence. The clearness with which the polyphonic web of the work was shown forth was perfect in its way; then, what a fine idea it was, remembering Wagner's chosen motto from Goethe's "Faust," "Entbehren sollst du, sollst entbehren!" to keep the expression in the first part and working out of the Allegro restrained within the bounds of moody contemplation, and let loose all the violence of passion in the third part! Far from impairing the general unity of the composition, this somehow held it together as with bands of steel; never before has this work seemed to us so finely homogenous, so entirely noble.

Dvorak's symphonic variations—not heard here since they were first played under Mr. Gericke in 1889—made a very good impression indeed. The work, to be sure, is not to be ranked in the same class with Bach's passacaglia and chaconne, with Beethoven's "Diabelli" variations, or Schumann's études symphoniques; it is hardly serious, hardly profound enough for that. But, in their lighter, often more whimsically fantastic vein, these variations keep well within the bounds of symphonic dignity; they are both pleasing and interesting, full of solid work of a sort, and of enchanting effects of color. In short, we incline to class these variations with the better works of a man who often rather confounds one with the enormous distance that separates his second-rate things from his fine ones. The playing was admirable in the extreme.

Berlioz's minuet of will-o'-the-wisps was played with great technical perfection, but, as it struck us, with too little disinvoltura of accent, too little sharpness of contrast. We have heard it go more effectively. The graceful little waltz of sylphs rather missed fire, too, in spite of the daintiest playing. We have been thinking over this lack of effectiveness, which perhaps may be accounted for as follows: The waltz has usually been heard here, as on Saturday evening, coming immediately after the minuet; so there was no strangeness in this juxtaposition. But, if we mistake not, it has generally been heard here at a somewhat slower tempo. Now, Mr. Gericke's tempo was so nearly that indicated by Berlioz in the score—the dotted quarter-note equalling fifty-four of the metronome—as to be virtually correct. But, in the "Damnation de Faust," this tempo is determined by that of the preceding chorus of gnomes and sylphs, the composer's direction being: "Three measures of this movement like one of the preceding tempo;" indeed, the theme of the waltz is nothing more nor less than a new, quasi-microscopic version of the theme of the chorus, and this unity of tempo, the same rate of beat persisting throughout, is unquestionably important to the proper effect. But, when the waltz is given immediately after the minuet of will-o'-the-wisps, this element of unity of tempo falls away of itself; the tempo, with the beat at fifty-four, somehow sounds hurried and scrambling, compared with that of the minuet, and the fairy-like daintiness of effect is lost. In how far a conductor would be authorized in slackening the tempo of the waltz, to fit it to its new surroundings, may be a matter of opinion. All we can say is that, coming after the minuet, the waltz sounds better to us at a less rapid tempo than that indicated by the composer; whereas, in its proper place in the whole work, the composer's tempo is not to be disputed.

Beethoven's ever-wonderful and beautiful B-flat symphony was played as wellnigh to perfection as one could well desire. When such a work is so given, one takes off his hat!

The next programme is: Weber, overture to "Der Freischütz;" Vieuxtemps, concerto for violin, No. 5, in A minor, opus 37; Brahms, waltzes (orchestrated by W. Gericke); Sinding, symphony No. 1, in D minor, opus 21 (first time in Boston). Miss Olive Mead will be the solo violinist.

The Boston Traveler

THE SYMPHONY.

A Fine Playing of Some Old Favorites—Wagner, Beethoven, Berlioz and Dvorak Are Represented.

Eighteenth season Boston Symphony Orchestra, tenth concert. The programme:

A Faust-Overture........................Wagner
Symphonic Variations on an Original Theme, Op. 78....................Dvorak
From "The Damnation of Faust," Op. 24,
a Minuet of Will-o'-the-Wisps.
b Waltz of Sylphs.
Berlioz
Symphony No. 4, in B-flat major.....Beethoven

There was nothing new in the concert, and nothing even unfamiliar, save the Dvorak variations, but everything was well chosen and harmonious, and the fine reading of Mr. Gericke and the splendid playing of the orchestra made it a time of hearty and rational enjoyment to everyone. The "Faust" overtures was for once clear as crystal, while nothing was lost in the way of a heroic effect. It is not Wagner at his best, because all his fiery genius was called forth by his music-dramas, but it is interesting as showing the work of the master when he essayed the symphonic form.

Twenty of the 27 Dvorak variations were played, and the number might have been reduced still further without harm. But many of them are brilliant and beautiful and all have a charm and virility of orchestration that the composer does not always display. The playing was everything that could be desired. Particularly beautiful and fascinating, too, was the way Mr. Gericke brought out the always lovely minuet and waltz from Berlioz's "Faust." I have never heard more exquisite nuances than those he impressed upon the first of the movements.

The performance of the Beethoven Symphony No. 4 necessarily arouses thoughts of Weber's fierce attacks upon it when it was new, especially since Mr. Apthorp calls attention to the matter in the programme book. If it is incomprehensible to us that he found it full of dissonances and unmeaning noise, let us simply look at the case of Wagner. In our own lifetime we have seen merciless abuse and ridicule heaped upon his music. No longer than 15 years ago one of the stock jokes of the paragraphers and the comic papers was that which combined cat-concerts and "Tristan," for instance. That day has passed. Wagner may be slated as dull and tedious by some, but not even the most pronounced Wagnerphobe nowadays dreams of calling him cacophanous or unintelligible. It is quite likely that young Mr. Strauss' "Thus Spake Zarathustra" will some time be regarded as a model of simplicity and form. To return to the Beethoven symphony, it was extraordinarily well done. Its great inherent beauty was never better shown, and that Mr. Gericke is still a master of the Beethoven style was very evident.

WILDER D. QUINT.

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The Boston Traveler

NEW MUSIC HALL

The Capital Stock Will Be Increased from $200,000 to $500,000.

A call has been issued for a meeting of the stockholders of the corporation formed for the purpose of building a new Music Hall. At this meeting the stockholders will be asked to vote an increase of the capital stock from $200,000 to $500,000.

This is in accordance with the plan outlined in a circular of 1893, in which it was stated that when outstanding subscriptions were called in the capital stock would be increased, if such was the wish of the subscribers. That the increase will be voted is assured, but it is not certain when the rather more than $100,000 needed will be paid in.

At present the funds of the company amount to $402,500—the subscriptions of 406 persons. As soon as possible, more stock will be sold, but how long it will take to dispose of the necessary amount cannot now be predicted.

Colonel Henry L. Higginson and three other gentlemen have just purchased 12,060 feet of land adjoining the new Music Hall property on the west. It was inferred from this that the purchase was authorized by the Music Hall corporation and that a finer building was to be erected than that originally projected, but such is not the case. Mr. Edward W. Hooper is authority for the statement that the corporation had nothing whatever to do with the purchase.

It was, however, thought by Mr. Higginson and the gentlemen associated with him that the time might come when the corporation would need this additional land, and so they, of their own motion, clubbed together and bought it.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR
VOL. CV., NO. 3.

TUESDAY, JAN. 3, 1899.

NEW MUSIC HALL PROJECT.

Capital Stock to Be Increased to Half a Million.

Corporation Now Has Over $400,000—A Large Additional Lot of Land Available if Needed—The Building to Be of the Simplest Construction and Fireproof.

A call has been issued for a meeting of the stockholders of the corporation formed for the purpose of building a new Music Hall. At this meeting the stockholders will be asked to vote an increase of the capital stock from $200,000 to $500,000.

This is in accordance with the plan outlined in a circular of 1893, in which it was stated that when outstanding subscriptions were called in the capital stock would be increased, if such was the wish of the subscribers. That the increase will be voted is assured, but it is not certain when the rather more than $100,000 needed will be paid in.

At present the funds of the company amount to $402,500—the subscriptions of 406 persons. As soon as possible, more stock will be sold, but how long it will take to dispose of the necessary amount cannot now be predicted.

Col. Henry L. Higginson and three other gentlemen have just purchased 12,060 feet of land adjoining the new Music Hall property on the west. It was inferred from this that the purchase was authorized by the Music Hall corporation, and that a finer building was to be erected than that originally projected, but such is not the case. Mr. Edward W. Hooper is authority for the statement that the corporation had nothing whatever to do with the purchase.

It was, however thought by Mr. Higginson and the gentlemen associated with him that the time might come when the corporation would need this additional land, and so they, of their own motion, clubbed together and bought it. If, later on, it is found that the corporation need this land, it will be able to get it, but the corporation is neither legally nor in any other way under obligation to take it, nor are Mr. Higginson and his associates under any obligation to hold it any longer than they care to.

Some idea of the size of the property now held by the corporation may be gained from the statement that it is big enough to hold the present Music Hall, the Tremont Temple and Horticultural Hall, and on the lot just purchased could be put the Unitarian building and Masonic Temple. The corporation land cost, with taxes for five years, nearly $200,000.

As to the Music Hall building, Mr. Hooper states that the original plans have been adhered to, although, of course, they are subject to modifications. The plans will not be presented at the coming meeting of stockholders, and may not be for a considerable period thereafter. The building, when erected, will be twice as long as it is wide. In other words, its construction will be of the simplest in outline, but of the best so far as acoustic properties are concerned. It will be fireproof, too.

Mr. McKim wanted to build the hall in the form of a Greek theatre, but this was objected to because of the expense, and also because of the fear that in a building of that form the music could not be heard to the best advantage. Even for a comparatively simple hall there will be none too much money.

In the interior construction the hall will be something of a novelty in Boston. There will be but one balcony, and above this will be a number of boxes, so that seats near the roof will be among the most desirable in the building.

Because of the lack of funds the new building will not include a small hall, in addition to the main auditorium. If the ned for it should be strongly felt, it will be built on the land just purchased. It may be said here that the Music Hall corporation tried to buy some of the land which has passed into the possession of Mr. Higginson and his friends, but gave up the attempt because it was necessary to take the 12,060 feet or none.

"The Country, with its Institutions, Belongs to the People who Inhabit It"

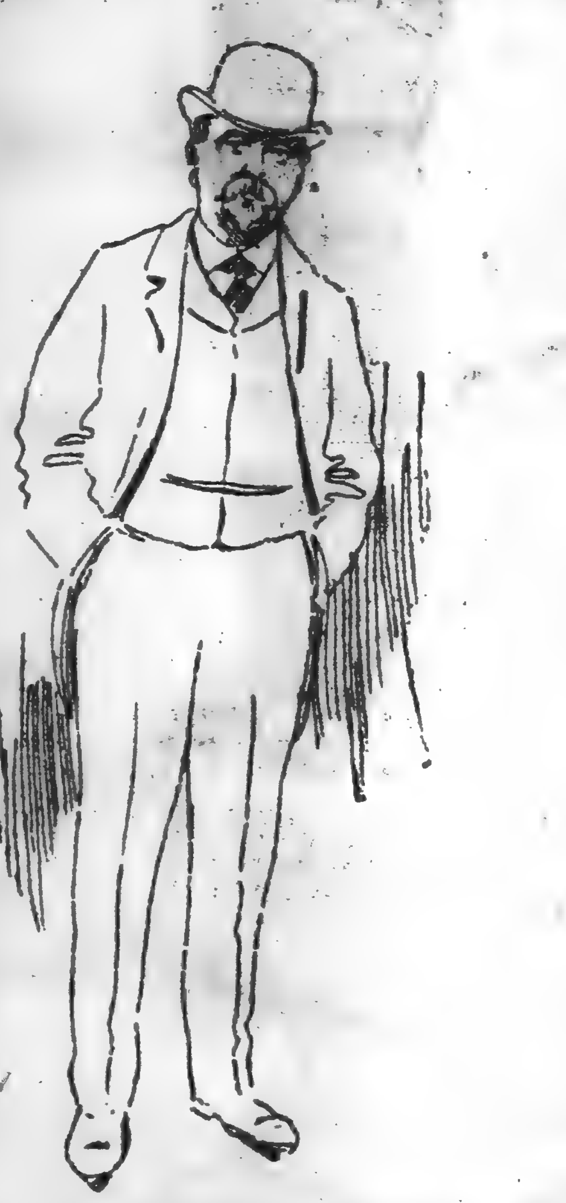
BOSTON EVENING RECORD.

THE NEW MUSIC HALL.

A call has been issued for a meeting of the stockholders of the new music hall corporation, and they will be asked to increase the capital stock to $500,000. At present the funds of the company amount to $402,500—the subscriptions of 406 persons.

Col. H. L. Higginson and three others have bought an additional lot of land adjoining the new music hall property of the west.

Because of lack of funds the new building will not include a small hall, in addition to the main auditorium, and if need for such hall should be largely felt it will be built on the land just purchased.



COL. H. L. HIGGINSON.

Some idea of the size of the property now held by the corporation may be gained from the statement that it is big enough to hold the present Music Hall, the Tremont Temple and Horticultural Hall, and on the lot just purchased could be put the Unitarian building and Masonic Temple. The corporation land cost, with taxes for five years, nearly $200,000.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, JAN 8, 1899.
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THE SYMPHONY CONCERT.

At the eleventh concert of the Boston Symphony Orchestra, given last evening in Music Hall, Miss Olive Mead was the soloist. She gave an admirable performance of Vieuxtemps's violin concerto No. 5 in A minor, a work, while of no great depth musically, still it gives abundant opportunities for technical display of every sort.

In breadth of tone, clearness of phrasing and intonation Miss Mead has improved greatly since she played here last season. Her playing also displays much greater warmth and feeling than before, and, altogether, she gave a performance highly creditable to herself as an artist and which gave great enjoyment to the audience. She was recalled again and again at the close of the performance.

The orchestral numbers included Weber's overture to "Der Freischutz," several of Brahms's waltzes, scored for orchestra by Mr. Gericke, and a new symphony by Christian Sinding, in D minor, No. 1, op. 21, given at this concert for the first time in Boston. The composer is a Norwegian and is still living. This symphony is said to have attracted considerable attention at the time it was originally produced in Berlin on Oct. 18, 1895.

On a first hearing, the symphony does not appear in any way to be a work of genius. The themes of all the movements are unmelodic and not well contrasted, the working out exceedingly dull and the instrumentation, as a rule, too heavy and unbalanced. There are a few places of interest, but take the work as a whole, it is unsatisfactory, at a first hearing.

Mr. Gericke's scoring of the Brahms waltzes is exceedingly clever, and the playing was superb at every point. At the next rehearsal and concert Mr. Emil Sauer will be the soloist, and the orchestral selections will include a Mozart symphony, one movement from a symphony by Converse and Wagner's overture "Flying Dutchman."

Emil Sauer will be the soloist at the Symphony concert next week. He is also announced for a piano recital at Music Hall on Friday afternoon, Jan. 20. The Morning Post of London in a recent criticism thus spoke of him: "A sovereign master of the keys, he knows no difficulties; he plays with them, and we know not what most to admire—the æsthetic delicacy of his touch, his spiritual delivery or the depth of feeling which he lends to all he plays."

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

HERE'S A RED-HOT CARD.

Mr. Fred P. Bacon's Very Pointed Queries About the New Music Hall.

To the Stockholders in the New Boston Music Hall Association:

Before you give your consent to the acceptance of the plans for a new music hall on the land owned by your association will you please read and consider the following:

Do you know that Mr. Henry L. Higginson, in an open letter published in the Boston daily papers June 21, '93, at the time the subscriptions were being asked in this matter, wrote: "May I suggest that a new hall can readily, and without much greater expense, be built so as to be used for opera, and thus command a larger rental (it may well have open boxes, as in Carnegie Hall, New York, and seats of various grades at different prices). At the present time it is very difficult to get any theatre in Boston for opera or any other large occasional entertainment." Is this not equally true today?

Do you know that the bulk of the subscriptions were obtained in anticipation that "the new home for the Symphony concerts" was also to be a home for opera?

Do you know that the decision to build a music hall without a stage suited for opera has already been made without authority from the stockholders?

Do you know that neither Mr. Henry L. Higginson nor Mr. C. E. Cotting, president and treasurer of your corporation, contributed a dollar to the original stock subscription?

Do you realize that, while you are about to invest your money to guarantee "a home for the Symphony Orchestra" on twenty-four afternoons and twenty-four evenings of each year for a problematical number of years, you are given no guarantee that there will be any Symphony Orchestra to occupy this home in future years?

Do you realize that the orchestral "craze" of the present day has well nigh reached the limit of that which preceded it over the concerts of the Harvard Symphony Orchestra?

Do you realize that the extravagant and autocratic maintenance of the Symphony Orchestra has dwarfed Boston as a musical city and discouraged all other enterprises of a musical character here by establishing a standard which cannot be met by legitimate managerial methods?

Do you realize that the building now contemplated by your corporation will, in all human probability, be the only building of its character to be built by the present generation of musical enthusiasts in this city?

Do you reailze that, unless the building contemplated is so arranged that it will be a profitable investment, it will, sooner or later, become the property of those who will sacrifice all sentiment and ignore the intent of its originators and make the property pay, whatever use may be necessary to accomplish this result?

Does it seem to you that the administration of the old Music Hall property during the Higginson-Cotting regime has been in keeping with the purposes of those who built and dedicated it to music?

Do you know that nearly $50,000 over the assessed value was paid for the land bought by the new Boston Music Hall Association, and that nearly double that sum in interest, taxes and incidental expenses has been wasted in order that Mr. Henry L. Higginson should be enabled to dispose of his interests in the old Music Hall property before the construction of the new hall should be begun?

Ought not the stockholders in this corporation to choose men of broader ideas, of more public spirit, and with more artistic tastes to represent them in carrying out the purposes for which you have invested your money than the present officers of your company?

Do you realize that an opera house, with preparatory schools, can be established upon your property, and with such an opportunity "opera for the people" be made a lasting feature of Boston musical life?

Do you realize the small chance of good results in the construction of a music hall compared with those possible in building an opera house, on account of the almost universal abandonment of music hall building in the last quarter of a century?

Do you realize that if the property of your corporation is property handled, no further subscriptions are needed, and that every new stockholder accepted now or hereafter reduces the return to the original investors?

I submit the above in the interest of musical Boston, having no personal end to gain, and trust you will pardon the liberty I take in calling your attention to these matters.

FRED P. BACON.
619 Tremont building, Boston.

Boston Transcript

SATURDAY, JANUARY 7, 1899

THAT NEW MUSIC HALL

Differences of Opinion Whether It Should be Built so as to Allow of the Performance of Grand Opera

An opposition has been started to the plans for the new Music Hall, as at present outlined, on the ground that it should be constructed in such a way as to allow of the performance of grand opera there, as well as to fulfil its primary function as a music hall. It is asserted that the building might be constructed in such a way as to give a place, such as this city is now without, where grand opera might be given with every accessory for the full enjoyment and comfort of the spectators, and where the value of the performance itself would not be detracted from by the character of the building in which it was given.

Mr. E. W. Hooper was the only one of the committee on the new building seen today who was willing to give any opinion on the matter. He said that the purpose for which the money had been subscribed was, first and foremost, to give a home for the Symphony Orchestra, and that this was incompatible with the construction of an opera house. The plans, as at present outlined, contemplated the construction of a long building, modelled on the lines of the best foregn music halls, and as good results could not be obtained with a building as shallow as an opera house should be. With a music hall the idea was to develop the acoustic properties to the exclusion of everything else, while in an opera house it was necessary to see as well as to hear.

Mr. Hooper said the sentiment of the subscribers was of such a nature that if there were any determined attempt to bring out the opera house idea, the plan must fall to the ground, as some of the largest subscribers were unalterably opposed to anything of the kind. However, that was for the subscribers themselves to decide, as they had a perfect right to vote for anything they wanted. Henry L. Higginson and C. E. Cotting, the president and treasurer of the association, refused to discuss the matter.

Emil Sauer will be the soloist at the Symphony concert next week. He is also announced for a pianoforte recital at Music Hall on Friday afternoon, Jan. 20. Born in 1862, Emil Sauer received his training in piano playing from his mother. In 1876 Rubinstein heard him and recommended him to his brother; Sauer thereupon became a stipendiary of Nikolaus Rubinstein. He made his début in North Germany and the Rhineland, and in the following year went to London. In 1883 he completed a concert tour in Spain and Italy, and in 1884 received his last artistic consecration in Weimar from Liszt, who thoroughly recognized the endowments of the young pianist. He made his Berlin début in 1885. Vienna praised him after his appearance in eleven concerts, and Eduard Hanslick, in his lately published work "From a Musician's Diary" (Modern Opera, VI., pt., p. 326), thus expresses himself: "This still young man played Henselt's Piano Concerto in F minor with great virtuosity, beautiful touch and warm, almost girlishly tender sentiment. His passages and ornaments, breathed out in the loveliest pianissimo, attracted attention. Later Sauer in four concerts completed alone a thoroughly many-sided programme and proved himself an artist of the first rank. While brilliant and powerful in all problems of energetic bravura, he yet played most beautifully in the tender, musing poetry of Schumann and Chopin. In this Sauer is a genuine troubadour of the piano." In 1894, '95 and '96 he again sought England and gave a series of eight recitals in London.

Boston Sunday Globe.

SUNDAY, JAN. 8, 1899.

Eleventh Symphony Concert.

The young violinist, Miss Olive Mead, was the soloist at the Symphony concerts last week, the artist playing the Vieuxtemps A minor concerto. Mr Gericke's orchestral arrangement of waltzes by Brahms, the "Freischutz" overture and, for the first time here, Christian Sinding's D minor symphony, were the other numbers on the program. Mr Gericke conducted. Miss Mead's interpretation of the Vieuxtemps concerto was excellent, when considered as a whole, and to her lack of experience doubtless may be ascribed some deflections from the true pitch while playing the unaccompanied cadenza. Her tones were generally pure, her execution was facile and she showed correct phrasing, but it seemed as if the necessary breadth of treatment was lacking, and Miss Mead also unquestionably gave evidence that with maturity she should rank with the most prominent of her sex in her chosen profession. She was most heartily greeted and the applause was very liberal at the close of her performance.

The Sinding symphony shows the composer's love for melodies of the northland, the themes throughout the work being of a Scandinavian character, vigorous and at times harsh. With these he has blended a Wagnerian coloring which is original in instrumental treatment, but the elaborate scoring almost reduces the intended effects to a musical chaos. It is skilful orchestration, but eccentric and not specially interesting to the average musical ear. The work was performed with commendable skill, the episodic parts of the second movement being beautifully sustained by the various parts of the orchestra.

The familiar Weber overture may be dismissed with a general commendation. It was the most satisfactory number of the evening, judging from the applause. Mr Gericke's orchestration of the Brahms waltzes gave great enjoyment and the Symphony men interpreted the dainty music with most delightful effect.

Emil Sauer will be the piano soloist this week, playing Henselt's F minor piano concerto. The orchestral numbers will include Mozart's D major symphony, one movement from a symphony by Converse, these selections for the first time here, and Wagner's overture to the "Flying Dutchman."

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CV., NO. 8.

SUNDAY, JANUARY 8, 1899.

THE SYMPHONY CONCERT.

Miss Mead as Soloist Appears to Good Advantage.

Her Performance a Notably Fine One, Both Technically and Intellectually—A Sinding Symphony Heard for the First Time Here—A Number of Waltzes Given.

The programme for the 11th concert of the season by the Boston Symphony orchestra was:

Overture, "Der Freischutz"..............Weber
Concerto for violin, No. 5, A-minor..Vieuxtemps
Waltzes, op. 39.......................Brahms
(Scored for orchestra by Wilhelm Gericke).
Symphony, No. 1, in D-minor, op. 21....Sinding

The soloist was Miss Olive Mead.

The symphony was given for the first time here on this occasion. For a work of the extreme modern school, it is remarkably clear; that is, it presents nothing that baffles the understanding on a single hearing. It is more notable for wild vigor and for stormy outbursts of passion than for any distinguishing grace of fancy or flexibility of imagination. There is much of tempest, of solid masses of brassy tone, of fiery restlessness and of exciting impulsiveness, but little that appeals to a sense of the beautiful or a feeling for the tender. Its themes are strongly marked, and in their way melodious; the orchestration is rich and brilliant, the composer's utterances are always frank, and there is from beginning to end of the symphony no suggestion of the prevailing tendency of modern musical art to seek mere novelty of effect at any cost.

The faults of the work, at least on a first hearing, appear to be a too persistent noisiness, an excess of passionateness without enough of a less fiery order to provide necessary contrasts. The result is something of monotony. It might aptly be called a battle symphony, by reason of its stirring boisterousness, its blare of trumpet and its almost savage impetuosity of style. There are, however, some dull moments, probably caused by the nearly unrelieved burliness that is characteristic of the work as a whole, but the listener is not soothed to slumbers by them, or, if he be, it is not for long—the noise would not permit that. A tremendously spirited reading and performance of the symphony was given, but the audience was not moved to more than complimentary enthusiasm.

The Brahms waltzes, according to the symphony programme book, were scored by Mr. Gericke during his previous visit to Boston, and in that form were originally intended for performance by a small orchestra in a private house. For last night's performance, in the more spacious Music Hall, parts for trumpets and trombones were added here and there. These waltzes, of which 14 out of the original 16 were subjected to orchestral treatment, are not in themselves especially enlivening, though it may be granted that, despite their seriousness, they are almost wickedly gay, nay, frivolous, for Brahms. It is true that they were never meant for dancers, and it would be wrong to blame the composer, because they are not what he never intended them to be, but with the idea of waltzes in one's mind, little collops of symphony, instead, inevitably prove disappointing. Heard as Brahms wrote them, for the pianoforte for four hands, they are nearly unbearably depressing.

Mr. Gericke's orchestration in its charm of varied tone-color, its alternate force and delicacy, its clever rhythmic accentuation, and its fine compactness, puts quite another face on the music, and gives a swing and a brilliancy to the music that now and then makes it, if not exhilarating, quite pleasing and interesting. But it is, at best, only heavy blithesomeness. The performance was delightful in the grace, finish and spirit imparted to it by Mr. Gericke, and the applause that rewarded it was hearty and prolonged.

The Vieuxtemps concerto is a very exacting one for even the most skilled and most experienced performer. That Miss Mead ventured to attack it shows her courage; that she played it so well was her justification. She has grown in her art since she was last heard here. Her style has broadened, her technique has increased, her musical feeling has become more mature, and she has attained to a larger artistic independence. She played last night with splendid volume of pure tone, masculine energy, a keenly intelligent understanding of the work, and with brilliantly fluent and able technique. Now and then, in some of the more "cruelly acrobatic passages," there was a momentary lack of clearness and a slight lapse in intonation; but more famous players have been known to make the same slips in the same places. Taken altogether, the young artist's performance was a notably fine one, both technically and intellectually, and fully deserved the storm of vigorous plaudits and the recalls that followed it.

The programme for the next concert is: Symphony in D major, "Parisian," Mozart; concerto for pianoforte, Henselt; one movement from a symphony by Converse (first time), and overture, "The Flying Dutchman," Wagner. The soloist is to be Mr. Emil Saur.

MUSICAL COURIER COMPANY.
(Incorporated under the laws of the State of New York.)
NEW YORK, WEDNESDAY, JANUARY 4, 1899.

The program of the tenth concert by the Boston Symphony Orchestra, in Music Hall, last evening, was:

Overture, Faust	Wagner
Symphonic Variations, op. 78	Dvorak
The Damnation of Faust—	
Minuet of Will-o'-the-Wisps	Berlioz
Waltz of Sylphs	Berlioz
Symphony No. 4, in B flat	Beethoven

Mr. Gericke gave an exceptionally clear reading of the Wagner overture, a work whose interest heretofore to the general hearer has depended very much on the mood in which he has listened to it, but on this occasion the interpretation was so lucid and so logical that it seemed somewhat odd that the overture should have ever appeared to be a wearisome tangle of pretentions incoherency.

Only twenty of the twenty-seven variations on an original theme by Dvorák were given. Such is the steadily sustained interest of the work, such the fertile ingenuity of the treatment to which the theme is subjected, and such the fluent variety and charm of the orchestration, that it is surprising the composition has not had a more frequent hearing here, the only other performance it has had having been given under Mr. Gericke nine years ago.

Twenty orchestral variations at one dose might easily become a cruelly thoughtless infliction, but Mr. Gericke so cleverly caused each variation to tell its story in its own particular way and so sympathetically found the most effective tempo and tone color for every new development, to say nothing of the exquisite finish with which the work was played, that the interest never went wandering in search of temporary oblivion.

The whole program was played in a manner that justifies pronouncing the concerts the best of the season thus far. Next week we are to hear Sinding's Symphony No. in D minor, op. 21, for the first time, and some waltzes by Brahms, orchestrated by Mr. Gericke. Olive Mead is to be the soloist, and will play Vieuxtemps' Concerto No. 5, in A minor.

* * *

Music in Baltimore.

BALTIMORE, Md., December 30, 898.

THE first Germania Maennerchor concert took place last Monday under the direction of the new conductor, E. Boeckner, for the good Germanians love variety almost as well as beer, and one never knows who will wield the baton next.

Miss Effie Stewart, from New York, met with great success, and her admirable voice and method were universally praised. Mr. Kalisch played some piano selections and Mr. Wiley breathed successfully through the "Two Grenadiers," for, as yet, singing means to him not expression of the soul, but expression of the diaphragm.

The second Boston Symphony Concert was not the unalloyed treat that the first was to us, under Gericke; still, considering that Mr. Kneisel has been heretofore "concertmeister" and not "kapellmeister,' we cannot expect him to be absolutely "meister" of the situation. He did admirably well with that colossal C major Symphony of Schubert's—the one which Schubert himself never heard played. What a sad thought!

Mr. Burmester was the soloist, and selected the Mendelssohn instead of the Paganini concerto, to the great disappointment of our Baltimore violinists. His tone is small, surprisingly small, but pure and velvety, and his technic is dazzlingly faultless. He took the last movement in a cyclonic tempo, to the evident disapproval of Mr. Kneisel, who lagged behind with the orchestra, as though he were pulling a ton of coal uphill. Why did he show so little consideration for Burmester? At times the heavy accompaniment absolutely engulfed that poor, helpless solo instrument. The MacDowell number was listened to with interest, because it was new to all.

Mr. Randolph and Mr. van Hulsteyn were the soloists at the fifth recital, and gave much genuine enjoyment with their artistic reading of the Bach Sonata. Of Mr. van Hulsteyn's solo numbers the "Polonaise," by Wieniawski, made the best impression, and Mr. Randolph pleased most in the Liszt Concert Etude and the Brahms Rhapsody. The Dvorák Sonata has very few points of beauty and many wearisome, unintelligible movements, which stamp it, on the whole, as an uninteresting work.

HOW PAGANINI PLAYED.

THE Boston Symphony Orchestra publishes its programs, with historical and descriptive notes attached, in pamphlet form. These notes are by William F. Apthorp and are singularly instructive, especially in the analyses, which frequently let a broad glare of sunshine into an erstwhile darkened intellect. The concerto for violin in D major, by Paganini, is described as follows:

> Paganini, most wonderful of violinists and eccentric of men, relates that on one occasion in Vienna one of the audience affirmed "that my performance was not surprising, as he had seen the devil at my elbow directing my arm and guiding my bow." Later, at Prague, Paganini published a letter from his mother to disprove the rumor that he was the son of the devil. A short monograph of Paganini recently appeared in England, whose author disputes the generally accepted description of him. Mr. Weiss, who writes from personal observation, says:
>
> "So many mistaken ideas exist about this remarkable man's appearance that some description by one who was with him frequently may not be uninteresting. The sketch by Sir Edwin Landseer (see Grove's Dictionary) is hardly more than a clownish caricature. It gives the idea of a man whose personal appearance is entirely neglected, and whose hair is left in the most disheveled condition. Paganini was proud of his appearance; and, although he was so thin that his clothes hung upon him as on a scarecrow, his hair was always carefully combed and brushed, and, I may add, put into paper every night. He was not what would be called a tall man; for, as I have seen him standing side by side with my father, I can declare that he was under 5 feet 10 inches in height. He was, as I have said, exceedingly thin, and his arms and hands unnaturally long. His bony fingers seemed to stretch from one end of the violin keyboard to the other without an effort, and it has been asserted that, without such a length of finger, he never could have played the passages he is known to have executed. He wore his hair (of which he was very proud) in long ringlets over his shoulders. Its color was a rich brown (not black, as some have stated), and, although he looked many years older than his age (forty-seven), he was proud that he had not got a gray hair on his head."
>
> Paganini differed from other violinists chiefly, first, by his manner of tuning the instrument; second, by a management of the bow entirely peculiar to himself; third, by his use of the left hand in the singing passages; fourth, by the frequent employment of harmonious sounds; and, fifth, by the art of combining in the violin the simultaneous effects of a mandolin, harp, or other instrument of the kind, so that two different performers seemed to be playing.

This concerto, which has brown hair, not black, was written because Paganini was fond of his appearance. It was about 5 feet 10 inches in length and was always carefully combed and brushed. It is a base libel to intimate that it was left in a disheveled condition, because it wore its hair in long ringlets upon its neck. It was forty-seven years old and had not a gray hair on its head, and was supposed to have been possessed by the devil. It certainly sounds devilish. Paganini wrote all his music according to the above rules of genteel harmony.

It is claimed by those musicians who seek the mysterious in music that Paganini secured his marvelous effects by tuning his instrument in various unusual intervals, instead of the customary fifths. This sounds plausible, but is scarcely to be credited in view of the fact that the music written for the violin by Paganini can be played with the instrument tuned as we tune it. To play his etudes, dances, concertos and transcriptions one requires primarily enormous technical ability, but we have yet to hear of the violinist who plays them with his instrument tuned otherwise than in fifths. It is extremely doubtful if Paganini ever changed the adjustment of his violin, beyond occasionally lowering the G string or raising the E. Why should he?

With his wonderful technical command over the finger-board and knowledge of the manifold harmonic effects, of intricate bowing, it was scarcely necessary. If it had been advisable he would have left the secret with some trustworthy friend, that it might not be lost to those succeeding generations who should desire to play his compositions. Paganini was zealous in his work to promote the violin to the highest point of eminence as a solo instrument; to serve this end he composed, played and gave himself over to deep research. Had there been any secrets of tuning which he found advisable to use in his own playing, he would have left them behind him, and also have written music which required them, in order properly to be played.

Let these Paganini myths cease. We can afford to regard him as a marvelous, erratic man, without surrounding him with a red, yellow and green halo of sensationalism and superstition, which sprung into being as a result of the ignorance of the times in which he lived. We are glad to know, however, that his fingers and arms were so unnaturally long that he wrote the D major concerto, although he looked many years older than his age. This is valuable information, and the Boston Symphony Orchestra can feel justly proud to have so successfully elucidated the absorbing question of: "How Paganini Played; or, the Sensitive Personality of the D Major Concerto."

BOSTON SYMPHONY CONCERT.

(Providence Telegram, December 29, 1898.)

The soloist was Mrs. Jacoby, whose voice is a splendid organ, and whose use of it is exceptionally intelligent and gratifying, even if her archness of manner detracts somewhat from the effectiveness of her performance. Mrs. Jacoby delights her hearers by her vocalism. She was recalled and recalled, and of course everybody would have been exceedingly pleased had she or the Symphony government been willing to grant just one more selection, but the general call for more was met by a stiff-backed denial that proved positive and complete.

Those who have subscribed for ten or more shares of the stock for the new music hall are as follows: William S. Bigelow, G. T. W. Braman, Martin Brimmer, Shepherd Brooks, Miss Charlotte Bowditch, Mrs. Frances G. Blake, John C. Bancroft, J. Arthur Beebe, Franklin H. Beebe, Francis Y. Balch, T. Dennie Boardman, J. R. Coolidge, Louis Cabot, Arthur A. Carey, Eben S. Draper, Lewis S. Dabney, trustee of Alice B. Chase; William Endicott, Jr., R. D. Evans. Miss Sarah B. Fay, John L. Gardner, Henry S. Grew, *Globe* Newspaper Company, Edward W. Hooper, Charles Head, H. H. Hunnewell, Mrs. Aug. Hemenway, Jr., Aug. Hemenway, Reginald Gray and George S. Hale, trustees; Eben D. Jordan, Kidder, Peabody & Co., Henry T. Kidder, David P. Kimball, Mrs. William C. Loring, Miss Georgina Lowell, Henry Lee, Mrs. Harriet J. Morse, Mortimer P. Mason, W. Powell Mason, Albert A. Pope, Mrs. Julia B. Paine, Miss Alice F. Perkins, Mrs. Annie T. Phillips, Henry F. Sears, B. Schlesinger, J. Montgomery Sears, James P. Stearns, Quincy A. Shaw, Mrs. Elizabeth C. Ware, Samuel P. Warren, Mrs. Ellen H. Weld, Charles G. Weld, Josiah Wheelwright, Andrew C. Wheelwright, Miss Mary Lee Ware and Miss Pauline Shaw.

Boston Journal.
SUNDAY, JANUARY 8, 1899.

SYMPHONY NIGHT.

Christian Sinding's Symphony in D Minor Performed for the First Time in Boston — Miss Olive Mead, Violinist.

The program of the 11th Symphony concert, Mr. Gericke, conductor, was as follows:

Overture to 'Der Freischütz"	Weber
Concerto for Violin, No. 5 in A minor Miss Olive Mead.	Vieuxtemps
Waltzes, op. 39 (Scored for orchestra by Wilhelm Gericke.)	Brahms
Symphony No. 1, in D minor (First time in Boston.)	Sinding

The program-book stated that Sinding's symphony was "first brought out at Kroll's in Berlin by the Royal Orchestra, under Felix Weingartner's direction, on Oct. 18, 1895."

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This symphony is a forbidding work; not one that will be popular until the taste of the public is educated up to full appreciation of the austere, the grim, I may say the ugly. There is not one "pretty" strain in any movement; there is not a simply sensuous suggestion. We hear much today of the reign of pessimism in music; but this pessimism generally takes a neurotic and not displeasing form. The nerves of Sinding are in healthy, normal condition. He can stand the wildest sounds of orchestral shock and fury, and he is happiest when he is disagreeing musically with predecessors, colleagues and audience. But he is not a bit of a poseur. Here is honest music, if there be such a thing. The man is terribly in earnest. He is of an artistic race; one brother is a distinguished sculptor, and another is a painter of repute; and I have read somewhere that Christian has decided views on economics and politics, leaning heavily toward Socialism. However this may be, his is a strong individuality. He has studied Wagner—and who of this generation has not?—but he talks confidently with his own voice; he talks loudly, and he is given to screaming.

The first movement and the third seem to me the strongest. The first movement is most impressive in its stern, unyielding, pitiless rush. There is the technic of the prize fighter. The blows strike irresistibly, and there is little time for breathing. The composer knocks you down at the very start with his first theme; he is merciless throughout. And he is original in his attack, although a master of all the traditions and formulas. The second movement is sombre, with the color that we have learend to associate with Norwegian music and scenery. I do not know whether the themes of this Andante or the following scherzo are suggested by folk-song or taken frankly from popular melodies; but I am inclined to think they are of Sinding's own invention. Again, there is fury, again there is sour disdain. There is little contemplation; there is little contrast. The scherzo is by no means gay. There is not even the reckless irony or the coarse jollity of the Beethoven of the scherzos. And again there is felt the lack of contrast. The finale falls below the level of the other movements in construction as well as invention. It is like a huddled collection of fragments of defiance.

All in all, a striking work. It does not woo you; it does not appeal to you; but it is the forcible expression of strong conviction, and it commands respect, yes, admiration.

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Philip Hale.

MUSICAL COURIER COMPANY.
(Incorporated under the laws of the State of New York.)
NEW YORK, WEDNESDAY, JANUARY 4, 1899.

The program of the tenth concert by the Boston Symphony Orchestra, in Music Hall, last evening, was:

Overture, Faust	Wagner
Symphonic Variations, op. 78	Dvorak
The Damnation of Faust	
Minuet of Will-o'-the-Wisps	Berlioz
Waltz of Sylphs	Berlioz
Symphony No. 4, in B flat	Beethoven

Mr. Gericke gave an exceptionally clear reading of the Wagner overture, a work whose interest heretofore to the general hearer has depended very much on the mood in which he has listened to it, but on this occasion the interpretation was so lucid and so logical that it seemed somewhat odd that the overture should have ever appeared to be a wearisome tangle of pretentions incoherency

Only twenty of the twenty-seven variations on an original theme by Dvorák were given. Such is the steadily sustained interest of the work, such the fertile ingenuity of the treatment to which the theme is subjected, and such the fluent variety and charm of the orchestration, that it is surprising the composition has not had a more frequent hearing here, the only other performance it has had having been given under Mr. Gericke nine years ago.

Twenty orchestral variations at one dose might easily become a cruelly thoughtless infliction, but Mr. Gericke so cleverly caused each variation to tell its story in its own particular way and so sympathetically found the most effective tempo and tone color for every new development, to say nothing of the exquisite finish with which the work was played, that the interest never went wandering in search of temporary oblivion.

The whole program was played in a manner that justifies pronouncing the concerts the best of the season thus far. Next week we are to hear Sinding's Symphony No. in D minor, op. 21, for the first time, and some waltzes by Brahms, orchestrated by Mr. Gericke. Olive Mead is to be the soloist, and will play Vieuxtemps' Concerto No. 5, in A minor.

* * *

Music in Baltimore.

BALTIMORE, Md., December 30, 1898.

THE first Germania Maennerchor concert took place last Monday under the direction of the new conductor, E. Boeckner, for the good Germanians love variety almost as well as beer, and one never knows who will wield the baton next.

Miss Effie Stewart, from New York, met with great success, and her admirable voice and method were universally praised. Mr. Kalisch played some piano selections and Mr. Wiley breathed successfully through the "Two Grenadiers," for, as yet, singing means to him not expression of the soul, but expression of the diaphragm.

The second Boston Symphony Concert was not the unalloyed treat that the first was to us, under Gericke; still, considering that Mr. Kneisel has been heretofore "concertmeister" and not "kapellmeister,' we cannot expect him to be absolutely "meister" of the situation. He did admirably well with that colossal C major Symphony of Schubert's—the one which Schubert himself never heard played. What a sad thought!

Mr. Burmester was the soloist, and selected the Mendelssohn instead of the Paganini concerto, to the great disappointment of our Baltimore violinists. His tone is small, surprisingly small, but pure and velvety, and his technic is dazzlingly faultless. He took the last movement in a cyclonic tempo, to the evident disapproval of Mr. Kneisel, who lagged behind with the orchestra, as though he were pulling a ton of coal uphill. Why did he show so little consideration for Burmester? At times the heavy accompaniment absolutely engulfed that poor, helpless solo instrument. The MacDowell number was listened to with interest, because it was new to all.

Mr. Randolph and Mr. van Hulsteyn were the soloists at the fifth recital, and gave much genuine enjoyment with their artistic reading of the Bach Sonata. Of Mr. van Hulsteyn's solo numbers the "Polonaise," by Wieniawski, made the best impression, and Mr. Randolph pleased most in the Liszt Concert Etude and the Brahms Rhapsody. The Dvorák Sonata has very few points of beauty and many wearisome, unintelligible movements, which stamp it, on the whole, as an uninteresting work.

HOW PAGANINI PLAYED.

THE Boston Symphony Orchestra publishes its programs, with historical and descriptive notes attached, in pamphlet form. These notes are by William F. Apthorp and are singularly instructive, especially in the analyses, which frequently let a broad glare of sunshine into an erstwhile darkened intellect. The concerto for violin in D major, by Paganini, is described as follows:

> Paganini, most wonderful of violinists and eccentric of men, relates that on one occasion in Vienna one of the audience affirmed "that my performance was not surprising, as he had seen the devil at my elbow directing my arm and guiding my bow." Later, at Prague, Paganini published a letter from his mother to disprove the rumor that he was the son of the devil. A short monograph of Paganini recently appeared in England, whose author disputes the generally accepted description of him. Mr. Weiss, who writes from personal observation, says:
>
> "So many mistaken ideas exist about this remarkable man's appearance that some description by one who was with him frequently may not be uninteresting. The sketch by Sir Edwin Landseer (see Grove's Dictionary) is hardly more than a clownish caricature. It gives the idea of a man whose personal appearance is entirely neglected, and whose hair is left in the most disheveled condition. Paganini was proud of his appearance; and, although he was so thin that his clothes hung upon him as on a scarecrow, his hair was always carefully combed and brushed, and, I may add, put into paper every night. He was not what would be called a tall man; for, as I have seen him standing side by side with my father, I can declare that he was under 5 feet 10 inches in height. He was, as I have said, exceedingly thin, and his arms and hands unnaturally long. His bony fingers seemed to stretch from one end of the violin keyboard to the other without an effort, and it has been asserted that, without such a length of finger, he never could have played the passages he is known to have executed. He wore his hair (of which he was very proud) in long ringlets over his shoulders. Its color was a rich brown (not black, as some have stated), and, although he looked many years older than his age (forty-seven), he was proud that he had not got a gray hair on his head."
>
> Paganini differed from other violinists chiefly, first, by his manner of tuning the instrument; second, by a management of the bow entirely peculiar to himself; third, by his use of the left hand in the singing passages; fourth, by the frequent employment of harmonious sounds; and, fifth, by the art of combining in the violin the simultaneous effects of a mandolin, harp, or other instrument of the kind, so that two different performers seemed to be playing.

This concerto, which has brown hair, not black, was written because Paganini was fond of his appearance. It was about 5 feet 10 inches in length and was always carefully combed and brushed. It is a base libel to intimate that it was left in a disheveled condition, because it wore its hair in long ringlets upon its neck. It was forty-seven years old and had not a gray hair on its head, and was supposed to have been possessed by the devil. It certainly sounds devilish. Paganini wrote all his music according to the above rules of genteel harmony.

It is claimed by those musicians who seek the mysterious in music that Paganini secured his marvelous effects by tuning his instrument in various unusual intervals, instead of the customary fifths. This sounds plausible, but is scarcely to be credited in view of the fact that the music written for the violin by Paganini can be played with the instrument tuned as we tune it. To play his etudes, dances, concertos and transcriptions one requires primarily enormous technical ability, but we have yet to hear of the violinist who plays them with his instrument tuned otherwise than in fifths. It is extremely doubtful if Paganini ever changed the adjustment of his violin, beyond occasionally lowering the G string or raising the E. Why should he?

With his wonderful technical command over the finger-board and knowledge of the manifold harmonic effects, of intricate bowing, it was scarcely necessary. If it had been advisable he would have left the secret with some trustworthy friend, that it might not be lost to those succeeding generations who should desire to play his compositions. Paganini was zealous in his work to promote the violin to the highest point of eminence as a solo instrument; to serve this end he composed, played and gave himself over to deep research. Had there been any secrets of tuning which he found advisable to use in his own playing, he would have left them behind him, and also have written music which required them, in order properly to be played.

Let these Paganini myths cease. We can afford to regard him as a marvelous, erratic man, without surrounding him with a red, yellow and green halo of sensationalism and superstition, which sprung into being as a result of the ignorance of the times in which he lived. We are glad to know, however, that his fingers and arms were so unnaturally long that he wrote the D major concerto, although he looked many years older than his age. This is valuable information, and the Boston Symphony Orchestra can feel justly proud to have so successfully elucidated the absorbing question of: "How Paganini Played; or, the Sensitive Personality of the D Major Concerto."

BOSTON SYMPHONY CONCERT.

(Providence Telegram, December 29, 1898.)

The soloist was Mrs. Jacoby, whose voice is a splendid organ, and whose use of it is exceptionally intelligent and gratifying, even if her archness of manner detracts somewhat from the effectiveness of her performance. Mrs. Jacoby delights her hearers by her vocalism. She was recalled and recalled, and of course everybody would have been exceedingly pleased had she or the Symphony government been willing to grant just one more selection, but the general call for more was met by a stiff-backed denial that proved positive and complete.

Those who have subscribed for ten or more shares of the stock for the new music hall are as follows: William S. Bigelow, G. T. W. Braman, Martin Brimmer, Shepherd Brooks, Miss Charlotte Bowditch, Mrs. Frances G. Blake, John C. Bancroft, J. Arthur Beebe, Franklin H. Beebe, Francis Y. Balch, T. Dennie Boardman, J. R. Coolidge, Louis Cabot, Arthur A. Carey, Eben S. Draper, Lewis S. Dabney, trustee of Alice B. Chase; William Endicott, Jr., R. D. Evans, Miss Sarah B. Fay, John L. Gardner, Henry S. Grew, *Globe* Newspaper Company, Edward W. Hooper, Charles Head, H. H. Hunnewell, Mrs. Aug. Hemenway, Jr., Aug. Hemenway, Reginald Gray and George S. Hale, trustees; Eben D. Jordan, Kidder, Peabody & Co., Henry T. Kidder, David P. Kimball, Mrs. William C. Loring, Miss Georgina Lowell, Henry Lee, Mrs. Harriet J. Morse, Mortimer P. Mason, W. Powell Mason, Albert A. Pope, Mrs. Julia B. Paine, Miss Alice F. Perkins, Mrs. Annie T. Phillips, Henry F. Sears, B. Schlesinger, J. Montgomery Sears, James P. Stearns, Quincy A. Shaw, Mrs. Elizabeth C. Ware, Samuel P. Warren, Mrs. Ellen H. Weld, Charles G. Weld, Josiah Wheelwright, Andrew C. Wheelwright, Miss Mary Lee Ware and Miss Pauline Shaw.

Boston Journal.
SUNDAY, JANUARY 8, 1899.

SYMPHONY NIGHT.

Christian Sinding's Symphony in D Minor Performed for the First Time in Boston — Miss Olive Mead, Violinist.

The program of the 11th Symphony concert, Mr. Gericke, conductor, was as follows:

Overture to "Der Freischütz"	Weber
Concerto for Violin, No. 5 in A minor	Vieuxtemps
Miss Olive Mead.	
Waltzes, op. 39	Brahms
(Scored for orchestra by Wilhelm Gericke.)	
Symphony No. 1, in D minor	Sinding
(First time in Boston.)	

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Philip Hale.

DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, JAN. 9, 1899.

Sinding's Symphony--Olive Mead's Violin Performance.

The concert of Saturday began with Weber's "Freischuetz" overture, a work which never grows stale. Weber's overtures reconcile two opposite schools, the operatic style and the classical sonata-form; using the latter almost as established by Mozart, Weber takes his themes (chief theme, subordinate, etc.) directly from his opera, just as Rossini, Sullivan, and the whole tribe of medley overtures do, but the result is something far in advance of the medley overture.

A dramatic style is therefore to be desired in the interpretation of these overtures and this was present in every measure of Mr. Gericke's reading. The extreme adagio of the introduction, the impressive pause before the coda, the mighty chords with which this finale began, and the brilliancy of the subordinate theme, were all given with due effect and great applause followed the conclusion of the number.

The horn quartette did not blend as perfectly as we have heard it. What an amount of hymn-singing this same quartette is responsible for! Many a church which looks upon an opera with horror as being part of the wickedness of the "play-house," revels in "Jewett" sung to the words of "My Jesus, as Thou Wilt" and is contented to sing "Softly Fades the Twilight Ray" to "Leise, Leise" from this same opera, while "Guidance" as it is sweetly warbled by the church choir awakens no suspicion in the deacon's breast that he is hearing "Solo, profugo, rejetto," from "Martha" as it is transformed into "Jesus, Blessed Mediator."

After the first few measures of the horn quartette the instruments obtained a better balance of tone and the rest of the overture was a most effective performance, that wonderful pizzicato A on the contrabasses ushering in the premonitions of evil in a very impressive manner and the Coda, as already intimated, gave a superb climax.

Now followed Vieuxtemps' violin concerto in A minor. Poor Vieuxtemps! his very name indicates that he belongs to an old, a bygone time! The cultured musical world no longer cares much for mere violin exercises even when named a "concerto." Mendelssohn's concerto is far in advance of this gathering of technical difficulties, while the three Bs of violin concerto composition, Beethoven, Brahms and Bruch, are upon a wholly different level.

But the work served to show what an excellent performer Miss Olive Mead is. She displayed a sympathetic tone, an intonation invariably pure (one slight lapse in a high position does not invalidate this statement) and some splendid double-stopping. The cadenza introduced a great amount of the last-named execution and some commendable work on the G string; as a whole the impression made was one of suavity, delicacy and absolute surety, rather than of majestic power, but the lack of the latter quality may be ascribed to the character of the work itself.

Miss Mead captured her public entirely and was applauded to the echo, being recalled over and over again, a tribute fairly won by her artistic worth.

The next number was an arrangement of Brahms' waltzes (Op. 39, originally a piano work for four hands) for orchestra, by Mr. Gericke himself. One feels inclined to give the lion's share of the praise of this work to Mr. Gericke; Brahms never fully caught up the spirit of either the Viennese waltzers or the gipsy phrenetics of Buda-Pesth; he gives their tunes and syncopates them to the St. Vitus point, but it required the dainty and sparkling orchestration and the free reading accorded by Mr. Gericke to galvanize matters into a semblance of life.

With a conservative use of the orchestra, Mr. Gericke has managed to achieve some charming effects,—a good lesson to some of our cis-Atlantic experimentalists in new tone colors. There was some ingenious use of the wood-wind, and some combinations of flute and harp were especially bright. But Brahms knows nothing of Milton's

> "Midnight shout and revelry,
> Tipsy dance and jollity."

His dancers seem rather like Hook's, who "looked as if they were hired to do it and were doubtful about being paid." There is no spontaneous mirth, and mere rickets do not constitute caprice.

At the close of the number, or rather the set of short numbers, the conductor-composer was given the heartiest tribute and recalled to the stand with enthusiasm.

The concert ended with a new work, Sinding's D minor symphony, a composition that has made a stir abroad. We are in some doubt as to whether the work was a symphony or a Bass Tuba Concerto, so constantly was the deeper brass called into the foreground. It is, however, a symphony in regular form, which is something to be grateful for nowadays, and it presented an amount of development of figures that indicated ingenuity and sometimes inspiration.

Sinding is a Norwegian, and it was, therefore, natural to expect something of the Scandinavian melancholy in this work; but it frequently went across the boundary line into the realms of deepest woe. The first movement plunged into the heart of matters at once, and gave a powerful and resolute phrase in the very first measures. Afterwards, there came very much reiteration, a dwelling on short figures which were not attractive, either in themselves or in their development.

In fact, Mr. Sinding seems to revel in frank ugliness, and deliberately to discard grace and beauty. The brutality of the Bass Tuba is constantly thrust upon the auditor, not with a definite meaning, such as Wagner gave it in the Hunding-motive, but with a strange ferocity which, as yet, seems meaningless to us. Everywhere there was "Sturm und Drang," combat and fury. The woodwind was used "a la Russe" in its deepest register, and added to the prevalent gloom.

The Andante gave a more pensive sorrow, a tender brooding that reminded in its character, (not in its treatment or themes, for Sinding is no plagiarist), of Cowen's Scandinavian symphony; the dreamy solitude of the northern fiords and forests is in this movement; and, even on a first hearing, many beauties are revealed. The romantic tone-color of the horn is prominent here, and a clarinette theme, [illegible] a soft tremolo of violins, was pe-

The Scherzo was rather bizarre than playful; there was much reiteration, a few touches of mystery, and a rushing contrabass passage that reminded of Beethoven.

The finale again became pessimistic; once more tuba and trombone began their portentous growls, while the bassoon, in deep register, added to the sombre tints. There were a few canonic touches in this that showed the learned side of the composer; but, as a whole, Mr. Sinding was in no mood for contrapuntal display, and his tempest stormed along to the very coda.

As a whole, therefore, the picture was about as bright as a painting of the lowest shaft of a coal-mine at midnight with the lights out would be. We fear doing injustice to such a work; one needs to be in sympathy with its mood to properly appreciate it; to a person who thinks that all life is wretchedness, and that the whole world is awry, this symphony must seem a "chef d'oeuvre." Certainly, Mr. Sinding has a mastery over his orchestral forces, and says what he desires to say in an emphatic and unmistakable manner.

The symphony was finely read and played, and especial credit must be given to the brasses. It is pleasant to find Mr. Gericke giving novelties in these concerts; if we desire to reap the full benefit of our noble orchestra, we must hear the works on which Europe is debating, even if they be not always beautiful; we must be able to compare the various new developments in the orchestral field with each other, after which, we will probably turn to the older classics with renewed zest. The next concert is to continue this presentation of new works with a performance of a movement of a new symphony by an American composer,—Converse.

Emil Sauer, who will appear on this occasion, is to perform the Henselt piano-concerto, a work sufficiently unfamiliar to become a novelty to Boston concert-goers.

In an excellent article on the imperfections of our scale which appeared in the programme book of the concert above reviewed, the writer, without a word of explanation, makes use of the unfamiliar vibration system of the French, instead of the system established by Newton and adopted by England and America. This may puzzle the readers of Tyndall, Zahm, Blaserna, Pole, Helmholtz, and other standard authorities, who all use the Newtonian system. The vibration numbers used in the article in question are twice those ordinarily used in this country.

Louis C. Elson.

Boston Courier.
SUNDAY MORNING, JAN. 8, 1899.

The eleventh Symphony programme presented a new work of strenuous and engrossing character—the symphony in D minor written by the Norwegian composer, Christian Sinding. It is his twenty-fourth numbered opus, and has been received into decided favor in many musical centres since Weingartner brought it out in Berlin, some three years ago. It has originality, distinction, power, passion and mastery; but it is not easy to hear, because it is almost always imperative, vehement, loud-sounding and exciting. The orchestration presents no new combinations and does not perplex.

It speaks clearly and determinedly; and yet its forcefulness almost dazes the listener at times, until he longs for some relaxation of the tense demand which is made upon his nerves. There are softer moods and gentle themes, to be sure; but underneath them is ever the sound of the orchestra's deepest voices, while there hangs over them a menace of stormy outbreaks not far away. The bold independence with which Sinding announces his themes does not fail him in his insistence upon them; and his rushing, huge volumes of tone often seem to exhaust themselves in some tremendous crash. Yet it must not be thought that such urgent music is without its poetry, although this is the poetry of a land where heavy shadows are cast from beetling cliffs into the pleasant valleys and where avalanche and rocky mass impend and fall. But there is no violence in the loudest bursts—they stop just short of that—and there is a sensitive feeling for the value of such instruments as the bassoon, the oboe, and the viola, to which is frequently made the unexpected and telling assignment of some new fashion of the theme or some important comment upon it. The symphony must be exceedingly difficult to master and to manage, and in the flying phases of the rapid scherzo the band seemed sometimes inclined to hurry in their excitement, and then again to hold back a little, as if even their virtuosity could hardly compass their enjoined duties. The symphony, being new, was of course received with Boston hesitancy and doubt, which a second hearing might relieve, if it could be accorded. As for the playing, it was superb, upon the whole, and we have rarely found such enthusiasm and ardor in any of Mr. Gericke's leading.

The concert began with an admirable reading of the "Der Freischutz" overture, the mysterious, sullen, under phrases of which were exquisitely tempered to their places. Mr. Gericke also gave his own delightful and really romantic orchestration of the Brahms four-hand pianoforte waltzes, opus 39. The composer shows in them that ability (which he seems to have misprized afterward) to be simple, sweet, melodious, cheerful, buoyant and swayingly rhythmical. But as now represented, these charming waltzes owed more to Mr. Gericke than to their author; for the treatment was deliciously light in poise, choice of tone, color, distribution of emphasis and subject, and often beautifully fanciful or brilliant, as the case might be. There was a hearty recognition of the dainty work and the real delight it gave.

Miss Olive Mead, whose violin-playing shows a notable advance in its technical command as well as in the individuality which she imparts to it, performed the fifth concert of Vieusctemps so excellently as to win great approval from the critical together with unstinted favor from the audience in general. She has gained in freedom and firmness of statemcilt, in keenness and brilliancy of execution, and in fulness and solidity of expressive tone—this without hardening her manner or detracting from sweetness and accuracy.

The next programme is full of interesting promise for it names with the "Flying Dutchman" overture, two novelties—the "Parisian" symphony of Mozart and one movement from a symphony of Converse. Nor is this all. Mr Emil Sauer, of whose pianism wonderful things have been said of late, is to make his Boston debut—his own recital being set for a week later. His concerto will be one of Henselt, which offers large opportunity for display for technique, for recognition of half classic forms and for clear, unaffected expressiveness.

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New York, January 7, 1899.

BOSTON, MASS., Jan. 3, 1899.

The programme of the tenth concert of the Boston Symphony Orchestra was as follows: "A Faust Overture," Wagner; Symphonic Variations, Op. 78, Dvorâk; minuet of "Will o' the Wisps" and "Dance of Sylphs," Berlioz, and Beethoven's Fourth Symphony. The Faust overture has never been played in Boston to my recollection with that clearness and definite exposition of the composer's evident intention as it was on this occasion. What more could be done with its material I can't imagine. In the reading of Wagner's compositions Mr. Gericke is a master. He gives them all the sway that is demanded within the bounds of normal production.

There are those who believe that the music of Wagner is the symbol of noise and confusion and that unless at times it is rent asunder and discharged at the listener as from the mouth of a 13-inch cannon the conductor has not a just appreciation of this great master.

During the reign of Nikisch, and of Paur also, his music under their baton was too often turned into an infernal din, while its passsion was torn to tatters. Wagner was a musician of the most delicate sensibilities, and never intended that his music should be so misinterpreted. This he has said himself.

Let us be thankful that in Gericke we have an interpreter who will keep alive the true spirit of the composer and through comparative performance teach the public to distinguish between a presentation and a distortion of this eminent composer's masterpieces.

Through superb playing, all that is of value in the Dvorâk Variations was brought forth, barely worth the effort, however, while the charming and fascinating numbers by Berlioz were exquisitely rendered. To praise the reading of the Beethoven symphony is but to repeat what one must always say of Gericke's conception of the classics. There are two points, however, in the playing of the orchestra that Gericke does not demand of the players nowadays as he did during his first term. First, there is an absence to a certain degree of that *repose* that before was so preeminently characteristic of the efforts of the orchestra. Gericke seems to have lost in a marked degree that delicacy in the pianissimo effects, that wonderful gradation in dynamic contracts, and that marvelous perfection in the *sempre* pianissimo of former days. Is it that his musical sensibilities are somewhat blunted in these later days? It was the absence of these refined elements in the playing of the Fifth Symphony of Beethoven at the first concert this season that made his interpretation of that work infinitely superior to that of Theodore Thomas'. Thomas showed us that this delightful art is not lost. Come, come, Mr. Gericke, we cannot have the Boston Symphony Orchestra take off its hat to the Chicago Band in the performance of the classics. Thomas is a much older man than you, but the infinite variety of his art does not stale. The second point that I would refer to is the loudness of the wind band in the pianissimo passages. Take, for instance, where the diminuendo of the strings has reached a point of extreme softness and delicacy, a mere breath. Then comes in the wood-wind alone, perhaps, with their parts marked *PPP*. Do the players accomplish this effect? Not by any means. Not once this season have they entered in such a place with a power less than *mezzo forte*. It is as shocking to the sensitive ear in such a case as if the bass drummer struck a blow upon his instrument. Oh, the charm of former days, when this benediction of the wood-wind was merely breathed. The players have not lost the art. They only need to be restrained.

"This Country, with its Institutions, Belongs to the People who Inhabit It."
BOSTON EVENING RECORD.

MORE MUSIC HALL STOCK.

A specially called meeting of the corporation which is to build the new Music Hall for Boston was held in the Tremont building at 11 A.M.

Col. Higginson called the meeting to order, and immediately brought up the matter of increasing the capital of the company from $200,000 to $500,000. He explained the need in the new plans adopted since the McKim model was rejected.

"The directors," said Col. Higginson, "have decided to make this a music hall alone. The plan to run a music hall and a theatre, too, was rejected as unwise. It would be very expensive, and the best purposes would not be served. Mr. McKim is now working on a new model, which will be ready for exhibition in a few days."

Mr. Cotting presented the resolution to increase the capital stock, and a stockholder asked Col. Higginson to explain about the additional land. Col. Higginson said that the directors had felt afraid to allow the land to get into the hands of persons outside the company, on account of the danger of an unharmonious building being erected next the hall. Accordingly, three of them with their own money purchased this land.

"The hall will probably never need this land," said Col. Higginson, "but if it does, the land is at the service of the company, at the cost price."

The resolution was passed unanimously, as was another offered by W. C. Loring, to the effect that any shares left after the stockholders had taken up as many of the increased capital stock as they should care to, should be offered to public subscription at par.

Boston Transcript
WEDNESDAY, JANUARY 11, 1899

MORE MUSIC HALL STOCK

It Is Voted to Increase It to $500,000

New Plan of the Building Nearly Ready

Work of Construction Soon to Be Started

All Was Harmonious at the Meeting Today

A special meeting of the stockholders of the New Music Hall Association was held, this morning, in the public committee room in the Tremont Building, and the action requested by the directors was taken without even an intimation that the plan of the directors, as informally presented through the press, for a simple Music Hall, without provision for the performance of opera, was distasteful to any stockholder. Those present were Major Henry L. Higginson, Charles E. Cotting, W. S. Bigelow, Edward W. Hooper, E. P. Beebe, C. P. Curtis, Henry S. Grew, Mrs. L. G. Kendall, F. H. Beebe, Henry F. Sears, John Ritchie, W. L. Parker, H. C. Richards, Henry Pickering and William Caleb Loring.

Major Higginson, as president, presided, and the records of the last annual meeting of the stockholders, which was held on Feb. 16, 1898, were read and approved. In accordance with the call, Mr. Loring presented a motion that the capital stock of the corporation be increased from $200,000 to $500,000, and another that the treasurer be authorized to open subscription books for the sale of such stock as might not be subscribed for by present stockholders—this in accordance with the law governing the issue of stock by corporations organized to make money, as this one technically is. Both motions were passed unanimously.

Colonel Higginson explained that the land for the new building, which is at Huntington and Massachusetts avenues, was bought in 1893, and that all taxes had been paid on it; that a plan for a building to be erected thereon had been drawn by Mr. McKim, but that it included some innovations, and the directors were afraid to adopt it. Another, he said, is being prepared and will be ready to show the stockholders within a short time; about $250,000 will be needed for the work. The directors thought best to have only a music hall, as one in which opera and theatrical performances could be given would cost much more to erect and maintain, and returns from such were a matter of doubt. Regarding the additonal piece of land which had been bought recently, Major Higginson said that the purchase was made by three of the directors as individuals, and that their object was to get adjoining property into friendly hands; if the corporation should at any time want the land, it could have it at cost.

Edward W. Hooper, representing the committee appointed to receive subscriptions, stated that there had been 406 subscribers whose subscriptions amounted to $402,500, of which $208,000 had ben paid in. Up to date only thirty-three persons had paid nothing at all, and of these the subscriptions of eighteen amounted to only $100 each, while of the remainder that of James Stevenson, for $10,000, was the only one which exceeded $1000. In the opinion of Mr. Hooper, nineteen-twentieths of the amount subscribed would materialize in cash. Before the adjournment, which came within half an hour of the opening of the meeting, Major Higginson said that the directors must get to work at once on the new building, as it would be ready for occupancy by April 1, 1900. A meeting of the stockholders will be called as soon as the plans are ready to show. As will be seen in the foregoing figures, the amount of new capital required, above that subscribed for, is only about $100,000, and no fear is expressed that it will not be immediately forthcoming.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, JAN. 9, 1899.

Sinding's Symphony--Olive Mead's Violin Performance.

The concert of Saturday began with Weber's "Freischuetz" overture, a work which never grows stale. Weber's overtures reconcile two opposite schools, the operatic style and the classical sonata-form; using the latter almost as established by Mozart, Weber takes his themes (chief theme, subordinate, etc.) directly from his opera, just as Rossini, Sullivan, and the whole tribe of medley overtures do, but the result is something far in advance of the medley overture.

A dramatic style is therefore to be desired in the interpretation of these overtures and this was present in every measure of Mr. Gericke's reading. The extreme adagio of the introduction, the impressive pause before the coda, the mighty chords with which this finale began, and the brilliancy of the subordinate theme, were all given with due effect and great applause followed the conclusion of the number.

The horn quartette did not blend as perfectly as we have heard it. What an amount of hymn-singing this same quartette is responsible for! Many a church which looks upon an opera with horror as being part of the wickedness of the "play-house," revels in "Jewett" sung to the words of "My Jesus, as Thou Wilt" and is contented to sing "Softly Fades the Twilight Ray" to "Leise, Leise" from this same opera, while "Guidance" as it is sweetly warbled by the church choir awakens no suspicion in the deacon's breast that he is hearing "Solo, profugo, rejetto," from "Martha" as it is transformed into "Jesus, Blessed Mediator."

After the first few measures of the horn quartette the instruments obtained a better balance of tone and the rest of the overture was a most effective performance, that wonderful pizzicato A on the contrabasses ushering in the premonitions of evil in a very impressive manner and the Coda, as already intimated, gave a superb climax.

Now followed Vieuxtemps' violin concerto in A minor. Poor Vieuxtemps! his very name indicates that he belongs to an old, a bygone time! The cultured musical world no longer cares much for mere violin exercises even when named a "concerto." Mendelssohn's concerto is far in advance of this gathering of technical difficulties, while the three Bs of violin concerto composition, Beethoven, Brahms and Bruch, are upon a wholly different level.

But the work served to show what an excellent performer Miss Olive Mead is. She displayed a sympathetic tone, an intonation invariably pure (one slight lapse in a high position does not invalidate this statement) and some splendid double-stopping. The cadenza introduced a great amount of the last-named execution and some commendable work on the G string; as a whole the impression made was one of suavity, delicacy and absolute surety, rather than of majestic power, but the lack of the latter quality may be ascribed to the character of the work itself.

Miss Mead captured her public entirely and was applauded to the echo, being recalled over and over again, a tribute fairly won by her artistic worth.

The next number was an arrangement of Brahms' waltzes (Op. 39, originally a piano work for four hands) for orchestra, by Mr. Gericke himself. One feels inclined to give the lion's share of the praise of this work to Mr. Gericke; Brahms never fully caught up the spirit of either the Viennese waltzers or the gipsy phrenetics of Buda-Pesth; he gives their tunes and syncopates them to the St. Vitus point, but it required the dainty and sparkling orchestration and the free reading accorded by Mr. Gericke to galvanize matters into a semblance of life.

With a conservative use of the orchestra, Mr. Gericke has managed to achieve some charming effects,—a good lesson to some of our cis-Atlantic experimentalists in new tone colors. There was some ingenious use of the wood-wind, and some combinations of flute and harp were especially bright. But Brahms knows nothing of Milton's

> "Midnight shout and revelry,
> Tipsy dance and jollity."

His dancers seem rather like Hook's, who "looked as if they were hired to do it and were doubtful about being paid." There is no spontaneous mirth, and mere rickets do not constitute caprice.

At the close of the number, or rather the set of short numbers, the conductor-composer was given the heartiest tribute and recalled to the stand with enthusiasm.

The concert ended with a new work, Sinding's D minor symphony, a composition that has made a stir abroad. We are in some doubt as to whether the work was a symphony or a Bass Tuba Concerto, so constantly was the deeper brass called into the foreground. It is, however, a symphony in regular form, which is something to be grateful for nowadays, and it presented an amount of development of figures that indicated ingenuity and sometimes inspiration.

Sinding is a Norwegian, and it was, therefore, natural to expect something of the Scandinavian melancholy in this work; but it frequently went across the boundary line into the realms of deepest woe. The first movement plunged into the heart of matters at once, and gave a powerful and resolute phrase in the very first measures. Afterwards, there came very much reiteration, a dwelling on short figures which were not attractive, either in themselves or in their development.

In fact, Mr. Sinding seems to revel in frank ugliness, and deliberately to discard grace and beauty. The brutality of the Bass Tuba is constantly thrust upon the auditor, not with a definite meaning, such as Wagner gave it in the Hunding-motive, but with a strange ferocity which, as yet, seems meaningless to us. Everywhere there was "Sturm und Drang," combat and fury. The woodwind was used "a la Russe" in its deepest register, and added to the prevalent gloom.

The Andante gave a more pensive sorrow, a tender brooding that reminded in its character, (not in its treatment or themes, for Sinding is no plagiarist), of Cowen's Scandinavian symphony; the dreamy solitude of the northern fiords and forests is in this movement; and, even on a first hearing, many beauties are revealed. The romantic tone-color of the horn is prominent here, and a clarinette theme, against a soft tremolo of violins, was pe- [illegible]

The scherzo was rather bizarre than playful; there was much reiteration, a few touches of mystery, and a rushing contrabass passage that reminded of Beethoven.

The finale again became pessimistic; once more tuba and trombone began their portentous growls, while the bassoon, in deep register, added to the sombre tints. There were a few canonic touches in this that showed the learned side of the composer; but, as a whole, Mr. Sinding was in no mood for contrapuntal display, and his tempest stormed along to the very coda.

As a whole, therefore, the picture was about as bright as a painting of the lowest shaft of a coal-mine at midnight with the lights out would be. We fear doing injustice to such a work; one needs to be in sympathy with its mood to properly appreciate it; to a person who thinks that all life is wretchedness, and that the whole world is awry, this symphony must seem a "chef d'oeuvre." Certainly, Mr. Sinding has a mastery over his orchestral forces, and says what he desires to say in an emphatic and unmistakable manner.

The symphony was finely read and played, and especial credit must be given to the brasses. It is pleasant to find Mr. Gericke giving novelties in these concerts; if we desire to reap the full benefit of our noble orchestra, we must hear the works on which Europe is debating, even if they be not always beautiful; we must be able to compare the various new developments in the orchestral field with each other, after which, we will probably turn to the older classics with renewed zest. The next concert is to continue this presentation of new works with a performance of a movement of a new symphony by an American composer,—Converse.

Emil Sauer, who will appear on this occasion, is to perform the Henselt piano-concerto, a work sufficiently unfamiliar to become a novelty to Boston concert-goers.

In an excellent article on the imperfections of our scale which appeared in the programme book of the concert above reviewed, the writer, without a word of explanation, makes use of the unfamiliar vibration system of the French, instead of the system established by Newton and adopted by England and America. This may puzzle the readers of Tyndall, Zahm, Blaserna, Pole, Helmholtz, and other standard authorities, who all use the Newtonian system. The vibration numbers used in the article in question are twice those ordinarily used in this country.

Louis C. Elson.

Boston Courier.
SUNDAY MORNING, JAN. 8, 1899.

The eleventh Symphony programme presented a new work of strenuous and engrossing character—the symphony in D minor written by the Norwegian composer, Christian Sinding. It is his twenty-fourth numbered opus, and has been received into decided favor in many musical centres since Weingartner brought it out in Berlin, some three years ago. It has originality, distinction, power, passion and mastery; but it is not easy to hear, because it is almost always imperative, vehement, loud-sounding and exciting. The orchestration presents no new combinations and does not perplex.

It speaks clearly and determinedly; and yet its forcefulness almost dazes the listener at times, until he longs for some relaxation of the tense demand which is made upon his nerves. There are softer moods and gentle themes, to be sure; but underneath them is ever the sound of the orchestra's deepest voices, while there hangs over them a menace of stormy outbreaks not far away. The bold independence with which Sinding announces his themes does not fail him in his insistence upon them; and his rushing, huge volumes of tone often seem to exhaust themselves in some tremendous crash. Yet it must not be thought that such urgent music is without its poetry, although this is the poetry of a land where heavy shadows are cast from beetling cliffs into the pleasant valleys and where avalanche and rocky mass impend and fall. But there is no violence in the loudest bursts—they stop just short of that—and there is a sensitive feeling for the value of such instruments as the bassoon, the oboe, and the viola, to which is frequently made the unexpected and telling assignment of some new fashion of the theme or some important comment upon it. The symphony must be exceedingly difficult to master and to manage, and in the flying phases of the rapid scherzo the band seemed sometimes inclined to hurry in their excitement, and then again to hold back a little, as if even their virtuosity could hardly compass their enjoined duties. The symphony, being new, was of course received with Boston hesitancy and doubt, which a second hearing might relieve, if it could be accorded. As for the playing, it was superb, upon the whole, and we have rarely found such enthusiasm and ardor in any of Mr. Gericke's leading.

The concert began with an admirable reading of the "Der Freischutz" overture, the mysterious, sullen, under phrases of which were exquisitely tempered to their places. Mr. Gericke also gave his own delightful and really romantic orchestration of the Brahms four-hand pianoforte waltzes, opus 39. The composer shows in them that ability (which he seems to have misprized afterward) to be simple, sweet, melodious, cheerful, buoyant and swayingly rhythmical. But as now represented, these charming waltzes owed more to Mr. Gericke than to their author; for the treatment was deliciously light in poise, choice of tone, color, distribution of emphasis and subject, and often beautifully fanciful or brilliant, as the case might be. There was a hearty recognition of the dainty work and the real delight it gave.

Miss Olive Mead, whose violin-playing shows a notable advance in its technical command as well as in the individuality which she imparts to it, performed the fifth coucert of Vieusctemps so excellently as to win great approval from the critical together with unstinted favor from the audience in general. She has gained in freedom and firmness of statement, in keenness and brilliancy of execution, and in fulness and solidity of expressive tone—this without hardening her manner or detracting from sweetness and accuracy.

The next programme is full of interesting promise for it names with the "Flying Dutchman" overture, two novelties—the "Parisian" symphony of Mozart and one movement from a symphony of Converse. Nor is this all. Mr Emil Sauer, of whose pianism wonderful things have been said of late, is to make his Boston debut—his own recital being set for a week later. His concerto will be one of Heuselt, which offers large opportunity for display for technique, for recognition of half classic forms and for clear, unaffected expressiveness.

MUSICAL AMERICA
EDITED BY JOHN C FREUND
PUBLISHED AT 27 UNION SQUARE NEW YORK
New York, January 7, 1899.

Boston, Mass., Jan. 3, 1899.

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BOSTON EVENING RECORD.

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A specially called meeting of the corporation which is to build the new Music Hall for Boston was held in the Tremont building at 11 A.M.

Col. Higginson called the meeting to order, and immediately brought up the matter of increasing the capital of the company from $200,000 to $500,000. He explained the need in the new plans adopted since the McKim model was rejected.

"The directors," said Col. Higginson, "have decided to make this a music hall alone. The plan to run a music hall and a theatre, too, was rejected as unwise. It would be very expensive, and the best purposes would not be served. Mr. McKim is now working on a new model, which will be ready for exhibition in a few days."

Mr. Cotting presented the resolution to increase the capital stock, and a stockholder asked Col. Higginson to explain about the additional land. Col. Higginson said that the directors had felt afraid to allow the land to get into the hands of persons outside the company, on account of the danger of an unharmonious building being erected next the hall. Accordingly, three of them with their own money purchased this land.

"The hall will probably never need this land," said Col. Higginson, "but if it does, the land is at the service of the company, at the cost price."

The resolution was passed unanimously, as was another offered by W. C. Loring, to the effect that any shares left after the stockholders had taken up as many of the increased capital stock as they should care to, should be offered to public subscription at par.

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Major Higginson, as president, presided, and the records of the last annual meeting of the stockholders, which was held on Feb. 16, 1898, were read and approved. In accordance with the call, Mr. Loring presented a motion that the capital stock of the corporation be increased from $200,000 to $500,000, and another that the treasurer be authorized to open subscription books for the sale of such stock as might not be subscribed for by present stockholders—this in accordance with the law governing the issue of stock by corporations organized to make money, as this one technically is. Both motions were passed unanimously.

Colonel Higginson explained that the land for the new building, which is at Huntington and Massachusetts avenues, was bought in 1893, and that all taxes had been paid on it; that a plan for a building to be erected thereon had been drawn by Mr. McKim, but that it included some innovations, and the directors were afraid to adopt it. Another, he said, is being prepared and will be ready to show the stockholders within a short time; about $250,000 will be needed for the work. The directors thought best to have only a husic hall, as one in which opera and theatrical performances could be given would cost much more to erect and maintain, and returns from such were a matter of doubt. Regarding the additonal piece of land which had been bought recently, Major Higginson said that the purchase was made by three of the directors as individuals, and that their object was to get adjoining property into friendly hands; if the corporation should at any time want the land, it could have it at cost.

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Boston Journal.

THURSDAY, JANUARY 12, 1899.

MORE STOCK.

New Music Hall Stockholders Vote to Increase—Col. Higginson Explains About Purchase of Land.

A specially-called meeting of the corporation which is to build the new Music Hall for Boston was held yesterday morning in the Tremont Building at 11 o'clock.

Col. Henry L. Higginson called the meeting to order, and the call and records were read by Mr. C. U. Cotting, the clerk. Col. Higginson immediately brought up the matter of increasing the capital of the company from $200,000 to $500,000. He explained the need in the new plain adopted since the McKim model was rejected.

"The Directors," said Col. Higginson, "have decided to make this a music hall alone. The plan to run a music hall and a theatre too was rejected as unwise. It would be very expensive and the best purposes would not be served. The Directors have turned aside from that plan entirely. Mr. McKim is now working on a new model, which will be ready for exhibition in a few days."

Mr. Cotting presented the resolution to increase the capital stock, and a stockholder asked Col. Higginson to explain what the additional land that had been bought was, and why it had been bought. Col. Higginson said that while the Directors had no money belonging to the company with which to purchase the land between the company's land and the Children's Hospital, they still felt afraid to allow the land to get into the hands of persons outside the company, on account of the danger that a manufacturing business, or a building that would be detrimental to the interests of the Music Hall, might be established there. Accordingly, three of the Directors had on their own account and with their own money purchased this land, which they now held.

"The hall will probably never need this land," said Col. Higginson, "but if it does, the land is at the service of the company, at the cost price."

The resolution was passed unanimously, as was another offered by William Caleb Loring, to the effect that any shares left after the stockholders had taken up as many of the increased capital stock as they should care to, should be offered to public subscription at par. The meeting then adjourned.

The Boston Traveler

THE SYMPHONY.

First Performance of Sinding's Symphony In D Minor—Miss Olive Mead Was the Soloist.

Nineteenth season Boston Symphony Orchestra, eleventh concert. Miss Olive Mead, soloist. The programme:

Overture to "Der Freischutz" ....Weber
Concerto for violin, No. 5 in A minor......
Vieuxtemps
Miss Olive Mead.
Waltzes, op. 39.......................Brahms
(Scored for orchestra by Wilhelm Gericke.)
Symphony No. 1, in D minor...........Sinding
(First time in Boston.)

At last, several years after New York and Chicago, Boston has heard Sinding's much-discussed symphony in D minor. It should have been given long ago, not merely because it has been a marked work for several years (and we reasonably expect to get such things early), but also because the work of any reviewer would now be greatly simplified if this were his third hearing, say. The massive and magnificent work demands it. I say "massive and magnificent" because of those two adjectives I am tolerably certain. But of the fullness of its meaning, its complete musical value and its chances of long life it will not do to speak with any decision on first acquaintance.

First of all, the symphony makes an impression of great nobility, of the utmost sincerity, of sound technique, and, it must be confessed, of a deal of boisterous passion and a strong tinge of deep gloom. It would be sour milk for musical babes. Of sweetness and light there is practically nothing. It is like the sterner part of Norway whence it sprung. Indeed, it is an easy matter to make it "programme music" of the intensest sort. The first movement with its wild waving sweep suggests the ocean voyages of the old Norsemen; the slow movement a lament for some great chief who never came back; the third a tournament of rough sports, and the last a triumphant paean for victories won. Such a plotting-out may be beside the mark, but if there is any Norwegian color in music, this symphony has it in plenty. Intrinsically the first and last movements are the best. It was read with power and played admirably.

Miss Olive Mead, now become a young woman, played the Vieuxtemps Concerto with considerable breadth and beauty of expression. She has gained in freedom and in power, and her intonation is very much more secure. I have heard mature violinists of the male department play this concerto with less effect.

Many of the Brahms' waltzes were extremely beautiful, some of them tender and appealing and a few dull and scholastic. But as a whole they were well worth hearing again. Mr. Gericke's really fine instrumentation of them is a considerable part of their present interest. The venerable "Freischutz" received the best of treatment, as a matter of course.

WILDER D. QUINT.

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SUNDAY, JANUARY 8, 1899.

Symphony Orchestra.

The fourth concert in the series by the Boston Symphony Orchestra at Infantry Hall, the 69th performance in this city and the 1638th of the organization, is announced for next Wednesday evening, Jan. 11, at 8 o'clock.

It has never been the policy of the management of the Boston Symphony Orchestra to openly resent scant attendance, from a commercial point of view. While an absolute decision has not been reached as to future seasons in this city, yet the statement is made that the present lukewarm interest in a series of concerts which, to say the least, need no apology as to their high standing, will sooner or later have a negative effect. As is always the case, the patrons of these concerts 10 years ago are the patrons to-day, but, contrary to the result in every other city visited by the orchestra, there has not been the healthy increase of new-comers.

The programme next Wednesday evening opens with the Third Symphony of Brahms, who is regarded by a majority of musicians as the greatest modern composer of recent years. The second orchestral selection, played some ten days ago at the Boston concerts for the first time, is the "Symphonic Variations" of Dvorak, an exceedingly intricate and difficult but fascinating work, and played with the finish and precision only possible to such an organization as this.

The third orchestral selection will no doubt arouse the greatest enthusiasm of the evening, for although brief and airy in style, there is yet an opportunity to display the wonderful virtuosity of the orchestra to a remarkable degree. The selection is in two parts, the "Minuet of Will o' Wisps," and the "Waltz of the Sylphs" from "The Damnation of Faust" by Berlioz. Although these two fascinating bits may properly be classed as programme music, still they never fail to catch the fancy of an audience. The closing orchestral number will be the ever-popular Prelude to "The Mastersingers of Nuremburg," by Wagner.

The soloist will be the English baritone, Theodore Byard, who has recently come to this country, and who achieved success at a recent concert of the orchestra in Cambridge. Mr. Byard will sing an aria from "Herodiade," by Massenet, and a group of songs with piano.

This programme is quite up to the standard of those given, not only at home, but in New York and the other cities visited by the orchestra, and the Providence public is assured that the orchestra always maintains its same high standard of performance in the concerts given in this city.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, JAN. 15, 1899.

THE SYMPHONY CONCERT.

First Boston Appearance of Emil Sauer, the Eminent European Pianist.

The twelfth Symphony concert was given last evening in Music Hall. Mr. Emil Sauer, pianist, was the soloist. The programme included Mozart's symphony, No. 31, in D (the "Parisian"); Heuselt's concerto in F minor for pianoforte and orchestra, op. 16; one movement from a new symphony in D minor, by Frederick S. Converse, and the overture to Wagner's "Flying Dutchman"

The interesting feature of this concert was the appearance of the distinguished European pianist, Emil Sauer, who has not been heard here before. The advance press notices, and the more or less reliable critical notices of him from European journals, were of such an extravagant nature that curiosity as to him and his abilities was at the highest point, and this was the cause of the "overflow" audience noticed at this concert. Mr. Sauer chose Heuselt's F minor concerto, a work which appeared more than fifty years ago, and at the time considered the most difficult of any work of the kind. It is still interesting to hear, though it bears somewhat the marks of age, and is surpassed by several works of its class written in the past few years.

Mr. Sauer played the concerto with great brilliancy of technic and in the second movement showed great poetic feeling, and it was here that the pianist's work was the most satisfactory. There were times in the first and last movements where the tone of the piano was obscure, and there was a feeling that the performer could not obtain the necessary powerful and penetrating tone that he desired. But in lighter passages his technic was clearness and beauty of which one rarely hears. The "all around" abilities of Mr Sauer can scarcely be judged by this performance; there will be better opportunity for this in his recital this coming week. It can be said here that his performance was convincing at every point. One can think of only a few occasions where greater artistic powers or technical proficiency were shown; that there have been such from a very few does not in the least detract from the merits of his performance.

Mr. Sauer received an immense ovation and numerous were the recalls in recognition of his abilities. The orchestral numbers were all finely played. The movement from the D minor symphony of Frederick S. Converse, who came from Newton and is a product of the Rheinberger School of Composition, is really meritorious for one just out of his student days. If the other movements of the symphony are as good, there is a work of promise, certainly. There will be no rehearsal and concert the coming week.

[illegible]

MONDAY, JANUARY 9, 1899.

Music Hall: Boston Symphony Orchestra

The eleventh Symphony concert was given in the Music Hall last Saturday evening, the programme being as follows:

Weber: Overture to "Der Freischütz."
Vieuxtemps: Concerto for Violin, No. 5, in A minor, opus 37.
Brahms: Waltzes, opus 39 (scored for Orchestra by Wilhelm Gericke).
Sinding: Symphony No. 1, in D minor, opus 21.
(First time in Boston.)
Miss Olive Mead was the solo violinist.

A splendid performance of the "Freischütz" overture! The horn quartet in the introduction was given in just the right poetic, sylvan mood; with, now and then, just enough "brassiness" of tone on the accents to recall the fanfare of hunting-horns, yet, with all due delicacy of playing, quite free from the parlor sentimentality of the male-part song. We cannot remember hearing the sinister entrance of the low clarinets upon the tremolo of the strings made so effective before. The allegro went to a charm, and the coda was worked up with true Weberish brilliancy.

Brahms's waltzes, scored from the four-hand pianoforte original by Mr. Gericke, are delightful. They show Brahms in his most genial mood: frank, cheerful, almost dainty, but with no suggestion of the finicking. One could not help a certain sense of the musical material being a thought too slight for the orchestral vehicle; this is almost inevitable. Still Mr. Gericke's orchestration is kept within such modest limits that this drawback is reduced to its practical minimum. And we certainly did not feel any such unfitness, any such falsifying of the composer's individuality, as has often struck us in similar modern orchestral versions of pianoforte things by Schumann. The instrumentation is full of the richest glow of color, but it allows Brahms to remain unmistakably Brahms. Mr. Gericke's handling of the orchestra has a certain individuality about it; it is quite free from the super-refinement of some modern French masters, yet equally removed from the rather ponderous gorgeousness of men like Goldmark. With all its modern richness, it has something of the light transparency of Mozart. The waltzes were admirably played.

And so at last we have heard the much-talked-of Sinding symphony! A most stertorous sea-monster of a symphony it seems, at the first hearing; full of rude howling and Berserker rage; a most unkempt work! And, withal, not entirely free from serio-comic suggestion. It made us think of Bayard Taylor's—or was it R. H. Stoddard's?—parody on Browning, ending "The beast done with its bellowing, all but!" One wishes at times that these strenuous young composers would take greater pains to scrape the Bayreuth label off their musical luggage! There are passages in this symphony which lead one to suspect that the composer had an eye upon the position of assistant showman to the "Niebelungen" menagerie. All this is very flippant treatment of a serious new work; but, que voulez-vous? the thing is so infinitely dreary and tedious in its uncouthness that the critic must moisten his clay with something, were it only unseemly levity. Yet, to speak seriously, we could not escape a suspicion all the while that the music was somewhat distorted from its true character by he rendering. We felt about it somewhat as we did—mutatis mutandis—about the recent performance of Tchaikovsky's "Pathétique." Not that we imagine for a moment that this symphony of Sinding's will ever take rank with the "Pathétique" as a work of genius; we cannot fancy any performance in the world doing that for it! But that there seemed to us to be a certain elemental violence and uncurbed ferocity, so to speak, in the music that were not fully reflected in the playing. And let us say here that we do not at all think that the work was too finely played; nothing can be too finely played. We cannot agree with those—Mr. J. F. Runciman among them—who deem roughness of execution a necessary factor of temperamental vehemence of impression. We do not think that, for instance, Mr. Paur's performance of Tchaikovsky's "Pathétique" was more impressive and moving than Mr. Gericke's because the former was rough, and the latter, highly finished. No doubt there are rough performances that take strongly hold upon you, and finished ones that leave you cold; everyone must have had such experiences. But we do not believe that any performance is grand and impressive merely because of its roughness, any more than we think that any performance is ineffective simply because of its high finish. Of the two conductors of their own works who seem to have left the strongest impression of temperamental vigor upon their hearers, Wagner and Verdi, both were equally noted for their almost exorbitant demands for a highly finished and filed-down style. What we should have liked in the Sinding symphony was all the perfection of playing which it actually got, with something more added.

Vieuxtemps's A minor concerto seems to us the work of his that has the most life still left in it. It is not only its perfect freedom of form, its manifestly unacademic character, that serve to keep it young, but a certain genuineness of melodic inspiration which, springing from something deeper than the passing fashion of a day, is able to outlive that fashion. We have heard the story told that one of the themes in the slow movement is an authentic old church melody by a Flemish composer—by Orlando Lasso, Hobrecht, Willaert, Josquin, who knows?—but we surely could recognize nothing of that character in the movement in question. If Vieuxtemps really made use of any such theme, he must have decked it out with so many modern passing-notes as quite to veil its original physiognomy. Miss Mead played the concerto admirably well; with perhaps still somewhat too much of the beginner's formality and lack of virtuoso abandon in the more brilliant passage-work, but in a finely musical spirit, with warm, searching tone, sympathetic feeling, and perfect clearness. A performance much to be praised, and worthily appreciated by the audience.

The next programme is: Mozart, symphony in D major, No. 31, "Parisian"; Henselt, concerto for pianoforte, in F minor, opus 16; Converse, movement from a symphony (first time); Wagner, overture to "Der fliegen de Holländer." Mr. Emil Sauer will be the pianist.

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THURSDAY, JANUARY 12, 1899.

Symphony Concert.

The fourth symphony concert was given last evening in Infantry Hall before an audience somewhat larger than that of two weeks ago. While any increase at all may, perhaps, be regarded as a hopeful symptom the attendance still remains light, appreciably less than in past seasons and far below the support which a city of the size and wealth of Providence might reasonably be expected to extend to such a course of unrivalled musical entertainments. The programme attractive in both its quality and its variety, contained the following numbers:

Symphony No. 3, in F major, Op. 90.....
..........................Johannes Brahms
I. Allegro con brio (F major).
II. Andante (C major).
III. Poco Allegretto (C minor).
IV. Allegro (F minor).
Air, "Vision Fugitive," from "Herodiade"..
..........................Jules Massenet
Symphonic Variations on an Original Theme,
Op. 78....................Antonin Dvorak
Songs with pianoforte:
(a) "Marie"...................Robert Franz
(b) "Ein Ton"...............Peter Cornelius
(c) "Rencontre"..............Gabriel Faure
(d) "To Anthea"......................Hatton
(a) Minuet of "Will-'o-the-Wisps"..
(b) Waltz of Sylphs............Hector Berlioz
From "The Damnation of Faust," Op. 24.
Prelude to "The Master Singers of Nuremberg"....................Richard Wagner

This was essentially a "modern" programme, though there was certainly no lack of contrast to be felt. The concert began with a remarkably solid and finished performance of Brahms's symphony in F. While this is undoubtedly Brahms's greatest work, as a whole, in the symphonic form, it contains nothing that can match, for sheer musical beauty, with the second and third movements of his symphony in E-minor. The famous "cross-relation" in the opening allegro has caused no end of discussion, and much ink has been shed in the endeavor to explain, or to find a meaning in, this apparently deliberate violation of a simple musical law. Mr. Apthorp, in his programme notes, makes his contribution thus: "It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces—Light and Darkness, Good and Evil, or perhaps only Major and Minor—for on purely musical grounds the thing has little sense or meaning." It may be said, in passing, that the harmonic peculiarity referred to is not to be detected save by trained musical ears. Still, that it had some significance to the composer's mind can hardly be doubted, and in the lack of an authoritative key to the riddle Mr. Apthorp's guess is as good as any. Certainly the opening and closing movements of this symphony are suggestive of strife, and the impression is not lessened by the complexity of rhythms invariably employed by Brahms when, as here, he essayed lofty flights. The second and third movements are episodical in character and much simpler in form.

Why any composer of ability and renown should waste his time in writing "variations on an original theme," or, for that matter, on any theme whatever, is an insoluble mystery. If Ysaye or Paderewski favored their audiences with a set of five-finger exercises by way of showing how fast they could make their fingers go, they would be justly hooted off the platform. And your "variations" are nothing but a similar trick of dexterity on the part of composers. "I am a juggler, gentlemen! see how many eggs I can take out of this hat!" Nor has Dvorak's "original theme" the saving grace of being beautiful in itself. The orchestra was afforded an opportunity for much display of virtuosoship, and that was all.

The dainty and charming excerpts from Berlioz's "Damnation of Faust" were exquisitely played, and received the warmest applause of the evening. Wagner's massive and stately prelude to the "Meistersingers," with its wonderful polophony and elaborately rich harmony—always a welcome concert number—brought the programme to a brilliant and satisfactory close.

The soloist of the evening was Mr. Theodore Byard, the English baritone, who sang with much taste, and received a very cordial welcome. His voice is not of the mellowest; indeed, the tone is "hard" at times, but it does not lack for range or power, and he has the art of delivery. He was heard to best advantage in the group of songs with piano, and quite deserved the recalls which followed. Mr. Gericks accompanied him at the piano with admirable sympathy and skill.

The fifth concert of the series will be given on the evening of Wednesday, Feb. 1.

[95]

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, JANUARY 11, 1899.

The program for last night's concert by the Boston Symphony Orchestra was:

Overture, Der Freischutz	Weber
Concerto for Violin, No. 5, A minor	Vieuxtemps
Waltzes, op. 39	Brahms
Scored for orchestra by Wilhelm Gericke.	
Symphony, No. 1, D minor	Sinding

Miss Olive Mead was the soloist.

The symphony was performed on this occasion for the first time in Boston. The "Freischütz" overture had been heard here before.

Sinding's work, though wholly in the most advanced modern vein, has at least the merit of clearness. There is in it nothing that perplexes the understanding even on a first hearing. It is, however, not attractive on a brief acquaintance, and is almost phenomenally singular in its barrenness of anything resembling beauty or suggesting grace or tenderness of sentiment. He starts out at a tremendously fiery pace, and scarcely relaxes it for a moment. There is tempest and flood in excess, but little of clear sky and sunshine. The work as a whole is more notable for its sustained wild vigor, its frenzied outbursts of passionateness, its massive, brazen utterances of anger and what may be perhaps aptly called its frank brutality. His hair is dishevelled, his eyes are flashing fire, he holds a lighted torch which he waves frantically aloft, he foams at the mouth and shouts and screams anarchy. There is no simulation in it. All is fair and above board; and from the opening to the close of the symphony there is not even a suggestion of the prevailing tendency of contemporary musical art to seek mere novelty of effect at any sacrifice of the conventionalities.

This persistent turmoil, this excess of fury, without enough of a less boisterous nature to provide necessary contrasts, at length becomes monotonous. Then, too, despite all the excitements, there are dull moments caused by the unrelieved burliness characteristic of the work as a whole; but one is not soothed to slumber by them, or if one be it is not for long. The noise would not admit of that. And yet the symphony is not without a certain impressive nobility of spirit. It even charms in some inexplicable way. It seizes you with a firm hold, and, struggle as you may, it carries you irresistibly along with it. When it is all over you breathe more freely, and strangely enough, your sense of relief is mingled with respect. Curious music this.

A tremendously spirited presentation of the work was given, but the audience was not moved to more than perfunctorily complimentary plaudits.

Mr. Gericke's orchestration of the Brahms waltzes shows the hand of a skilled and experienced musician. It is rich, discreet and thoroughly charming in effect. With the exception of some two or three of the fourteen waltzes performed, the music is not very exhilarating, and the quality of their blithesomeness is of an order well calculated to eclipse the gaiety of nations. The performance was exquisite in grace and finish, and the applause that rewarded Mr. Gericke was cordial and prolonged.

The tryingly difficult Vieuxtemps Concerto was admirably played by Miss Mead. The young artist's style is broad and intelligent, her technic brilliant, her musical feeling sincere, her tone large and pure, and she plays with masculine energy and an ardor and a confidence worthy a more mature and more experienced artist.

* * *

EMIL SAUER, PIANIST.

In Salon Music and as a Salon Player He Awakened Great Enthusiasm at the Twelfth Symphony Concert Last Evening, in Music Hall.

The program of the 12th Symphony concert, Mr. Gericke, conductor, at Music Hall, last evening, was as follows:

Symphony No. 31, in D major, Parisian,"	Mozart
Concerto in F minor	Henselt
Mr. Sauer.	
First Movement of Symphony in D minor, Op. 7	F. S. Converse
(First time.)	
Overture to "The Flying Dutchman"	Wagner

Either one of the allegros of Mozart's Parisian symphony might serve as an overture to a theatre comedy. It would put the audience in good spirits; and rustling, and half-smothered laughter, and whispering in the ear of beauty would work the music no serious harm. The andantino is hopelessly weak and dull; it is old-fashioned without any charm of quaintness.

* * *

Mr. Frederick S. Converse was born in Newton, and he began his studies there and in Boston and Cambridge. Then, like a good New Englander, he went to Munich to enjoy the advice of Papa Rheinberger. (I wish that he had stopped for a year or two in Paris or Brussels on his way home.)

The symphony, of which the first movement was played last night, was performed at the Munich Hoch-Schule, July 14, 1898—I quote from the program-book—when the composer was 27 years old. I should like to hear the whole work; such a hearing would be fairer to Mr. Converse.

There are good things in this allegro, and there are things that show too plainly the cramping influence of the music school. First of all there is a "go" to the allegro that is the delightful enthusiasm of youth. The first theme is announced frankly, and while it is not of striking originality, yet it makes its way effectively, and it has character, irrespective of fitness or unfitness for development. This opening is one of the best portions of the work. I do not care so much for the introduction of the second theme or the orchestral manner in which it is ushered in. There is a serious disturbance of the flow of thought without any recompensing effect. Soon comes a strong reminder of "Carmen"—a melodic and harmonic reminder of an impassioned and extremely characteristic denunciation thrown by Don José at the woman who is tired of him. Do not misunderstand me; I do not for a moment accuse Mr. Converse of conscious imitation. Technically the allegro shows native ingenuity and faithful study. The composer has a distinct calling, and he has a right to ask for criticism and applause. He naturally wrote this work, standing in awe of the Faculty, heeding professorial teaching and admonition. Now that he is away from the school, I hope that he will speak more freely and in more modern language. The chief objections that may be brought against this allegro are lack of contrast in orchestration and too much respect for the minutiae and the iteration of development. Practice and the study of works by French and Russian composers will assist Mr. Converse in orchestral expression—would that we could hear these works more frequently! And the very care exercised in a mastery of development according to Rheinberger will give freedom in fancy, provided the tools at hand are used by one that wishes to work after his own pattern and not merely to follow approved and orthodox models.

* * *

Mr. Emil Sauer made his first appearance in this city. The verdict of the audience was overwhelmingly in his favor. Enthusiasm was at its height. Now that the shouting has died away, let us calmly discuss Mr. Sauer.

He chose a concerto that once enjoyed the doubtful reputation of being the most difficult work in piano literature. Today technic is as free as grace, and this concerto no longer stuns or dismays on account of mechanical devices. To me the concerto is an abominable specimen of salon music. The elegance is thin veneer. Emotion is sentimentalism. The waltz in the finale would be vulgar in a comic opera of the tailor-made variety.

To say that Mr. Sauer gave a most admirable performance of this wax-flower and patchouli music is not the tribute that a great pianist should crave.

It would be foolish and false to deny his just claims. His playing is characterized by true strength and exquisite polish. His repose, his authority, are admirable, remarkable. His touch in cantabile seems dry—but touch is not wholly the affair of the pianist. In this respect he can be limited, yes, he is sometimes hampered. But in rapid passages, in octaves and arpeggios, in arabesques, in lace work, Mr. Sauer justly excites the liveliest approbation.

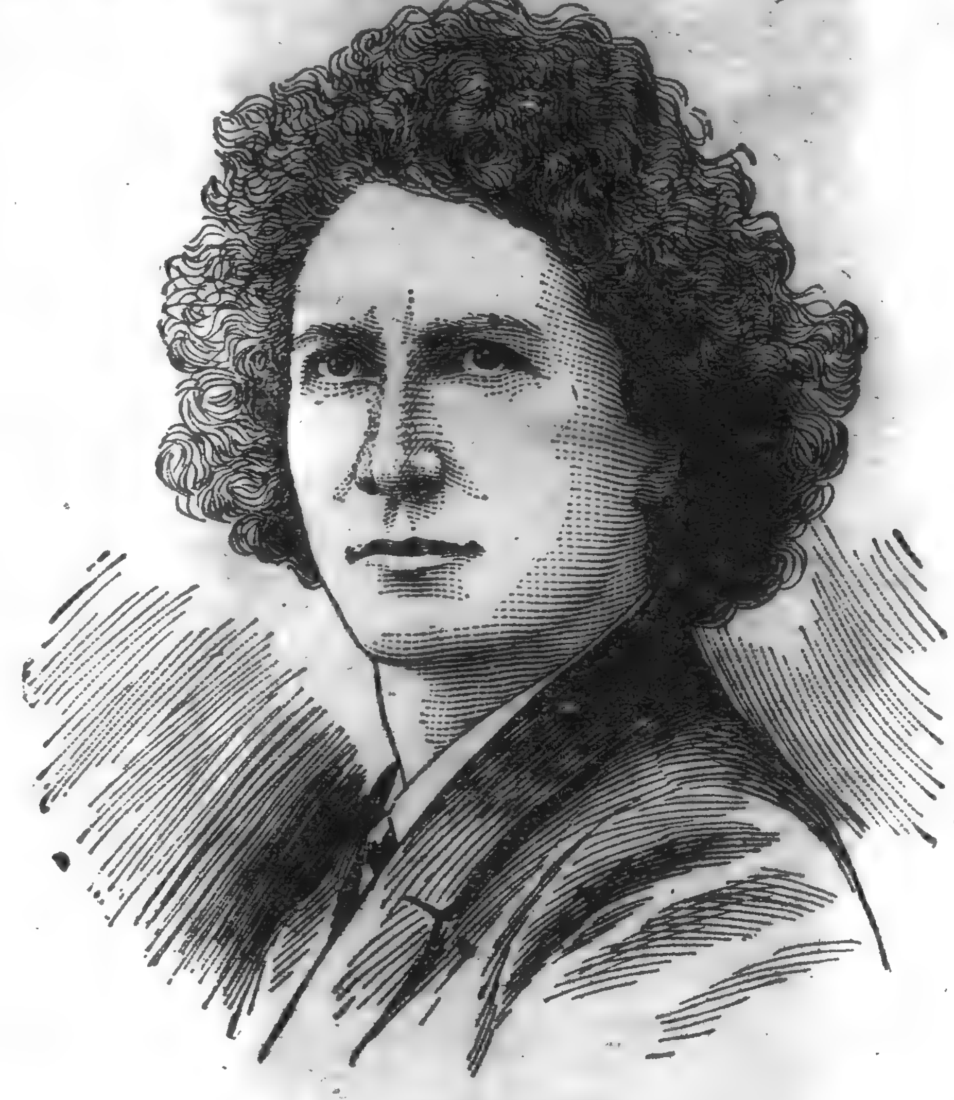
It would be interesting to know how much his personality contributed to his success last night. Truly is he a wondrous apparition! 'Tis a strange face, worthy of study; a face not wholly pleasing. Nor is it impertinent to ask if his success would have been instantaneous, if he had appeared without his Absalomic hair, if he had come upon the stage with a close crop.

The applause was so imperious that Mr. Sauer violated a rule of the Symphony Orchestra, as did de Pachmann and Sauret on former occasions. He gave an encore number—theme and variations by Schubert-Tausig, I am told; for I do not know the long-winded piece. I am sorry that he broke this reasonable rule, for a symphony concert should not be turned into a piano recital. At the same time the delicacy of his technic, as well as his quiet authority and absolute sureness, were again in evidence.

But not once last evening did Mr. Sauer put his fingers on the heart. Not once did he cause me to forget the dreary hall, the large audience, the properly dressed orchestra and conductor. It is true that the pieces he chose are without appeal to any emotion. The dominating thought that followed his performance was the thought of extreme elegance—a quality which is desirable and all that, but one that is not the distinguishing characteristic of a truly great pianist.

Mr. Sauer then stands revealed at present as a salon player of the very first rank. Let us hope that his performance at the recital this week, when the program will test him in many ways, will prove him to be more than a rarely accomplished salon-player.

Philip Hale.



EMIL SAUER,

NOTES.

There will be no Symphony rehearsal or concert this week. The program of Jan. 27-28 will include Tschaikowsky's fantaisie-ouverture "Romeo and Juliet;" selections from Wagner's "Siegfried" and "Götterdämmerung;" Schumann's symphony No. 3. Mr. Evan Williams, tenor, will sing two arias.

Boston Sunday Globe.

SUNDAY, JAN. 15, 1899.

Sauer at the Symphony.

The feature of the 12th symphony program was the first appearance in this city of the German pianist Emil Sauer, whose fulsome advance heralding had aroused great curiosity as to the real position the artist occupied in the musical world, for the preliminary notices sent for publication rather overshadowed in effusive praise the eminations usually received from interested managers and their nonconservative associates. It may be frankly stated at once, though, that Sauer needs no such undignified methods in his behalf, for his art is so wonderful and his accomplishments so brilliant that it is an insult to the man to "boom" him in the style of a freak or museum curio. Sauer has peculiarities, and few geniuses are without some odd traits of character, but his oddities seem to be perfectly natural to the man, and not to be affectations. His hair is long and circles his head like a halo, he is attenuated in form, modest in demeanor, tall and rather ungraceful. But the man is soon forgotten in admiration for the artist.

He chose Henselt's F minor concerto as one of the selections for his debut in New York earlier in the week, and the same piece was used here. The author was a celebrated pianist in the first half of the present century, and the composition is specially noticeable for the fullness and elaborateness of the piano part in which technical difficulties abound in profusion. The composition contains more of elaboration than inspiration, as if the composer had constructed complications in fingering for his own amusement and for the discomfiture of fellow artists.

Sauer's technical gifts and control of finger evidently is equal to any pianist who has been heard here in many years. His touch is sure, whether in pianissimo or fortissimo passages, either single, in chords or in octaves. He colors his tones beautifully, and his whole exhibition showed masterly powers as a virtuoso who strives to give the effects intended by the composer, and not to interpose the individual at the expense of the author's ideas.

As the artist is announced to give a concert in this city next Friday, and a better judgment of his skill can be formed from listening to his interpretations of works by different authors, there is no need to give a detailed description of Sauer's symphony performance. There are no striking contrasts in the concerto, and the performance, although masterly in the extreme and probably not to be excelled by any living pianist evidently did not give the auditors a chance to judge of the full powers possessed by this splendid artist. His reception was quite cordial, but at the close of his performance the applause was tumultuous, recall following recall many times, indicating that he had gained a triumph by artistic merit.

The orchestra played admirably throughout the concert. A pleasing feature of the program was the performance of a movement from the D minor symphony written by Mr F. S. Converse of Newton, Mass, a graduate from Harvard. The young composer has written a very commendable work, and there is much originality shown in his treatment of the opening passage work given to different instruments, against which he introduces a background of staccato chords in the basses and trombones. The conclusion theme is also worthy of mention for its clever combinations of the earlier phases. It is to be hoped that the full symphony will be given, and then a better opinion can be gained of the whole work and the composer's abilities.

The other numbers on the program were Mozart's melodious "Parisian" symphony, which was played with the greatest delicacy, vivacity and sympathy, and the "Flying Dutchman" overture, effective and dignified in treatment and as a whole splendidly interpreted.

The concerts will be omitted this week. Mr Evan Williams will be the soloist at the next concert, and the instrumental selections will comprise the overture from "Romeo and Juliet," Tschaikowsky; selections from "Siegfried" and "Gotterdammerung," Wagner, and Schumann's third symphony.

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THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, JANUARY 11, 1899.

The program for last night's concert by the Boston Symphony Orchestra was:

Overture, Der Freischutz	Weber
Concerto for Violin, No. 5, A minor	Vieuxtemps
Waltzes, op. 39 Scored for orchestra by Wilhelm Gericke.	Brahms
Symphony, No. 1, D minor	Sinding

Miss Olive Mead was the soloist.

The symphony was performed on this occasion for the first time in Boston. The "Freischütz" overture had been heard here before.

Sinding's work, though wholly in the most advanced modern vein, has at least the merit of clearness. There is in it nothing that perplexes the understanding even on a first hearing. It is, however, not attractive on a brief acquaintance, and is almost phenomenally singular in its barrenness of anything resembling beauty or suggesting grace or tenderness of sentiment. He starts out at a tremendously fiery pace, and scarcely relaxes it for a moment. There is tempest and flood in excess, but little of clear sky and sunshine. The work as a whole is more notable for its sustained wild vigor, its frenzied outbursts of passionateness, its massive, brazen utterances of anger and what may be perhaps aptly called its frank brutality. His hair is dishevelled, his eyes are flashing fire, he holds a lighted torch which he waves frantically aloft, he foams at the mouth and shouts and screams anarchy. There is no simulation in it. All is fair and above board; and from the opening to the close of the symphony there is not even a suggestion of the prevailing tendency of contemporary musical art to seek mere novelty of effect at any sacrifice of the conventionalities.

This persistent turmoil, this excess of fury, without enough of a less boisterous nature to provide necessary contrasts, at length becomes monotonous. Then, too, despite all the excitements, there are dull moments caused by the unrelieved burliness characteristic of the work as a whole; but one is not soothed to slumber by them, or if one be it is not for long. The noise would not admit of that. And yet the symphony is not without a certain impressive nobility of spirit. It even charms in some inexplicable way. It seizes you with a firm hold, and, struggle as you may, it carries you irresistibly along with it. When it is all over you breathe more freely, and strangely enough, your sense of relief is mingled with respect. Curious music this.

A tremendously spirited presentation of the work was given, but the audience was not moved to more than perfunctorily complimentary plaudits.

Mr. Gericke's orchestration of the Brahms waltzes shows the hand of a skilled and experienced musician. It is rich, discreet and thoroughly charming in effect. With the exception of some two or three of the fourteen waltzes performed, the music is not very exhilarating, and the quality of their blithesomeness is of an order well calculated to eclipse the gaiety of nations. The performance was exquisite in grace and finish, and the applause that rewarded Mr. Gericke was cordial and prolonged.

The tryingly difficult Vieuxtemps Concerto was admirably played by Miss Mead. The young artist's style is broad and intelligent, her technic brilliant, her musical feeling sincere, her tone large and pure, and she plays with masculine energy and an ardor and a confidence worthy a more mature and more experienced artist.

* * *

BOSTON SUNDAY JOURNAL—JANUARY 15, 1

EMIL SAUER, PIANIST.

In Salon Music and as a Salon Player He Awakened Great Enthusiasm at the Twelfth Symphony Concert Last Evening, in Music Hall.

The program of the 12th Symphony concert, Mr. Gericke, conductor, at Music Hall, last evening, was as follows:

Symphony No. 31, in D major, Parisian,"	Mozart
Concerto in F minor Mr. Sauer.	Henselt
First Movement of Symphony in D minor, Op. 7 (First time.)	F. S. Converse
Overture to "The Flying Dutchman"	Wagner

Either one of the allegros of Mozart's Parisian symphony might serve as an overture to a theatre comedy. It would put the audience in good spirits; and rustling, and half-smothered laughter, and whispering in the ear of beauty would work the music no serious harm. The andantino is hopelessly weak and dull; it is old-fashioned without any charm of quaintness.

* * *

Mr. Frederick S. Converse was born in Newton, and he began his studies there and in Boston and Cambridge. Then, like a good New Englander, he went to Munich to enjoy the advice of Papa Rheinberger. (I wish that he had stopped for a year or two in Paris or Brussels on his way home.)

The symphony, of which the first movement was played last night, was performed at the Munich Hoch-Schule, July 14, 1898—I quote from the program-book—when the composer was 27 years old. I should like to hear the whole work; such a hearing would be fairer to Mr. Converse.

There are good things in this allegro, and there are things that show too plainly the cramping influence of the music school. First of all there is a "go" to the allegro that is the delightful enthusiasm of youth. The first theme is announced frankly, and while it is not of striking originality, yet it makes its way effectively, and it has character, irrespective of fitness or unfitness for development. This opening is one of the best portions of the work. I do not care so much for the introduction of the second theme or the orchestral manner in which it is ushered in. There is a serious disturbance of the flow of thought without any recompensing effect. Soon comes a strong reminder of "Carmen"—a melodic and harmonic reminder of an impassioned and extremely characteristic denunciation thrown by Don José at the woman who is tired of him. Do not misunderstand me: I do not for a moment accuse Mr. Converse of conscious imitation. Technically the allegro shows native ingenuity and faithful study. The composer has a distinct calling, and he has a right to ask for criticism and applause. He naturally wrote this work, standing in awe of the Faculty, heeding professorial teaching and admonition. Now that he is away from the school, I hope that he will speak more freely and in more modern language. The chief objections that may be brought against this allegro are lack of contrast in orchestration and too much respect for the minutiae and the iteration of development. Practice and the study of works by French and Russian composers will assist Mr. Converse in orchestral expression—would that we could hear these works more frequently! And the very care exercised in a mastery of development according to Rheinberger will give freedom in fancy, provided the tools at hand are used by one that wishes to work after his own pattern and not merely to follow approved and orthodox models.

***

Mr. Emil Sauer made his first appearance in this city. The verdict of the audience was overwhelmingly in his favor. Enthusiasm was at its height. Now that the shouting has died away, let us calmly discuss Mr. Sauer.

He chose a concerto that once enjoyed the doubtful reputation of being the most difficult work in piano literature. Today technic is as free as grace, and this concerto no longer stuns or dismays on account of mechanical devices. To me the concerto is an abominable specimen of salon music. The elegance is thin veneer. Emotion is sentimentalism. The waltz in the finale would be vulgar in a comic opera of the tailor-made variety.

To say that Mr. Sauer gave a most admirable performance of this wax-flower and patchouli music is not the tribute that a great pianist should crave.

It would be foolish and false to deny his just claims. His playing is characterized by true strength and exquisite polish. His repose, his authority, are admirable, remarkable. His touch in cantabile seems dry—but touch is not wholly the affair of the pianist. In this respect he can be limited, yes, he is sometimes hampered. But in rapid passages, in octaves and arpeggios, in arabesques, in lace work, Mr. Sauer justly excites the liveliest approbation.

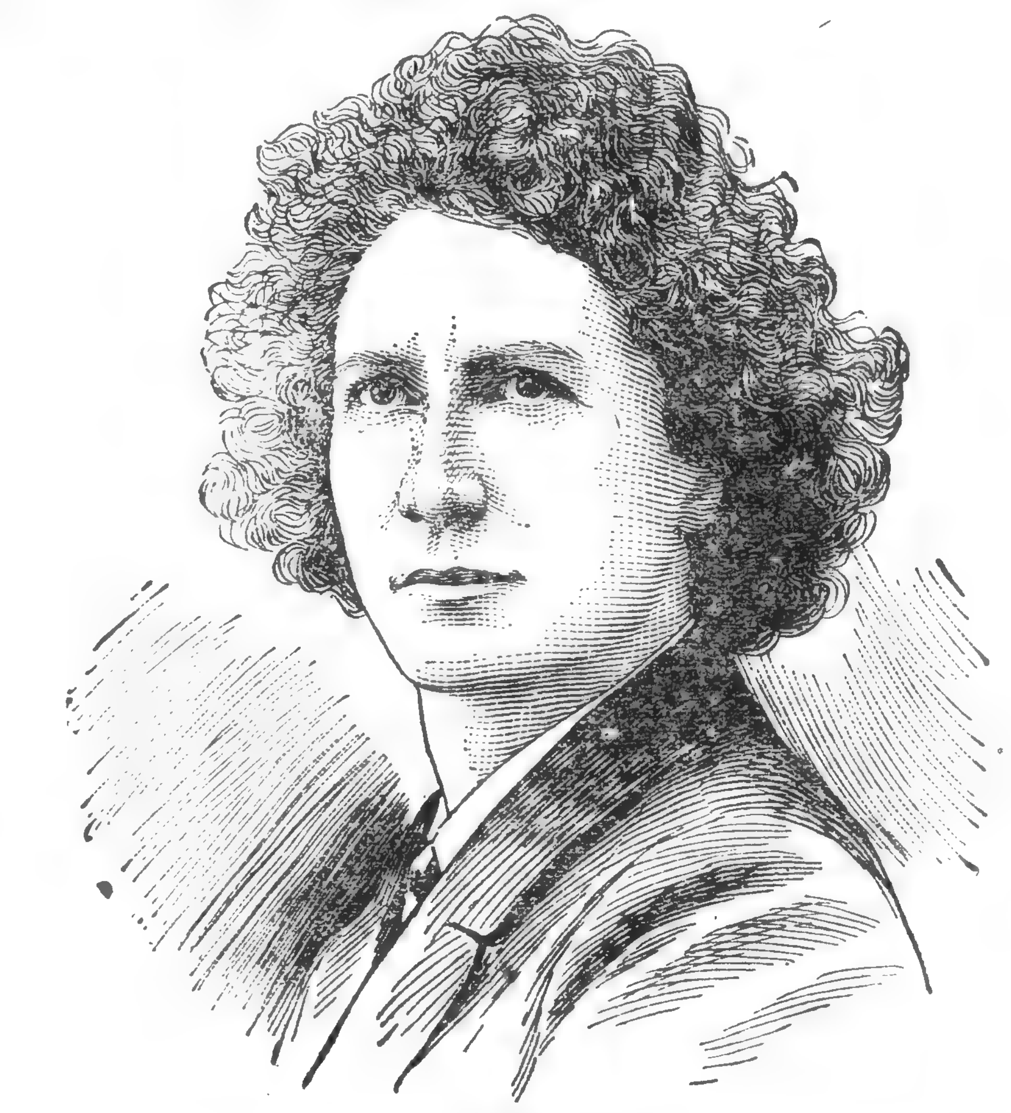
It would be interesting to know how much his personality contributed to his success last night. Truly is he a wondrous apparition! 'Tis a strange face, worthy of study; a face not wholly pleasing. Nor is it impertinent to ask if his success would have been instantaneous, if he had appeared without his Absalomic hair, if he had come upon the stage with a close crop.

The applause was so imperious that Mr. Sauer violated a rule of the Symphony Orchestra, as did de Pachmann and Sauret on former occasions. He gave an encore number—theme and variations by Schubert-Tausig, I am told; for I do not know the long-winded piece. I am sorry that he broke this reasonable rule, for a symphony concert should not be turned into a piano recital. At the same time the delicacy of his technic, as well as his quiet authority and absolute sureness, were again in evidence.

But not once last evening did Mr. Sauer put his fingers on the heart. Not once did he cause me to forget the dreary hall, the large audience, the properly dressed orchestra and conductor. It is true that the pieces he chose are without appeal to any emotion. The dominating thought that followed his performance was the thought of extreme elegance—a quality which is desirable and all that, but one that is not the distinguishing characteristic of a truly great pianist.

Mr. Sauer then stands revealed at present as a salon player of the very first rank. Let us hope that his performance at the recital this week, when the program will test him in many ways, will prove him to be more than a rarely accomplished salon-player.

Philip Hale.



EMIL SAUER,

NOTES.

There will be no Symphony rehearsal or concert this week. The program of Jan. 27-28 will include Tschaikowsky's fantaisie-ouverture "Romeo and Juliet;" selections from Wagner's "Siegfried" and "Götterdämmerung;" Schumann's symphony No. 3. Mr. Evan Williams, tenor, will sing two arias.

Boston Sunday Globe.

SUNDAY, JAN. 15, 1899.

Sauer at the Symphony.

The feature of the 12th symphony program was the first appearance in this city of the German pianist Emil Sauer, whose fulsome advance heralding had aroused great curiosity as to the real position the artist occupied in the musical world, for the preliminary notices sent for publication rather overshadowed in effusive praise the eminations usually received from interested managers and their nonconservative associates. It may be frankly stated at once, though, that Sauer needs no such undignified methods in his behalf, for his art is so wonderful and his accomplishments so brilliant that it is an insult to the man to "boom" him in the style of a freak or museum curio. Sauer has peculiarities, and few geniuses are without some odd traits of character, but his oddities seem to be perfectly natural to the man, and not to be affectations. His hair is long and circles his head like a halo, he is attenuated in form, modest in demeanor, tall and rather ungraceful. But the man is soon forgotten in admiration for the artist.

He chose Henselt's F minor concerto as one of the selections for his debut in New York earlier in the week, and the same piece was used here. The author was a celebrated pianist in the first half of the present century, and the composition is specially noticeable for the fullness and elaborateness of the piano part in which technical difficulties abound in profusion. The composition contains more of elaboration than inspiration, as if the composer had constructed complications in fingering for his own amusement and for the discomfiture of fellow artists.

Sauer's technical gifts and control of finger evidently is equal to any pianist who has been heard here in many years. His touch is sure, whether in pianissimo or fortissimo passages, either single, in chords or in octaves. He colors his tones beautifully, and his whole exhibition showed masterly powers as a virtuoso who strives to give the effects intended by the composer, and not to interpose the individual at the expense of the author's ideas.

As the artist is announced to give a concert in this city next Friday, and a better judgment of his skill can be formed from listening to his interpretations of works by different authors, there is no need to give a detailed description of Sauer's symphony performance. There are no striking contrasts in the concerto, and the performance, although masterly in the extreme and probably not to be excelled by any living pianist evidently did not give the auditors a chance to judge of the full powers possessed by this splendid artist. His reception was quite cordial, but at the close of his performance the applause was tumultuous, recall following recall many times, indicating that he had gained a triumph by artistic merit.

The orchestra played admirably throughout the concert. A pleasing feature of the program was the performance of a movement from the D minor symphony written by Mr F. S. Converse of Newton, Mass, a graduate from Harvard. The young composer has written a very commendable work, and there is much originality shown in his treatment of the opening passage work given to different instruments, against which he introduces a background of staccato chords in the basses and trombones. The conclusion theme is also worthy of mention for its clever combinations of the earlier phases. It is to be hoped that the full symphony will be given, and then a better opinion can be gained of the whole work and the composer's abilities.

The other numbers on the program were Mozart's melodious "Parisian" symphony, which was played with the greatest delicacy, vivacity and sympathy, and the "Flying Dutchman" overture, effective and dignified in treatment and as a whole splendidly interpreted.

The concerts will be omitted this week. Mr Evan Williams will be the soloist at the next concert, and the instrumental selections will comprise the overture from "Romeo and Juliet," Tschaikowsky; selections from "Siegfried" and "Gotterdammerung," Wagner, and Schumann's third symphony.

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DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, JAN. 16, 1899.

Emil Sauer as Soloist at the Symphony Concert.

The unusually large crowd which gathered in Music Hall showed that even the unpleasant weather conditions had no effect upon the music lovers of this section on such an event as that of Saturday evening. The crowds of patient waiters in the outside aisles were in themselves a tribute to Mr. Sauer's fame, for it was plain that the soloist was the chief attraction. Yet the other features of the programme were also well worthy of consideration.

The concert began with Mozart's dainty "Parisian symphony" in D major. Then came the first movement of a new symphony by a local composer. Then the brilliant Henselt concerto in F minor, with Emil Sauer at the keyboard, and the Wagner overture, "The Flying Dutchman," continued and ended the "fireworks." A Tausig arrangement of one of Schubert's themes was given by Mr. Sauer after frenzied recalls.

Of the Parisian symphony, it could hardly be said that it had the charm of novelty to Symphony audiences. It was given more than a decade ago, and again about five years later, and afterwards under Mr. Paur in 1895.

As was the case with the Flying Dutchman overture, there was an opportunity to compare the work of the orchestra under Mr. Gericke's two successors—and predecessors—if anyone had been inclined to indulge in that delicate task. The kindly and amiable critic, however, without much pangs of conscience, may leave that task to the more sanguinary brothers of his profession with perfect safety to Mr. Gericke's fame.

The delicacy and quaint prettiness of the symphony, it may be remarked, were given with rare and admirable fidelity. The composition suited the people for whom it was written.

Wolfgang Mozart had a kindly feeling towards the Parisians, who had hailed him delightedly as an infant prodigy earlier in his meteoric career. So, when he scribbled off this symphony for a people who delighted in Watteau and Greuze, and who had not developed their sterner demands for David and the realistic exhibition of death struggles at the place of the guillotine), he did exactly what he aimed to do—hit the popular taste. This daintiness, this artificial but delicate prettiness, were almost perfectly presented by the orchestra. The orchestration of the Wagner overture was also nearly faultless.

Of Mr. Converse's symphony, but the first movement was given. This is not too ambitious for a first public attempt in that direction. The orchestration had some decidedly attractive features. It impressed one generally as the work of a hard student, who had devoted so much time to a study of the best composers, that he had no distinctive style of his own. The symphony seemed to have been evolved from that study, but much taste and discrimination seemed apparent in the process of natural selection. Still, the fault is one from which even more ambitious or self-assertive American composers than Mr. Converse have not managed to escape.

The audience was evidently pleased, and there was some inclination apparent to call the composer to the front by persistent applause. Mr. Converse modestly and wisely declined to show himself, and Mr. Sauer, his forest of hair nodding graciously above him like an Olympian nimbus, came forward instead.

If Saturday night was to have been the only occasion for Mr. Sauer's appearance in this city, there would have been grounds for grievous complaint. A pianist of his European reputation could afford to be judged in something better than Henselt's concerto, although some pianists at Symphony concerts in this city have failed partly or wholly in that very test. Still, the Henselt concerto, while showing the intellectual side of a pianist and putting him through his technical paces to a wonderful degree, does not call for the deepest and most thoroughly artistic work of the true musician.

In technic Mr. Sauer is really wonderful, but so are certain other well known pianists. His finger-work is about as rapid as the changes of a kinetoscope picture, so that the twinkling rapidity of movement almost tires the eye.

One specially noteworthy feature of Mr. Sauer's playing is his arm-work, in contrast to the wrist or finger-work. While Henselt's concerto does not call for much sledge-hammer key-driving, there are certain accented notes that demand special force in fore-arm work; and the clearness and vigor of Mr. Sauer's playing in such passages certainly were of a kind superior to those of most of his predecessors in this city. If this were his only showing, however, there would not be much more to be said. He is a pianist of marvellous technic; but the world does not often feel the lack of such players. Each generation produces a number of such showy performers.

This is not Mr. Sauer's last word, however. He has another recital this week. Possibly on his second appearance he may display more power to appeal to something besides the intellect, the eye or the ear. The real, human pathos of genuine and showy emotion, as expressed by the soul of the artist, remain to be heard. Judgment may be suspended in the interval.

The unwritten rule of the Symphony was broken by the allowance of a concert number not on the programme. It displayed no new qualities of the pianist, and therefore was wholly unnecessary. If the "encore fiend" is to exercise a sway at the Symphony concerts as well as at his chosen field of comic opera, there will be reason to regret the innovation. Mr. Sauer showed his absolute physical command of the piano; but as he had already shown that in the efflorescent Henselt concerto, where was the need of prolonging the programme, especially as the Wagner overture was to follow with equally spectacular impression? The result was certain to be cloying.

That Mr. Sauer captured his audience by his show of a virtual mastery of all the difficulties of technic was plain enough, whatever comment each individual may wish to make on the fact. If technic were the highest quality to be sought in a master, his pre-eminence among living pianists could not possibly be admitted—although even that is not to be asserted positively. He is, at all events, a marvellous player and his personal characteristics and mannerisms, although appealing to the sense of the humorous at first, probably do something to heighten the effect of his brilliant and wonderful work at the keyboard.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CV., NO. 15.
SUNDAY, JANUARY 15, 1899.

THE SYMPHONY CONCERT.

Sauer Makes an Instantaneous Capture of the Audience.

The Pianist a Splendid Master of Technique—A Symphony by Mozart and the First Movement of Mr. Converse's Symphony in D Minor Are Given.

The 12th concert of the Boston Symphony orchestra in Music Hall last evening presented this programme:

Symphony, "Parisian" ....Mozart
Concerto for pianoforte, F minor......Henselt
First movement from symphony, D minor..
F. S. Converse
First time.
Overture, "The Flying Dutchman"....Wagner

Mr. Emil Sauer was the soloist.

The "Parisian" symphony is so called because it was written in Paris for the opening of the Concert Spirituel. It is numbered in the latest edition of Mozart's works as the 31st symphony, and in Koechel's catalogue as opus 297. The inference is that by the time the composer had reached the age of 22 he had produced 31 symphonies, which hardly seems probable. However, it is to be presumed that this numbering has been carefully studied, and is therefore reliable.

Whatever may be the facts in this regard, the work is delightful in its sustained sparkle, its simplicity, its exquisite workmanship and its gayety of spirit, and is always heard with pleasure, especially when it receives such a sympathetic and charming interpretation as was accorded it last evening.

Mr. Converse is a young American musician, who has evidently studied seriously and ardently, both at home and abroad, and only a few months ago graduated from the Hoch-Schule in Munich, where he had studied under Rheinberger.

The first movement of his symphony, in D minor, is creditable to him in every way. Its themes are strongly marked and well contrasted, and, though it is in the advanced modern school, it is never vague nor ugly. The orchestration is clear, solid and admirable in its variety of tone color; the music flows freely, and the whole movement is notable for the vigor with which its animation is sustained.

There is in it, perhaps, overmuch of repetitions of which the purpose is not quite plain on a first hearing, and the composer does not as yet seem to stand firmly on his own feet in regard to individuality, and wanders from Mendelssohn to Schumann and thence to Brahms, while the shadow of Rheinberger is over it all; but it is unquestionable that his talent is of a high order, and, judging by the fine qualities that came constantly to the surface in his music, it is no less certain that he must make his mark in his art. In this allegro there is nothing of extravagance, nothing of posing for effect, nothing of the prevailing fanaticism of sacrificial offering to the idol of orchestration.

The work was splendidly played, and the stormy applause that followed was prolonged in the hope of bringing the composer forward, but it was not fulfilled.

A fiery and gorgeously colored performance of the Wagner overture brought the concert to a fitting close.

Mr. Sauer had been so industriously exploited by his manager, so many extraordinary stories had been circulated regarding him in order to stimulate public attention in his direction, that it is no wonder that interest to see and to hear him was at fever heat, and the result was an enormous audience.

When, however, there appeared a slightly-built, unobtrusive man, with nothing to distinguish him particularly from the usual run of men, except the length and volume of his hair, and its tendency to stand on end as if it were electrified, there was something of surprise. He took his place quietly at the piano, scarcely looking at the audience, and sat with his back to it through his entire performance of the concerto.

His choice of the Henselt work was not a happy one for a debut. It is simply a show piece, a species of sublimated salon music, and it has aged considerably and become somewhat dull and conventional since it first saw the light and was accorded a foremost place among the great concertos. Musically it is of slight interest and its difficulties, still great as they may be, have been surpassed by more modern efforts in kind.

There is a pretty slow movement, abundant in graceful embroidery and sugary sentiment, and a dashing finale that coys fluently with waltz-like themes that escape vulgarity by the skin of their teeth. It is hardly a work whose performance, no heed how admirable it may be, upon which to base a satisfying judgment of an artist's powers, especially when it is an artist pronounced among the greatest in his art, and who is heard for the first time.

Of Mr. Sauer's technique, too much cannot be said in the way of admiration. There is a glut of pianoforte technique, and the highest is now expected of pianists, and it no longer excites wonder. It is granted that Mr. Sauer need not fear comparison on this ground with the most brilliantly able of his predecessors here.

He has an exquisitely musical touch, and in the easy freedom, the cleverness, the precision, the smoothness and the elegance of his playing his superior has not been heard in Boston. His tone is a little hard and dry sometimes, but it is doubtful if that fault is wholly attributable to him. His runs are wonderful in their evenness, his control over pianoforte dynamics is perfect, and in all that he did there was a fairly fascinating refinement.

He does not overtax the instrument; his forte passages are not characterized by pounding and thumping; the movement of his hands is delightful to watch; his crescendos and diminuendos are beautiful, and his sentiment is free from sentimentalism. Through the whole work, polish, grace and delicacy were exemplified at their best.

[illegible] intellectuality, was wanting; but [illegible] did not admit of an illustration of these qualities. There was nothing for the artist to do but to play it in the salon style, and of this style he made it fully clear he is a master of the first order. A more favorable opportunity of learning his artistic worth in a larger and nobler field will be presented at his recital of this week. His effect on his audience was tremendous.

He was recalled with a delirious frenzy some seven or eight times, until at length he returned to the piano and played Tausig's transcription of Schubert's theme and variations, with a repetition of the incomparable elegance and perfection of finger mechanism that so delightfully distinguished his previous effort. No more instantaneous and overwhelming capture of a Symphony audience has ever been made.

There will be no rehearsal and concert this week. The next programme is: Overture, "Romeo and Juliet," Tschaikowsky; selection from "Siegfried" and "Gotterdaemmerung," Wagner; Symphony No. 3, Schumann. Mr. Evan Williams is to be the soloist and will sing two arias.

Boston Courier.
SUNDAY MORNING, JAN. 15, 1899.

It may be easy enough to "know Hercules by his foot," but it is not always so simple a matter to declare the might of an artist from one single manifestation——especially if the claim be made for him that he is the greatest in the world. But it is safe and sure, after even only one hearing of only one concerto, to say that Mr. Emil Sauer, who made his Boston debut in the twelfth Symphony programme stands at least among the few very great living pianists. For our own part we should not like to declare for any man as the one greatest; because there is just enough differentiation among the front-rank men to make each superior in some one quality, characteristic or detail, while all are virtually peers in technique and virtuosity. Mr. Sauer played that immensely difficult and not often heard F-minor concerto of Henselt, opus 16. Not abstractly so much more difficult than many works of later composition; but difficult because it belongs to a manner which Henselt adapted to himself and developed for himself, and which therefore requires not only some unusual physical fitness, but great and arduous training along lines which nowadays are not followed so far or so vigorously. For beside a mastery of all the usual graces, powers and varieties of manner which marked the schools prior to Henselt or have come into being since his day, the player of his music must have a practically unlimited command of great octave sweeps and of the most massive harmonies distributed into arpeggios which must be rendered almost as if they were but immensely extended chords. This unusual command Mr. Sauer displayed unhesitatingly, and absolutely, until he swept the whole keyboard as the harp is swayed. All other gifts and achievements of pianism appeared to be his, and he evoked sonority without clangor and delicacy without affectation. Of the full range of his taste, sentiment and force it will not be possible to judge until he shall be heard in a various programme at his own initial concert next week, although it is certain that he has much more than virtuosity to give his listeners. One thing certainly may be said of him now: That few players upon any instrument can convey a stronger impression than he of the personal equation contributed to an artistic result, or make the hearer feel more sympathetically the enthusiasm, the glow, the earnestness, the purpose poured into the accomplished work. As Sauer ended each movement, one felt that he meant every note of it, and the many eager recalls came not from approval of the artist alone, but from a sense of unison with the young man himself.

The programme was otherwise fine and delightful, beginning with the exquisite animation and pure spirit of the youthful Mozart's short "Parisian" symphony, and ending with the "Flying Dutchman" overture, both wonderfully well read, the violins in the Mozart being brilliant [illegible] to a superlative degree. Mr. Gericke introduced a novelty in the first movement of a symphony by Mr. Frederick S. Converse, of Newton, who has not been at home long from study under Rheinberger, the whole work having been played with honor at the Hoch Schule in Munich, last summer. It is a well-thought, well-knit movement, developed firmly and understandingly from clearly stated themes, and it has vitality and energy throughout. Indeed, the question might be raised whether Mr. Converse, in spite of his master, has not inclined too far towards the burlier Wagnerian manner, in the constant strenuousness of his score, and his apparent desire to keep everything going pretty much all the time. But for some stretches when the brass is silent, the instrumentation is full to the brim and something independent is found for almost every voice to say. There is ability here no doubt—the ability to invent occupations and to avoid confusions; but we doubt whether so much excitement and complication pay, while we are sure that they diminish pleasure.

No concert this week, but a week later the orchestra will play Tschaikowsky's "Romeo and Juliet" overture, some Wagner episodes and Schumann's third symphony, and Mr. Evan Williams will sing twice.

MUSICAL AMERICA
EDITED BY JOHN C. FREUND
PUBLISHED AT 27 UNION SQUARE NEW YORK
New York, January 14, 1899.

BOSTON, MASS., Jan. 10, 1899.

For the eleventh symphony concert Mr. Gericke gave us the following programme: Overture to "Der Freischütz," Weber; concerto for violin, No. 5 in A minor, Vieuxtemps; Waltzes, op. 39, Brahms, and symphony No. 1 in D minor, Sinding. The Brahms waltzes were scored for orchestra by Mr. Gericke; the Sinding symphony was heard for the first time in Boston.

Miss Olive Mead was the soloist and gave a confident and vigorous presentation of Vieuxtemp's difficulties, with a frequent admixture of bad intonation, showing that she has gained somewhat in style and technical facility since she last played in these concerts, but failing to make evident the fact that there has been much if any æsthetic improvement.

The famous Lady Hallé (Norman Neruda) should have appeared, but in her failure to do so Miss Mead became the substitute.

The dreary waltzes of Brahms, written for the piano for four hands, and adroitly scored for small orchestra by Gericke, were played with the utmost regard for dynamic and rhythmic demands and with all the brilliancy possible.

The Sinding symphony abounds in the maximum of noise, fury and thematic iteration. Of melody, contrast and repose there is nothing whatever. Modern means are employed to be sure, but only to intensify the confusion and disappointment. What it is all about perhaps Mr. Sinding, of Norway, can explain. I'm sure I cannot. The orchestra did its part superbly. Near the end of the scherzo comes a "lunga pausa," which interval of orchestral silence was filled by the applause of the audience to the extent that Gericke turned about and bowed and let that finish it. This was awful funny, but the closing measures that were not played, like the people "on the list," were "not missed;" there was enough and to spare of the loud and monotonous stuff without them.

The old standby of Gericke's repertoire, "Der Freischütz" overture, was finely played.

Mr. Emil Sauer will be the soloist at the next concert, playing the Henselt concerto, a rather disappointing selection, but as he gives a recital on the following Friday afternoon a better opportunity for estimating his ability as an artist will be presented. At all events his advent is awaited with great interest.

The Boston Traveler

THE SYMPHONY.

First Appearance of Emil Sauer, the Famous Pianist—Movement From the Symphony of Mr. Converse, the American Composer.

Eighteenth season Boston Symphony Orchestra, twelfth concert, Emil Sauer, soloist. The programme:

Symphony No. 31, in D major, Parisian ....Mozart
Concerto in F minor...................Henselt
Mr. Sauer.
First Movement of Symphony in D minor, Op. 7 ....F. S. Converse
(First Time.)
Overture to "The Flying Dutchman"....Wagner

An immense audience, and one filled with eager anticipation, gathered to hear—and see—Emil Sauer, the pianist whose fame has been blared forth with such frenzied energy for these many months by the trumpet section of his manager's bureau. As a personality he was interesting at first sight. His figure is slender and his face is pale, intellectual and oddly moulded, surmounted by a mass of dark and fluffy hair. His bearing is modest and scholarly, and one wonders what must be his opinion of the puffery to which he has been subjected. Perhaps he does not read English. Altogether he impresses you as an artist of high rank.

And his playing bears out the impression. The Henselt concerto, which he chose for his debut, is not much more than a piece of elegant superficiality, but within its limits he was supreme. His touch is exquisitely light and beautiful, his tone pure and unforced, his arpeggios and trills as fascinating and as perfect as those of Paderewski. Of his absolute refinement and freedom from affectation there can be no doubt whatever. Of emotional strength and passionate bravura there is so little in the Henselt piece that it was entirely impossible to form any idea of his powers in that direction. His recital this week will reveal him fully, and I believe that he will not be found wanting in any particular. His playing aroused great enthusiasm, and at the evening concert the recalls were so insistent that he finally played the Schubert-Tausig theme and variations.

The single movement from the Symphony in D minor by Frederick S. Converse, the young composer of Newton, was sufficient to make me wish that the whole work had been given. It is solid, musicianly writing, not always sustained in interest, to be sure, but showing by its virility and sincerity that the young man has good stuff in him. Its chief faults lie in its monotony of thematic treatment and development, its somewhat square-cut formalism and its lack of any great inherent beauty. But withal it is sane, honest and hopeful work.

The gay and—for Mozart—rather shallow "Parisian" Symphony was played with the usual grace, and the "Dutchman" Overture with more than the usual splendor.

WILDER D. QUINT.

BOSTON DAILY ADVERTISER.
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MONDAY MORNING, JAN. 16, 1899.

Emil Sauer as Soloist at the Symphony Concert.

The unusually large crowd which gathered in Music Hall showed that even the unpleasant weather conditions had no effect upon the music lovers of this section in such an event as that of Saturday evening. The crowds of patient waiters in the outside aisles were in themselves a tribute to Mr. Sauer's fame, for it was plain that the soloist was the chief attraction. Yet the other features of the programme were also well worthy of consideration.

The concert began with Mozart's dainty "Parisian symphony" in D major. Then came the first movement of a new symphony by a local composer. Then the brilliant Henselt concerto in F minor, with Emil Sauer at the keyboard, and the Wagner overture, "The Flying Dutchman," continued and ended the "fireworks." A Tausig arrangement of one of Schubert's themes was given by Mr. Sauer after frenzied recalls.

Of the Parisian symphony, it could hardly be said that it had the charm of novelty to Symphony audiences. It was given more than a decade ago, and again about five years later, and afterwards under Mr. Paur in 1895.

As was the case with the Flying Dutchman overture, there was an opportunity to compare the work of the orchestra under Mr. Gericke's two successors—and predecessors—if anyone had been inclined to indulge in that delicate task. The kindly and amiable critic, however, without much pangs of conscience, may leave that task to the more sanguinary brothers of his profession with perfect safety to Mr. Gericke's fame.

The delicacy and quaint prettiness of the symphony, it may be remarked, were given with rare and admirable fidelity. The composition suited the people for whom it was written.

Wolfgang Mozart had a kindly feeling towards the Parisians, who had hailed him delightedly as an infant prodigy earlier in his meteoric career. So, when he scribbled off this symphony for a people who delighted in Watteau and Greuze, (and who had not developed their sterner demands for David and the realistic exhibition of death struggles at the place of the guillotine), he did exactly what he aimed to do—hit the popular taste. This daintiness, this artificial but delicate prettiness, were almost perfectly presented by the orchestra. The orchestration of the Wagner overture was also nearly faultless.

Of Mr. Converse's symphony, but the first movement was given. This is not too ambitious for a first public attempt in that direction. The orchestration had some decidedly attractive features. It impressed one generally as the work of a hard student, who had devoted so much time to a study of the best composers, that he had no distinctive style of his own. The symphony seemed to have been evolved from that study, but much taste and discrimination seemed apparent in the process of natural selection. Still, the fault is one from which even more ambitious or self-assertive American composers than Mr. Converse have not managed to escape.

The audience was evidently pleased, and there was some inclination apparent to call the composer to the front by persistent applause. Mr. Converse modestly and wisely declined to show himself, and Mr. Sauer, his forest of hair nodding graciously above him like an Oylmpian nimbus, came forward instead.

If Saturday night was to have been the only occasion for Mr. Sauer's appearance in this city, there would have been grounds for grievous complaint. A pianist of his European reputation could afford to be judged in something better than Henselt's concerto, although some pianists at Symphony concerts in this city have failed partly or wholly in that very test. Still, the Henselt concerto, while showing the intellectual side of a pianist and putting him through his technical paces to a wonderful degree, does not call for the deepest and most thoroughly artistic work of the true musician.

In technic Mr. Sauer is really wonderful; but so are certain other well known pianists. His finger-work is about as rapid as the changes of a kinetoscope picture, so that the twinkling rapidity of movement almost tires the eye.

One specially noteworthy feature of Mr. Sauer's playing is his arm-work, in contrast to the wrist or finger-work. While Henselt's concerto does not call for much sledge-hammer key-driving, there are certain accented notes that demand special force in fore-arm work; and the clearness and vigor of Mr. Sauer's playing in such passages certainly were of a kind superior to those of most of his predecessors in this city. If this were his only showing, however, there would not be much more to be said. He is a pianist of marvellous technic; but the world does not often feel the lack of such players. Each generation produces a number of such showy performers.

This is not Mr. Sauer's last word, however. He has another recital this week. Possibly on his second appearance he may display more power to appeal to something besides the intellect, the eye or the ear. The real, human pathos of genuine and showy emotion, as expressed by the soul of the artist, remain to be heard. Judgment may be suspended in the interval.

The unwritten rule of the Symphony was broken by the allowance of a concert number not on the programme. It displayed no new qualities of the pianist, and therefore was wholly unnecessary. If the "encore fiend" is to exercise a sway at the Symphony concerts as well as at his chosen field of comic opera, there will be reason to regret the innovation. Mr. Sauer showed his absolute physical command of the piano; but as he had already shown that in the efflorescent Henselt concerto, where was the need of prolonging the programme, especially as the Wagner overture was to follow with equally spectacular impression? The result was certain to be cloying.

That Mr. Sauer captured his audience by his show of a virtual mastery of all the difficulties of technic was plain enough, whatever comment each individual may wish to make on the fact. If technic were the highest quality to be sought in a master his pre-eminence among living pianists might possibly be admitted—although even that is not to be asserted positively. He is, at all events, a marvellous player and his personal characteristics and mannerisms, although appealing to the sense of the humorous at first, probably do something to heighten the effect of his brilliant and wonderful work at the keyboard.

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PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CV., NO. 15.
SUNDAY, JANUARY 15, 1899.

THE SYMPHONY CONCERT.

Sauer Makes an Instantaneous Capture of the Audience.

The Pianist a Splendid Master of Technique—A Symphony by Mozart and the First Movement of Mr. Converse's Symphony in D Minor Are Given.

The 12th concert of the Boston Symphony orchestra in Music Hall last evening presented this programme:

Symphony, "Parisian"	Mozart
Concerto for pianoforte, F minor	Henselt
First movement from symphony, D minor.. First time.	F. S. Converse
Overture, "The Flying Dutchman"	Wagner

Mr. Emil Sauer was the soloist.

The "Parisian" symphony is so called because it was written in Paris for the opening of the Concert Spirituel. It is numbered in the latest edition of Mozart's works as the 31st symphony, and in Koechel's catalogue as opus 297. The inference is that by the time the composer had reached the age of 22 he had produced 31 symphonies, which hardly seems probable. However, it is to be presumed that this numbering has been carefully studied, and is therefore reliable.

Whatever may be the facts in this regard, the work is delightful in its sustained sparkle, its simplicity, its exquisite workmanship and its gayety of spirit, and is always heard with pleasure, especially when it receives such a sympathetic and charming interpretation as was accorded it last evening.

Mr. Converse is a young American musician, who has evidently studied seriously and ardently, both at home and abroad, and only a few months ago graduated from the Hoch-Schule in Munich, where he had studied under Rheinberger.

The first movement of his symphony, in D minor, is creditable to him in every way. Its themes are strongly marked and well contrasted, and, though it is in the advanced modern school, it is never vague nor ugly. The orchestration is clear, solid and admirable in its variety of tone color; the music flows freely, and the whole movement is notable for the vigor with which its animation is sustained.

There is in it, perhaps, overmuch of repetitions of which the purpose is not quite plain on a first hearing, and the composer does not as yet seem to stand firmly on his own feet in regard to individuality, and wanders from Mendelssohn to Schumann and thence to Brahms, while the shadow of Rheinberger is over it all; but it is unquestionable that his talent is of a high order, and, judging by the fine qualities that came constantly to the surface in his music, it is no less certain that he must make his mark in his art. In this allegro there is nothing of extravagance, nothing of posing for effect, nothing of the prevailing fanaticism of sacrificial offering to the idol of orchestration.

The work was splendidly played, and the stormy applause that followed was prolonged in the hope of bringing the composer forward, but it was not fulfilled.

A fiery and gorgeously colored performance of the Wagner overture brought the concert to a fitting close.

Mr. Sauer had been so industriously exploited by his manager, so many extraordinary stories had been circulated regarding him in order to stimulate public attention in his direction, that it is no wonder that interest to see and to hear him was at fever heat, and the result was an enormous audience.

When, however, there appeared a slightly-built, unobtrusive man, with nothing to distinguish him particularly from the usual run of men, except the length and volume of his hair, and its tendency to stand on end as if it were electrified, there was something of surprise. He took his place quietly at the piano, scarcely looking at the audience, and sat with his back to it through his entire performance of the concerto.

His choice of the Henselt work was not a happy one for a debut. It is simply a show piece, a species of sublimated salon music, and it has aged considerably and become somewhat dull and conventional since it first saw the light and was accorded a foremost place among the great concertos. Musically it is of slight interest and its difficulties, still great as they may be, have been surpassed by more modern efforts in kind.

There is a pretty slow movement, abundant in graceful embroidery and sugary sentiment, and a dashing finale that coys fluently with waltz-like themes that escape vulgarity by the skin of their teeth. It is hardly a work whose performance, no heed how admirable it may be, upon which to base a satisfying judgment of an artist's powers, especially when it is an artist pronounced among the greatest in his art, and who is heard for the first time.

Of Mr. Sauer's technique, too much cannot be said in the way of admiration. There is a glut of pianoforte technique, and the highest is now expected of pianists, and it no longer excites wonder. It is granted that Mr. Sauer need not fear comparison on this ground with the most brilliantly able of his predecessors here.

He has an exquisitely musical touch, and in the easy freedom, the cleverness, the precision, the smoothness and the elegance of his playing his superior has not been heard in Boston. His tone is a little hard and dry sometimes, but it is doubtful if that fault is wholly attributable to him. His runs are wonderful in their evenness, his control over pianoforte dynamics is perfect, and in all that he did there was a fairly fascinating refinement.

He does not overtax the instrument; his forte passages are not characterized by pounding and thumping; the movement of his hands is delightful to watch; his crescendos and diminuendos are beautiful, and his sentiment is free from sentimentalism. Through the whole work, polish, grace and delicacy were exemplified at their best.

Something in the way of virility, or largeness of style, of intellectuality, was wanting; but the work did not admit of an illustration of these qualities. There was nothing for the artist to do but to play it in the salon style, and of this style he made it fully clear he is a master of the first order. A more favorable opportunity of learning his artistic worth in a larger and nobler field will be presented at his recital of this week. His effect on his audience was tremendous.

He was recalled with a delirious frenzy some seven or eight times, until at length he returned to the piano and played Tausig's transcription of Schubert's theme and variations, with a repetition of the incomparable elegance and perfection of finger mechanism that so delightfully distinguished his previous effort. No more instantaneous and overwhelming capture of a Symphony audience has ever been made.

There will be no rehearsal and concert this week. The next programme is: Overture, "Romeo and Juliet," Tschaikowsky; selection from "Siegfried" and "Gotterdaemmerung," Wagner; Symphony No. 3, Schumann. Mr. Evan Williams is to be the soloist and will sing two arias.

Boston Courier.
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Eighteenth season Boston Symphony Orchestra, twelfth concert, Emil Sauer, soloist. The programme:

Symphony No. 31, in D major, Parisian	Mozart
Concerto in F minor Mr. Sauer.	Henselt
First Movement of Symphony in D minor, Op. 7 (First Time.)	F. S. Converse
Overture to "The Flying Dutchman"	Wagner

An immense audience, and one filled with eager anticipation, gathered to hear—and see—Emil Sauer, the pianist whose fame has been blared forth with such frenzied energy for these many months by the trumpet section of his manager's bureau. As a personality he was interesting at first sight. His figure is slender and his face is pale, intellectual and oddly moulded, surmounted by a mass of dark and fluffy hair. His bearing is modest and scholarly, and one wonders what must be his opinion of the puffery to which he has been subjected. Perhaps he does not read English. Altogether he impresses you as an artist of high rank.

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WILDER D. QUINT.

[illegible], JANUARY 16, 1899.

Music Hall: Boston Symphony Orchestra.

The programme of the twelfth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Mozart: Symphony No. 31, in D [illegible], "Parisian."
Henselt: Concerto for Pianoforte in F minor, opus 16.
Frederick S. Converse: First Movement from Symphony in D minor, opus 7.
Wagner: Overture to "Der fliegende Holländer."
Mr. Emil Sauer was the pianist.

Mozart's "Parisian" symphony may be called one of his lighter orchestral works, but is none the less charming. In writing it, the composer seems to have sized up his Paris audience with no little cleverness, and to have been bent, first and foremost, upon pleasing it. One can feel that he saw with the keen eyes of genius that the habitués of the Concert spirituel did not care for particularly solid dishes, but were nevertheless cultivated judges in matters of taste and style; that they were especially at home in the operatic vein. Accordingly we find that, in this symphony, if the inspiration flow from no very deep source, it is exceedingly distinguished in character; the style of the work is impeccably elegant. Then, few of Mozart's symphonies remind one so constantly of his operas; we hear Zerlina and Figaro frolicking through all three movements. In fine, it is a delightful piece of brightness and brilliance. It was admirably played; if not with quite the high polish that would have done it no harm, still with finish, dash and unfailing effectiveness.

Mr. Converse's movement has not merely the character of a work written for academic honors. That it has something of this character is undeniable, as, indeed, it would have been all but impossible for it not to have. Berlioz's blunder, the third time he competed for the prize at the Conservatoire, was a warning not to be despised by young aspirants. He had won the second prize the year before, and everyone assured him that he was sure of the Prix de Rome this time. So he reasoned thus: "As these gentlemen have made up their mind beforehand to give me the first prize, I don't see why I should bind myself down, as I did last year, to writing in their style and according to their ideas, instead of following my own feeling and the style which is natural to me. Let us be seriously an artist and write a distinguished cantata." The result of which was that he got no prize at all! When young would-be graduates are writing for academic judges, they must write academically. Mr. Converse probably knew this as well as another. The form of this first movement of his symphony, written for the "Haupt-Prüfung" in Munich last spring, is as academically regular as the veriest stickler could wish. And one cannot quite determine whether he fell into this regular form naturally or found it in any way an incumbrance. There is a certain individuality in his thematic material which is not to be gainsaid; an individuality which is not yet thoroughly crystallized out, so that it stands homogeneously before you, and in distinct outlines; it shows itself as yet as a rather composite individuality; not free from reminiscences of the influence of others, but as an individuality, for all that. You do not pick out separate passages, and say: "This is Schumann, that Brahms, and the other Rubinstein." You feel that there is some Schumann, Rubinstein and Brahms—to mention no others—unmistakably there; but all these outside influences are pretty cunningly blended, and Mr. Converse has stamped the whole with his own trademark. In fine, the work is decidedly more than respectable; there is achievement in it. Surely considerably more of promise than of achievement, but the young composer has really done something. It was, upon the whole, unfortunate that Mr. Sauer changed the order of the programme by not appearing at the announced time. The audience was left in the dark as to what had happened to him, and had to make the most of the announcement that "he would play the concerto after the Converse symphony." Mr. Converse's movement would have sounded fresher after the F minor concerto; Mozart had given the audience enough of the key of D for the nonce, and it was in no mood to go on with D minor just then.

But, if the change in the programme was to the disadvantage of Mr. Converse's movement, it was—it would have been—all to the advantage of Wagner's overture (also in D minor), had not other unpleasantnesses intervened. Of these later. Only, as a fact, one was not in the mood for the "Fliegende Holländer" when it came, nor for much of anything else! We could hardly make out whether the overture was effectively played or not; we listened earnestly, but unwillingly; it was out of its proper frame.

Mr. Sauer has come, played, and conquered! There can be not the slightest doubt of that. He has shaken off all the circus tinsel and pinchbeck spangles with which the most astonishing press agents known to history did their best to adorn him, and stands now as an unmistakable artist. Not yet as a wholly wise and tactful one; but that is another story! It was no bad notion of his to make his first appearance with the Henselt concerto. The work has no depth, its style is rather out of date nowadays, there is often an irksome clumsiness in the orchestration—indeed, it is the one concerto we know that sounds far better with a second pianoforte than it does with orchestra. But, with and in spite of all this, the concerto has much to recommend it. It is one of the most superb pieces of pianoforte writing in existence; and, more than this, the composer's treatment of the pianoforte is quite his own; call it Chopinesque, if you will, it is that with something added. Then, the composition shows a great deal of melodic invention; not of deep soulfulness, but genuine and infinitely distinguished; the whole thing is admirably written and holds together with perfect solidity. It has often reminded us of what Franz Kugler once said of Domenichino's "Communion of St. Jerome"—"the greatest picture ever painted without genius." For complete, finished, exquisite elegance of style it well-nigh seeks its

[illegible] to be sure, he allowed himself certain liberties which seemed especially illegitimate for running counter to the composer's expressed direction. Henselt has stated plainly in his score that "the first movement of the concerto must be played without change of tempo, as far as possible, strictly in time, with the exception of the few places indicated"—and Mr. Sauer treated the tempo with ultra-Wagnerian "elasticity." We personally should have preferred to hear the thing go straight; but a pianist belongs to his own time, and might very well feel himself hampered in his expressiveness by adopting obsolete methods. In any case, Henselt was not the overpowering genius to specify the conditions under which a work of his should survive; he might esteem himself happy if it survived under any conditions. Still his direction for playing the first movement of this concerto was evidently something of a protest against a style of performance which had begun to be fashionable even in his day, and Mr. Sauer's playing was a characteristic example of this very style; in other words, Mr. Sauer did precisely what the composer had told him not to. But, with this single exception, his playing of the concerto was beyond praise. For once we have heard the peculiar old-time elegance of Henselt's style revived and made a thing of life. There was no scurrying in rapid passages, no unseemly exhibition of mere velocity. Every phrase was grace itself; and, not only grace, but the most distinguished, highly polished grace, the grace of high breeding. Then, Mr. Sauer's cantabile is as that of the old Italian bel canto; he juggles with his touch so that the half-voiceless pianoforte seems verily to sing. And, heaven be praised, he does not pound! How much more there may be in him than this concerto calls forth we cannot tell; but that he can exhaust all the highest possibilities of this composition may safely be recorded.

Why should he have spoiled so fair a record? After Mr. Gericke had taken the precaution of having the pianoforte closed and drawn back to its former position on the stage, so that there should be no possible breaking of wise and artistic rules, Mr. Sauer, amid the thundering applause of the audience, strides up to the instrument, opens it with his own hands, and proceeds to play a solo! And this was what spoiled the "Flying Dutchman" overture! Ah! what a mere shabby dive trick! at a symphony concert thus to subject a helpless audience to unmitigated pianoforte playing! Is Mr. Sauer such a baby in the hands of his press-agents that he must, at all hazards, have an encore go on record?

The next programme—for Friday afternoon, Jan. 27, and Saturday evening, Jan. 28, there being no rehearsal nor concert this week—is: Tchaikovsky, overture to "Romeo and Juliet;" ———, aria; Wagner, selections from "Siegfried" and "Götterdämmerung;" ———, aria; Schumann, symphony No. 3, in E-flat major, "Rhenish," opus 97. Mr. Evan Williams will be the singer.

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The Oldest Musical Weekly Published in America.

FOUNDED IN 1863 BY HENRY C. WATSON.

WM. M. THOMS, EDITOR.

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OFFICES, 23 UNION SQUARE, NEW YORK.

NEW YORK, SATURDAY, JAN. 21, 1899.

SINDING'S FIRST SYMPHONY.

This Symphony, No. 1, Op. 21, D minor, was performed at the 11th Boston Symphony Concert, under Gericke's direction. The "Gazette" says: The Sinding symphony is a good, lusty piece of work, strongly suggesting that Thor and Boreas are out for a holiday and have kept the chill out of their blood by a liberal use of raw spirits. Sometimes they are rarely jolly and their lusty bellowings can be heard for miles; then they become sentimental and hoarsely whisper sentiment through bassoons and horns, speedily returning, however to an emotional condition that can be expressed only by a full orchestra playing fortissimo. The ideas are clear enough to be easily followed, and they are not numerous, the orchestration is always interesting and sometimes piquant and there is rough vigor in every phrase. One hearing is not sufficient to detect all its merits, or all its faults, and yet even one hearing leaves a certain pleasurable sensation behind it and a certain respect for the howling north wind and the hammer-wielding Thor.

Some waltzes by Brahms, Op. 39, were played at the same concert. The same critic remarks: The Brahms waltzes are the playwork of a grave academician who fears to yield to gayety even in moments of relaxation. They are very charmingly orchestrated by Mr. Gericke, in the most brilliant and musicianly manner and in thorough sympathy with their spirit.

MUSICAL AMERICA

New York, January 21, 1899.

Emil Sauer was the attraction at the twelfth concert of the Boston Symphony Orchestra, his fame bringing together an audience that occupied every sitting and standing position in the Music Hall auditorium.

Mr. Sauer chose Henselt's concerto for his Boston début, or rather it was his second choice, a quite recent performance of Beethoven's No. 5 in E flat preventing his playing the latter work as he most desired.

In an artistic sense the Henselt work was an unfortunate choice, for it is of cheap material and little less than salon music.

However, Sauer surmounted its difficulties with ease, and certainly gained an overwhelming success if the enthusiastic applause of the audience is to be taken as an indication.

In the matter of technical facility his performance was a marvel. Exquisite, delicate, delightfully contrasted in all the lights and shades of dynamic expression, acute and definite in rhythmic swing, steady and commanding in the broader elements of the interpretation, and in all a masterly grasp of the technical requirements necessary to mark the modern player of phenomenal powers.

The orchestral numbers on the programme were Mozart's "Parisian" Symphony in D major; first movement of a symphony in D minor, op. 7, by F. S. Converse, and the overture to Wagner's "Flying Dutchman."

Mr. Converse is a young Bostonian who has studied both at home and abroad with the best teachers. His work, which shows little originality, is rather the presentation of what he has learned in school as regards the rules and laws of composition and orchestration. The field is still open for a cultivation of individuality upon his good fundamental training and for the exercise of invention in the detail of his art. The movement was played in an overloud manner, giving the ear of the listener little or no rest. If this was the fault of the reading or of the scoring I cannot say.

The playing of the Mozart symphony was devoid of refinement or grace. Has Gericke lost all the refinement and repose that formerly were so charmingly identified with his readings of the classics?

In reply to the courteous inquiry of Mr. Emilio Belari in the last MUSICAL AMERICA I would say that it is extremely difficult to satisfactorily answer upon paper the question regarding the position of the larynx during the vocal act.

My theory is that the larynx must voluntarily neither be elevated nor depressed, but must *remain* in its normal position during tone-production. It should never be *held* in a position, and should always be flexibly susceptible to the greater or lesser impulse of the column of air.

Now here is the difficulty in answering Mr. Balari's most pertinent question. What he may designate as a "low position" of the larynx, in contradistinction to that upheld position that prevails to such an extent in singers' efforts, may be the very point that I would indicate where it should *remain*.

If we could practically demonstrate our theories to each other we could then in a moment ascertain if we agreed or not; then the matter could be discussed upon its merits.

What I would warn the student against is the radical, voluntary depressions of the larynx, the direful results from which action I have observed in scores of cases. What stronger condemnation of such a fallacy can one ask?

As regards "who are the good, the correct singers," I would say that as soon as one appears I will hail the opportunity to make the process of tone-production presented as clear as possible in the columns of MUSICAL AMERICA.

WARREN DAVENPORT.

The Sun.

FRIDAY, JANUARY 20, 1899.

Boston Symphony Orchestra Concert.

Mr. Gericke chose for last night's Boston Symphony concert Brahms's Symphony No. 3, variations on an original theme by Dvorak, the overture to "Der Freischütz" and the prelude to "Die Meistersinger." These, together with M. Saléza's arias, one from "Sigurd" and one from "Joseph in Egypt," made a programme of agreeable quality and length.

No faults can be found with the orchestra's performance. The full tone and pure intonation of the strings and the sonority and precision of the brass and wood wind combined, under the correct direction of Mr. Gericke, brought the playing very near to the ideal in this branch of music.

The conductor's work was most pleasing in the symphony, though he caused each of the details of the intricately devised variations of Dvorak and the deftly woven "Meistersinger" prelude to be distinctly heard.

Mr. Gericke lacks that rare quality of personal magnetism: this is plainly evident in the apathetic attitude of the audience toward him. The applause which followed each number sounded extremely perfunctory.

M. Saléza was again the recipient of emphatic marks of appreciation on the part of his listeners. He sang as well as, if not better than, he did at the Wednesday concert, and that is saying a good deal.

The Evening Sun.

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THURSDAY, JANUARY [illegible], 1899.

Pianist Emil Sauer, giving his first solo recital in Carnegie Hall last evening, had a fair chance to win serious consideration for his abilities as an interpreter and performer of music. It was chiefly as a performer that he succeeded. The hall was well filled, conspicuously so in its upper galleries, and the applause was both regular and emphatic. Schumann's toccata, op. 7, was the most enjoyable number in a varied programme. The fantastic piece was dashed off with the technical perfection which its difficulty demanded, and the pianist appeared for once to be playing for sheer love of the music. Schumann's romance, op. 28, No. 2, was also agreeably performed. In the Beethoven sonata appassionata, op. 57, which preceded these numbers, there was the same mastery of the instrument, but very little evidence of feeling. Sauer played the sonata with great ease and delicacy, bringing out here and there a critical note not always heard, and producing especially in the finale of "storm" a fine effect of clearness. Yet Beethoven in Sauer's performance proved less impressive than Schumann. Of the later selections, Chopin's Bolero, op. 19, the Mendelssohn-Liszt "Auf Flügeln des Gesanges," and Sauer's own "Serenade Française," were musical sketches picturesquely produced. The "Murmure du Vent," a rapid study by Sauer, exhibited that coldness which appears to be the temperamental defect of this pianist. Arbitrary variations of time in the familiar Berceuse of Chopin were hardly atoned for by the absolutely unerring flight of trained fingers through its hushed and hastened measures. Similar treatment of the Chopin Valse, op. 42, rather added to the fascination of that number; the waltz rhythm, however, was too greatly suppressed in favor of the even beat of the right hand melody. The Rigaudon of Raff was the one selection in which Herr Sauer overtaxed his instrument and used a loud pedal to the composer's confusion. In general the pianist was quiet, clear and earnest, in producing his tone effects, and often he seemed to forget business long enough to conjure up rarely beautiful and elusive sound pictures from his instrument. There is no praise, however, for the final number in the programme, the Wagner-Liszt "Tannhäuser" overture, which was a wretched piece of pounding that pianists in general, and Sauer in particular, might better leave to the orchestra, for which its noble noise was intended by the composer. Let it be said that last night's audience responded to the transcribed noise with howls of delight and refused to quit the hall until the Sauer mashed fingers had essayed the added difficulties of a brilliant waltz for encore.

The Boston Symphony Orchestra, which gave yesterday its third matinée at Carnegie Hall, will be heard to-night in its third evening concert with complete change of the instrumental programme. M. Saléza, tenor of the Grau company, is the soloist. The concerts will be reviewed in this column to-morrow.

The New York Times

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

NEW YORK, THURSDAY, JAN. 19, 1899.

BOSTON SYMPHONY ORCHESTRA.

The Third Matinee Given at Carnegie Hall Yesterday.

The Boston Symphony Orchestra gave its third matinée at Carnegie Hall yesterday afternoon under difficulties. In the first place Mme. Milka Ternina, the famous Wagnerian soprano of the Ellis Opera Company, had been announced to sing, and continued illness compelled a change at the last moment. A satisfactory substitute was found in M. Saleza, the admirable tenor of the Metropolitan Opera House. The next trouble which confronted the orchestra was a wreck on the railway by which the organization came from Baltimore (where its last concert had been given) to New York. This wreck compelled a détour of something like 150 miles and a consequent late arrival at the hall. The instruments which were shipped did not arrive till 1:30 o'clock or after, and Mr. Gericke, the conductor, was unwilling to go on with the concert without a brief rehearsal. Hence the doors were kept closed till this rehearsal could be held, and some of the audience had to wait outside before being able to gain admission to the music room.

When the concert finally did get under way, it was as interesting and agreeable as the concerts of this organization usually are. The orchestral numbers were Mendelssohn's Italian symphony, Wagner's "Eine Faust" overture, and Brahms's waltzes, Opus 30, arranged for orchestra by Wilhelm Gericke, the conductor of the Boston band. The solo numbers, sung by M. Saleza, were an air from Reyer's "Sigurd," lately heard at a Sunday night concert, and "En vain, Pharaon," from Méhul's "Joseph." Mendelssohn's Italian symphony is very calm and unexciting music for a town throbbing with Nibelungs and gods of Norse mythology, but its suave and melodious measures, played with the perfection of polish yesterday, were very reposeful. The "Faust" overture was performed excellently and the waltzes proved to have been scored with great skill. M. Saleza was in fine voice and he sang both his numbers with most artistic skill and taste. He will repeat them at to-night's concert, but the orchestral numbers will all be different from those played yesterday.

Boston Transcript

MONDAY, JANUARY 16, 1899

Music Hall: Boston Symphony Orchestra.

The programme of the twelfth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Mozart: Symphony No. 31, in D major, "Parisian."
Henselt: Concerto for Pianoforte, in F minor, opus 16.
Frederick S. Converse: First Movement from Symphony in D minor, opus 7.
Wagner: Overture to "Der fliegende Holländer."
Mr. Emil Sauer was the pianist.

Mozart's "Parisian" symphony may be called one of his lighter orchestral works, but is none the less charming. In writing it, the composer seems to have sized up his Paris audience with no little cleverness, and to have been bent, first and foremost, upon pleasing it. One can feel that he saw with the keen eyes of genius that the habitués of the Concert spirituel did not care for particularly solid dishes, but were nevertheless cultivated judges in matters of taste and style; that they were especially at home in the operatic vein. Accordingly we find that, in this symphony, if the inspiration flow from no very deep source, it is exceedingly distinguished in character; the style of the work is impeccably elegant. Then, few of Mozart's symphonies remind one so constantly of his operas; we hear Zerlina and Figaro frolicking through all three movements. In fine, it is a delightful piece of brightness and brilliance. It was admirably played; if not with quite the high polish that would have done it no harm, still with finish, dash and unfailing effectiveness.

Mr. Converse's movement has not merely the character of a work written for academic honors. That it has something of this character is undeniable, as, indeed, it would have been all but impossible for it not to have. Berlioz's blunder, the third time he competed for the prize at the Conservatoire, was a warning not to be despised by young aspirants. He had won the second prize the year before, and everyone assured him that he was sure of the Prix de Rome this time. So he reasoned thus: "As these gentlemen have made up their mind beforehand to give me the first prize, I don't see why I should bind myself down, as I did last year, to writing in their style and according to their ideas, instead of following my own feeling and the style which is natural to me. Let us be seriously an artist and write a distinguished cantata." The result of which was that he got no prize at all! When young would-be graduates are writing for academic judges, they must write academically. Mr. Converse probably knew this as well as another. The form of this first movement of his symphony, written for the "Haupt-Prüfung" in Munich last spring, is as academically regular as the veriest stickler could wish. And one cannot quite determine whether he fell into this regular form naturally or found it in any way an incumbrance. There is a certain individuality in his thematic material which is not to be gainsaid; an individuality which is not yet thoroughly crystallized out, so that it stands homogeneously before you, and in distinct outlines; it shows itself as yet as a rather composite individuality, not free from reminiscences of the influence of others, but as an individuality, for all that. You do not pick out separate passages, and say: "This is Schumann, that Brahms, and the other Rubinstein." You feel that there is some Schumann, Rubinstein and Brahms—to mention no others—unmistakably there; but all these outside influences are pretty cunningly blended, and Mr. Converse has stamped the whole with his own trademark. In fine, the work is decidedly more than respectable; there is achievement in it. Surely considerably more of promise than of achievement, but the young composer has really done something. It was, upon the whole, unfortunate that Mr. Sauer changed the order of the programme by not appearing at the announced time. The audience was left in the dark as to what had happened to him, and had to make the most of the announcement that "he would play the concerto after the Converse symphony." Mr. Converse's movement would have sounded fresher after the F minor concerto; Mozart had given the audience enough of the key of D for the nonce, and it was in no mood to go on with D minor just then.

But, if the change in the programme was to the disadvantage of Mr. Converse's movement, it was—or would have been—all to the advantage of Wagner's overture (also in D minor), had not other unpleasantnesses intervened. Of these later. Only, as a fact, one was not in the mood for the "Fliegende Holländer" when it came, nor for much of anything else! We could hardly make out whether the overture was effectively played or not; we listened earnestly, but unwillingly; it was out of its proper frame.

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Mr. Sauer's playing of this composition was exhaustive. To be sure, he allowed himself certain liberties which seemed especially illegitimate for running counter to the composer's expressed direction. Henselt has stated plainly in his score that "the first movement of the concerto must be played without change of tempo, as far as possible, strictly in time, with the exception of the few places indicated"—and Mr. Sauer treated the tempo with ultra-Wagnerian "elasticity." We personally should have preferred to hear the thing go straight; but a pianist belongs to his own time, and might very well feel himself hampered in his expressiveness by adopting obsolete methods. In any case, Henselt was not the overpowering genius to specify the conditions under which a work of his should survive; he might esteem himself happy if it survived under any conditions. Still his direction for playing the first movement of this concerto was evidently something of a protest against a style of performance which had begun to be fashionable even in his day, and Mr. Sauer's playing was a characteristic example of this very style; in other words, Mr. Sauer did precisely what the composer had told him not to. But, with this single exception, his playing of the concerto was beyond praise. For once we have heard the peculiar old-time elegance of Henselt's style revived and made a thing of life. There was no scurrying in rapid passages, no unseemly exhibition of mere velocity. Every phrase was grace itself; and, not only grace, but the most distinguished, highly polished grace, the grace of high breeding. Then, Mr. Sauer's cantabile is as that of the old Italian bel canto; he juggles with his touch so that the half-voiceless pianoforte seems verily to sing. And, heaven be praised, he does not pound! How much more there may be in him than this concerto calls forth we cannot tell; but that he can exhaust all the highest possibilities of this composition may safely be recorded.

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Now here is the difficulty in answering Mr. Balari's most pertinent question. What he may designate as a "low position" of the larynx, in contradistinction to that upheld position that prevails to such an extent in singers' efforts, may be the very point that I would indicate where it should *remain*.

If we could practically demonstrate our theories to each other we could then in a moment ascertain if we agreed or not; then the matter could be discussed upon its merits.

What I would warn the student against is the radical, voluntary depressions of the larynx, the direful results from which action I have observed in scores of cases. What stronger condemnation of such a fallacy can one ask?

As regards "who are the good, the correct singers," I would say that as soon as one appears I will hail the opportunity to make the process of tone production presented as clear as possible in the columns of MUSICAL AMERICA.

WARREN DAVENPORT

The Sun.

FRIDAY, JANUARY 20, 1899.

Boston Symphony Orchestra Concert.

Mr. Gericke chose for last night's Boston Symphony concert Brahms's Symphony No. 3, variations on an original theme by Dvorak, the overture to "Der Freischütz" and the prelude to "Die Meistersinger." These, together with M. Saléza's arias, one from "Sigurd" and one from "Joseph in Egypt," made a programme of agreeable quality and length.

No faults can be found with the orchestra's performance. The full tone and pure intonation of the strings and the sonority and precision of the brass and wood wind combined, under the correct direction of Mr. Gericke, brought the playing very near to the ideal in this branch of music.

The conductor's work was most pleasing in the symphony, though he caused each of the details of the intricately devised variations of Dvorak and the deftly woven "Meistersinger" prelude to be distinctly heard.

Mr. Gericke lacks that rare quality of personal magnetism; this is plainly evident in the apathetic attitude of the audience toward him. The applause which followed each number sounded extremely perfunctory.

M. Saléza was again the recipient of emphatic marks of appreciation on the part of his listeners. He sang as well as, if not better than, he did at the Wednesday concert, and that is saying a good deal.

The Evening Sun.

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THURSDAY, JANUARY 19, 1899.

Pianist Emil Sauer, giving his first solo recital in Carnegie Hall last evening, had a fair chance to win serious consideration for his abilities as an interpreter and performer of music. It was chiefly as a performer that he succeeded. The hall was well filled, conspicuously so in its upper galleries, and the applause was both regular and emphatic. Schumann's toccata, op. 7, was the most enjoyable number in a varied programme. The fantastic piece was dashed off with the technical perfection which its difficulty demanded, and the pianist appeared for once to be playing for sheer love of the music. Schumann's romance, op. 28, No. 2, was also agreeably performed. In the Beethoven sonata appassionata, op. 57, which preceded these numbers, there was the same mastery of the instrument, but very little evidence of feeling. Sauer played the sonata with great ease and delicacy, bringing out here and there a critical note not always heard, and producing especially in the finale of "storm" a fine effect of clearness. Yet Beethoven in Sauer's performance proved less impressive than Schumann. Of the later selections, Chopin's Bolero, op. 19, the Mendelssohn-Liszt "Auf Flügeln des Gesanges," and Sauer's own "Serenade Française" were musical sketches picturesquely reproduced. The "Murmure du Vent," a rapid study by Sauer, exhibited that coldness which appears to be the temperamental defect of this pianist. Arbitrary variations of time in the familiar Berceuse of Chopin were hardly atoned for by the absolutely unerring flight of trained fingers through its hushed and hastened measures. Similar treatment of the Chopin Valse, op. 42, rather added to the fascination of that number; the waltz rhythm, however, was too greatly suppressed in favor of the even beat of the right hand melody. The Rigaudon of Raff was the one selection in which Herr Sauer overtaxed his instrument and used a loud pedal to the composer's confusion. In general the pianist was quiet, clear and earnest, in producing his tone effects, and often he seemed to forget business long enough to conjure up rarely beautiful and elusive sound pictures from his instrument. There is no praise, however, for the final number in the programme, the Wagner-Liszt "Tannhäuser" overture, which was a wretched piece of pounding that pianists in general, and Sauer in particular, might better leave to the orchestra, for which its noble noise was intended by the composer. Let it be said that last night's audience responded to the transcribed noise with howls of delight and refused to quit the hall until the Sauer mashed fingers had essayed the added difficulties of a brilliant waltz for encore.

The Boston Symphony Orchestra, which gave yesterday its third matinée at Carnegie Hall, will be heard to-night in its third evening concert with complete change of the instrumental programme. M. Saléza, tenor of the Grau company, is the soloist. The concerts will be reviewed in this column to-morrow.

The New York Times

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

NEW YORK, THURSDAY, JAN. 19, 1899.

BOSTON SYMPHONY ORCHESTRA.

The Third Matinee Given at Carnegie Hall Yesterday.

The Boston Symphony Orchestra gave its third matinée at Carnegie Hall yesterday afternoon under difficulties. In the first place Mme. Milka Ternina, the famous Wagnerian soprano of the Ellis Opera Company, had been announced to sing, and continued illness compelled a change at the last moment. A satisfactory substitute was found in M. Saleza, the admirable tenor of the Metropolitan Opera House. The next trouble which confronted the orchestra was a wreck on the railway by which the organization came from Baltimore (where its last concert had been given) to New York. This wreck compelled a détour of something like 150 miles and a consequent late arrival at the hall. The instruments which were shipped did not arrive till 1:30 o'clock or after, and Mr. Gericke, the conductor, was unwilling to go on with the concert without a brief rehearsal. Hence the doors were kept closed till this rehearsal could be held, and some of the audience had to wait outside before being able to gain admission to the music room.

When the concert finally did get under way, it was as interesting and agreeable as the concerts of this organization usually are. The orchestral numbers were Mendelssohn's Italian symphony, Wagner's "Eine Faust" overture, and Brahms's waltzes, Opus 30, arranged for orchestra by Wilhelm Gericke, the conductor of the Boston band. The solo numbers, sung by M. Saleza, were an air from Reyer's "Sigurd," lately heard at a Sunday night concert, and "En vain, Pharaon," from Méhul's "Joseph." Mendelssohn's Italian symphony is very calm and unexciting music for a town throbbing with Nibelungs and gods of Norse mythology, but its suave and melodious measures, played with the perfection of polish yesterday, were very reposeful. The "Faust" overture was performed excellently and the waltzes proved to have been scored with great skill. M. Saleza was in fine voice and he sang both his numbers with most artistic skill and taste. He will repeat them at to-night's concert, but the orchestral numbers will all be different from those played yesterday.

Th[illegible] Times

PHILADELPHIA, JANUARY 17, 1899.

DAMROSCH ATTACKED BY ANTICIPATION

A Letter Discrediting His Ability as a Symphony Conductor.

To the Editor of THE TIMES:

Vigorous efforts are being made by a number of persons to establish a permanent orchestra in Philadelphia. The plan proposed, however, seems ill considered and for every reason fatal to the best musical interests of this city.

The plan calls for the raising of an endowment fund of one hundred thousand dollars, or possibly more, wherewith to establish permanently in this city, in a body, the New York Symphony Orchestra, now playing here acceptably in grand opera.

Will you allow us to call attention in your columns to the chief points involved and to some of the dangers of the proposed scheme?

First. A great city of the size and importance of Philadelphia should be content with nothing short of an orchestra of the first class, one that would in reasonable time rank with the greatest of the world. This is the end desired by all.

Second. But the very fact that the orchestra proposed to be brought here has been trained for years under one conductor, and yet achieved no great results as a symphony orchestra, is one of the strongest arguments against its permanent establishment in Philadelphia as an orchestra of the first class.

Third, It is evident that it would cost more to import a colony of players who have no other means of support than their orchestra salaries than to employ equally good men at home who have good local avenues of teaching or of other playing. The only result would be, without affording superior orchestral material, to interfere, by a foreign glamour and by a false prestige, with legitimate business of our own musicians.

Fourth. It is well known that Philadelphia possesses a large number of very excellent players, some with an international reputation. Most of these men cannot afford to play in our present organizations, finding better living through outside work. A careful review of the orchestral forces now in the city shows the possibility of obtaining at least forty men as a nucleus, who under a conductor of conspicuous ability, experience and the highest ideals, would soon rank with the best men of any orchestra. Merit, and merit alone, ought to be the basis of membership in the new orchestra; but let Philadelphia be first searched—after that, the rest of the world. Philadelphia musicians have no objection whatever to the arrival of superior musicians from abroad. This would be part of a reasonable plan for a genuine Philadelphia symphony orchestra. But citizenship combined with musicianship certainly deserves the first opportunity. Under the guise of a public benefit it would be a fatal blow to Philadelphia music to disregard whatever of high musicianship the city has already produced. It would be a blow from which the musicians of Philadelphia would probably never recover. The end in view is to develop music in Philadelphia, not to aid in the support of an organization from another city, where it has neither high standing nor sufficient employment.

Fifth. One alleged argument in favor of the proposed scheme is the advantage of starting with a trained orchestra as a nucleus. Now this is really a distinct disadvantage. The very function of a leader of the first ability is to take his men as units and by patient and skillful training and direction mould them into a united and original band.

Sixth. The leader must be of the highest ability, an interpreter of symphonies and of absolute music par excellence. There would seem to be no special recommendation for such a post in a man who has given nearly all his work and love to another branch of music. In opera Mr. Walter Damrosch and his men have earned the thanks of the city, and there is no reason or desire to encroach on his proper field. But in symphony conducting a special training is required. It is the invariable equipment of all the prominent leaders in Europe. It would be easy to choose a man from such a list as Richter, Weingaertner, Mottl, Paur, Franz Kneisel and others.

Seventh. It is clearly the duty of those who criticise one plan to suggest a better one. From the facts and figures before us, furnished us by the management of America's two greatest symphony orchestras, Boston and Chicago, we have gathered that the average annual deficit in both cases has been about thirty thousand dollars. The deficit has ranged from a few thousand to fifty thousand dollars, but the average over a number of years is as stated. This sum is really less than has often been subscribed to a season of opera in Philadelphia. In Boston one man bears the entire burden. In Chicago the expense is shared by many.

It is proposed, hereby, to rouse the sense of civic pride in our own artistic ability, which has been long dormant in Philadelphia, and to urge the subscription, by representative groups of public-spirited citizens, of a fund sufficient to meet the deficits incurred in the maintenance of a first-class Philadelphia Symphony Orchestra for a term of years. Respectfully,

Mrs. E. D. Gillespie, Celeste D. Heckscher, Mrs. Charles Davis Clark, Elizabeth C. Easby, Nina Lea, Clifford Lewis, Thilo Von Westernhagen, Philip H. Goepp, Joseph Spencer Brock.

Prominent women on the committee of the permanent orchestra scheme who were interviewed on the subject think that the foregoing complaints are not only premature, but unfounded, for the reason that no steps have as yet been taken by the committee to do aught else than raise what it considers a proper and sufficient guarantee for the promotion of a permanent orchestra. After that guarantee has been secured the committee will proceed to the best of its judgment in the completion of the project, which will include, first, the engagement of a conductor, and, second, the engagement of the men. As to the conductor, no matter what the public belief may be on the subject, no name has as yet come before the committee for discussion, and these ladies are emphatic in their statement that no organization, as such, will be engaged in a body. They say that the best musicians of the city will receive equal consideration with the best available players that offer, whether they come from Kalamazoo, Philadelphia, Berlin or Paris. They think that the attack made through the press, which seeks to discredit the project by misrepresentation, is at least ill-advised and premature, and might better have been withheld until the committee had given the public something definite. This, they state, will be after the next committee meeting, and in the very near future. It will then be seen that had this letter, now published, been withheld for a few days longer its publication would not have appeared necessary, even to the signers.

BOSTON SYMPHONY CONCERT

Ternina Again Disappoints—Sauer's Triumph in Henselt Concerto.

As Gadski has for the past two weeks substituted for Ternina, who is still confined to her room through illness, without causing the public any disappointment, even so Emil Sauer, who at the last moment was secured as the soloist for the Boston Symphony Orchestra concert in the Academy of Music last night, not only allayed all disappointment which might have been entertained through the continued illness of the unfortunate prima donna, but he achieved nothing short of a triumph, and at the end of the concerto was recalled at least six times, amid the cheers of an audience whom he had won through his unequaled excellence as a pianist. He made his debut in New York last Tuesday. He had been heralded to that public and much had been expected from him. He conquered there, and here, where he comes as a surprise, being practically unknown to all save the well informed musician, his success was a virtual triumph. He is a master of phrase and rhythm, a poetical dreamer who produces his effects with an electrical power which alternates only with the tender caress of his touch in subdued passages. He has a pianissimo of unsurpassed delicacy and actual distinctness. Above all, he is an artist like Busoni, who, being superlatively great as a virtuoso, at the same time makes his instrument an integral and consistent part of the composition he essays. He played the Henselt concerto in F minor and its most difficult problem, whether in astounding arpeggio passage work, whether in octaves with the well-nigh superhuman arpeggi rising and falling in extension on the left hand or the delivery of the great melody in the second movement in double and treble octaves, were delivered by him with a repose and mastery that know no challenge among modern pianists. It was in the final movement that he succeeded in exciting an enthusiasm that could hardly await the conclusion of the number, where, after the free fantasia, the exaggerated octave and cord passages, played with a free arm and perfection of poise, established this new name as a meteor in the exclusive constellation of great piano stars.

Wilhelm Gericke resumed his position at the conductor's desk and showed no signs of his recent protracted illness. He conducted a programme consisting of Brahms' Symphony No. 3 in F major, Dvorak's symphonic variations on an original theme, and the prelude to "The Master Singers of Nuremberg."

The work of the orchestra was but a repetition of its well-established reputation for sufficiency in musical ethics, and the niceties of its conversational utterances were never more clearly marked. The intrinsic beauties of the Dvorak Symphonic poem were given a charm and grace that heretofore had remained undiscovered and the Meistersinger selection terminated one of the best concerts ever given here by the band with an incomparably balanced presentation of its beautifully interwoven themes.

Acting upon a proposition made last season, it has now been definitely determined by the management of this superb orchestra to give ten concerts next season. A concert on Friday evening will be added to the regular Monday concert. Each programme will be similar in character to those given this season, but made up of entirely different compositions.

The Commercial Advertiser.

By The
Commercial Advertiser Association.

THURSDAY AFTERNOON, JAN. 19, 1899.

Red noses and blue lips were prevalent at the beginning of the concert of the Boston Symphony Orchestra yesterday afternoon. The band had been delayed by a wreck and reached Carnegie Hall only a few minutes before the time set for the beginning of the concert. Saléza, who took the place of Ternina, still a victim of the grip, had to rehearse with the band, and a thousand or more women with a few men hung patiently outside around the closed doors waiting to get in. It was unavoidable, perhaps, but it was unfortunate.

The concert, once begun, was very pleasing, without being particularly heavy. Mendelssohn's *Italian* Symphony is melodious and charming, and to listen to it does not tax the strength of an audience. It seemed yesterday as if the orchestra played it only in a spirit of toleration, after the fashion in which Mendelssohn is regarded nowadays. It was played with great suavity and polish, but it seemed to lack spontaneity. Wagner's *Faust* overture, on the contrary, rose to emotional heights such as one is unaccustomed to look for from Mr. Gericke. In this all the superb tonal beauty of the band was made evident, and some of the effects gained were ravishing in their charm.

The final number on the programme was Mr. Gericke's transcription of Brahms's four-hand pianoforte waltzes. The transcription is a clever, legitimate piece of work, so made as to show the great virtuosity of the band and yet preserve the spirit and delicacy of the original. The waltzes, as played, were altogether charming, and the arrangement will be a valuable addition to orchestral literature.

Mr. Saléza was a most acceptable substitute of Fraulein Ternina. He sang the familiar aria from Reyer's *Sigurd* and one from Mehul's *Joseph in Egypt*. He was in good voice, and won unstinted applause for his work.

THE MAIL AND EXPRESS
Broadway and Fulton St., New York.

THURSDAY EVENING, JAN. 19, 1899.

Mr. Wilhelm Gericke, conductor of the Boston Symphony Orchestra, reappeared here yesterday afternoon, for the first time since his recent illness and, with his fine body of musicians, received a cordial welcome from a good audience at Carnegie Hall. Mr. Gericke has lost none of his energy and his control of the orchestra remains easy and complete.

The concert yesterday brought forward as its final number an interesting addition to the local repertory in a set of Brahms waltzes originally written under the title of "XVI. waltzes for the Pianoforte for four hands," opus 39, but now presented in an orchestral garb written by Mr. Gericke in the course of his first term as conductor of the Boston Symphony Orchestra, from 1884 to 1889. Of the sixteen waltzes, Mr. Gericke scored fourteen, omitting Nos. 7 and 16, the orchestration being gauged to the size of a room in a private house, for a performance in which the arrangement was originally made. Later, Mr. Gericke added parts enough to make the series available for large halls.

It is proverbial that the orchestration of a conductor, as contrasted with that of a composer, who has little experience in leading bands, is apt to be the more daring, or at least the more legitimately difficult and often more effective. Weingartner's scores are a case in point, though his results, as in the Weber "Invitation to the Dance," are not always happy. But to those who knew Mr. Gericke's temperament it was no surprise to find in Mr. Gericke's orchestration, instead of merely startling effects, numerous delightful touches, such as the piquant assumption of the air by the harp in one of the early waltzes of the group. Singularly well has Mr. Gericke preserved the spirit of these charming waltzes of Brahms. One is loath to think how blatant and uninspired some of them would sound with an orchestral setting less discreet and less in accord with the sober yet delicate beauty of the Viennese master's style. The continence and dignity and the unfailing appropriateness of Mr. Gericke's setting are a lesson to smaller men. The Boston orchestra played the waltzes with the swing and movement exactly necessary to their best expression.

The soloist at yesterday's concert was to have been Miss Ternina, the fine young dramatic soprano of the Ellis Opera Company, who was heard here with Walter Damrosch's troupe nearly three years ago. Miss Ternina has been ill for a number of weeks, and in fact has been unable to take part in the Philadelphia season. Two days ago it was announced that M. Albert Saleza, the tenor of the Maurice Grau Opera Company, would replace her. M. Saleza sang an aria from Ernest Reyer's opera "Sigurd" and a more familiar one from Mehul's "Joseph in Egypt." M. Saleza's voice was in good condition and he put to his credit two good pieces of work. His careful phrasing and his sureness as to pitch, together with the lovely quality of his voice, won him applause that was deserved.

The more weighty numbers on the programme were the "Italian" symphony of Mendelssohn, in which Mr. Gericke's feeling for classification stood him in good stead; and "A Faust Overture" of Wagner, in which the noble strings of the Boston Orchestra made themselves felt in no halfhearted way.

At to-night's Boston Symphony concert, the orchestral programme will be different, but the solo numbers the same.

SAMUEL SWIFT.

The Sun.

THURSDAY, JANUARY 19, 1899.

Boston Symphony Orchestra Concert.

The third afternoon concert of the Boston Symphony Orchestra attracted music lovers in large numbers to Carnegie Hall yesterday.

M. Albert Salèza was the soloist in place of Fräulein Ternina, who is ill. His singing of arias from Reyer's "Sigurd" and Mehul's "Joseph in Egypt" elicited the only enthusiastic applause of the afternoon, and it was well deserved, for he sang with admirable breadth of tone and freedom from restraint, exhibiting his fresh and charming voice to great advantage. His enunciation is commendable for its distinctness.

Mendelssohn's "Italian" Symphony, Wagner's "Faust Overture," and some Brahms waltzes scored by Mr. Gericke were the orchestral numbers. The snap and unanimity with which this organization usually plays were not as apparent in yesterday's work as they usually are, but the orchestra produces enjoyable effects even when the men are not in the best trim.

They gave the symphony well, the brass being especially good in the third movement. The overture was rather tamely rendered; it lacked some of the warmth which the music requires. The Brahms waltzes, heard here for the first time in their present form, make a pleasing number; the orchestration is effective, the harp being well used.

Philadelphia Inquirer

TUESDAY - - - - - JANUARY 17, 1899

SAUER, THE PIANIST

His First Appearance Last Night With the Boston Symphony Orchestra

We have no hesitation in pronouncing Emil Sauer a great pianist. He came here much heralded, and so far as the brief experience of last night can determine, justified what was said of him. Manifestly, however, it is impossible to give his full measure as an artist without a more extended acquaintance. It would be a poor artist who could not make a good impression, backed by Mr. Gericke's orchestra, but it would be unfair to give environment the credit for last night's piano work. The number selected was Henselt's concerto in F minor, opus 13, a beautiful composition, sufficiently varied to bring out both the virtuosity of Mr. Sauer as well as his temperamental moods. He is a vigorous player, with a nervous, almost electrical manner of using his arms and head, which adds to his individuality. In appearance he has the long, crinkly hair of Paderewski, but his face resembles the composers of the early part of the century. In forte passages he has a peculiar dynamic method which accentuates each note but does not produce too great volume. His technique is faultless, and his temperament is pleasing. His feathery octaves remind one partly of Joseffy and somewhat of Paderewski, though he does not produce the singing, harp-like quality of tone so characterisitc of the latter artist.

General Arnold arrived at Havana yesterday to take command of the second division of the Seventh Army Corps.

The audience rose to him, and he is likely to prove as deservedly popular as some of the great artists who have preceded him. He played the concerto beautifully throughout, preserving the identity of the piano in every passage.

As has just been said he is a great pianist, and we believe a great artist. This single appearance gives evidence of a wide range of power, and when he comes in recital we shall be ready to be convinced that he is all that has been claimed for him. He was certainly delightful last night.

The orchestral numbers were Brahm's Symphony, No. 3; Dvorak's Symphonic Variations, opus 78, and the prelude to "Die Meistersinger." These are all modern compositions, and as varied as is possible. The symphony is a masterpiece of composition, but not particularly delectable music. Dvorak's variations are less carefully composed, but particularly delightful, covering as they do, so wide a range of sentiment. The prelude is one of Wagner's most beautiful productions. Mr. Gericke was warmly greeted; his orchestra played faultlessly, and the evening was one of especial delight.

As the seats for the season were sold out before the first concert, Assistant Manager Fred R. Comee said last night that the orchestra next year would give ten concerts instead of five, the additional five being on Friday nights. The concerts will be on the same high plane, but the programs will be different. This is done in response to the liberal patronage here, and the success of similar arrangements this season in Boston, Brooklyn and New York.

New-York Daily Tribune.

THURSDAY, JANUARY 19, 1899.

THE BOSTON SYMPHONY ORCHESTRA.

Mr. Gericke and his admirable men from Boston labored under disadvantages when they gave their concert at Carnegie Hall yesterday afternoon. They came from Baltimore, where they played on Tuesday evening and expected to arrive in New-York at early breakfast time, as usual, but a railway accident interfered, and they reached the metropolis an hour before noon. Mme. Ternina, of Mr. Ellis's opera company, had been announced as the solo performer of the concert and that of this evening, but Mme. Ternina was ill, and M. Saléza, of the Metropolitan Opera Company, was secured as a substitute. In that circumstance, as results demonstrated, there was no loss to the public in artistic enjoyment, but the need of a rehearsal occasioned by the change caused a wait of nearly half an hour, which the people who wanted to hear the concert endured in the corridors of the hall and on the sidewalk, while the tenor ran through his two solos with the orchestra. Then came a concert which was wholly gratifying. The orchestra played Mendelssohn's "Italian" symphony, Wagner's "Eine Faust Ouvertüre" and a set of Brahms's waltzes superbly, and M. Saléza sang an air from Reyer's "Sigurd" and "Vainement Pharaon" from Méhul's "Joseph" in a manner that excited the greatest enthusiasm. The symphony sounded old-fashioned, of course, but there was an unexpected (and therefore the more delightful) muscularity in the overture, and with the waltzes, arranged by Mr. Gericke from the original setting for pianoforte four hands (op. 39), Mr. Gericke put to shame all those who would make us believe that Brahms is always austere.

The New York Times

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

NEW YORK, FRIDAY, JAN. 20, 1899.

The Boston Symphony Orchestra.

The Boston Symphony Orchestra gave its third evening concert at Carnegie Hall last night. The orchestral numbers were Weber's overture to "Der Freischütz," Brahms's third symphony, F major; Dvorak's "Symphonic Variations on an Original Theme," and the prelude to "Die Meistersinger." The soloist was M. Saleza, tenor of the opera, who sang the same numbers as he had sung the previous afternoon—an air from Reyer's "Sigurd," and another from Mehul's "Joseph." The best work of the orchestra was done in the Brahms symphony, which was played superbly. In the "Meistersinger" prelude Mr. Gericke's conducting was somewhat too rigid. M. Saleza was in fine voice and sang admirably.

The Philadelphia Press

TUESDAY, JANUARY 17, 1899.

THE SYMPHONY CONCERT.

An Interesting Programme Rendered with Sauer as the Soloist.

The third concert of the Boston Symphony Orchestra, at the Academy of Music last evening, saw Mr. Gericke restored to health and at his post as conductor, while poor Ternina was still unable to appear, and in her place Sauer, the much lauded Hamburg pianist, made his first bow—and thére was a good deal of it what with his hair and his arms—to a Philadelphia audience. Save for the symphonic variations of Dvorak, which grow a little wearisome in spite of the genius of the composer and the exploitation of the orchestra, the programme was a scholarly and thoughtful selection, Brahms' very melodious third symphony in F major leading the list. This was read by Mr. Gericke in a very contemplative manner with somewhat of classical reserve. The simple andante was suavely interpreted and the contrasts of color and figuration in the very dramatic final movement splendidly brought out.

The concluding number of the orchestra was the prelude to "Die Meistersinger," which was interpreted in the concert room style, a greater balance and evenness of tone being observable as compared with the more insistent effects on the bass, with which we are familiar in the opera orchestra. It was given with fine swing, and the conclusion well worked up. The soloist chose for his selection Henselt's concerto in F minor, which hardly gave him the opportunity to run the full gamut of virtuosity or to do many of the remarkable things with the piano or his audience which are laid at his door. He may out-Paderewski Paderewski, but hardly in the Henselt concerto. Though he has an aureole of brown hair and a smooth face his mannerisms are not offensive and in spite of all the pother over him it is clear Sauer is a pianist of high rank; an artist whose technical work is perfect, and who has much sentiment and real feeling. He has a very striking manner of concluding his final phrases with a certain dash that is most effective, but for the most part he delights with the grace and elegance of his digital diction and charms by his tonal contrast and his clean and sure methods. He seemed to like the Henselt concerto and made the most out of the second movement, which allowed the player to show his feeling as well as his power, though nowhere was there any chance at sheer virtuosity. The regulation enthusiasm of the typical Boston Symphony concert audience delighted as well as embarrassed the German, but he stuck to his recalls bravely and shook his mane in fine style, but very sensibly gave no encore.

The great turnout in spite of the rain last night called attention to the fact that all records have been broken this year by the orchestra, for whose five concerts every seat in the Academy of Music was sold for the season a month before the first concert. Because of this remarkable state of affairs, and in deference to hundreds of patrons unable to secure seats, Assistant Manager Fred R. Comee, in an interview yesterday, made the interesting announcement of the intention of the orchestra, to give next season, two series of five concerts each at the Academy of Music, the first on Monday evenings as usual, and the second on Friday evenings of the same week. Each concert will be exactly the same in character as the concerts given this year, but with two distinctly different programmes. The same scale of prices as heretofore will prevail, and, as has resulted in Boston, New York and Brooklyn, where double series have been given, many patrons will undoubtedly attend both.

THE RECORD

Philadelphia, January 17, 1899.

Boston Symphony—Academy of Music.

Wilhelm Gericke resumed his baton as leader of the Boston Symphony Orchestra at the concert given last evening at the Academy of Music, and the soloist of the occasion was Emil Sauer, a pianist new to Philadelphia audiences, but who comes to us with laurels gained in other places. Mr. Sauer's presence last evening was due to the illness of Fraulein Milka Ternina, who was billed originally to sing. It is hard to criticise Mr. Sauer's playing, merely because of its excellence. He is a master of technique, and has soul as well, so that his performance took his hearers by storm. The selection chosen by him was Adolph Henselt's Concerto in F minor, a work which enabled him to display every phase of his mastery over his instrument. Particularly noticeable were Mr. Sauer's piano passages, in which the shading was something really marvelous. The concert opened with Brahms' Symphony No. 3, in F major, and included also symphonic variations on an original theme by Dvorak and the prelude to "The Master Singers of Nuremberg."

All records having been broken this year by the Boston Symphony Orchestra, for whose five concerts every seat in the Academy of Music was sold for the season a month before the first concert, Assistant Manager Fred R. Comee announces that next season two series of five concerts each will be given at the Academy, the first on Monday evenings, as usual, and the second on Friday evenings of the same week. Each concert will be exactly the same in character as the concents given this year, but with two distinctly different programmes.

Telegram.

HIGH WATER MARK
Circulation . . 320,000

NEW YORK, THURSDAY, JANUARY 19, 1899.

The third matinee concert of the Boston Symphony Orchestra was scheduled to take place at two o'clock, at Carnegie Hall, yesterday afternoon, and shortly before that hour lovers of the music made by that splendid organization flocked to the concert hall. To their astonishment they were not permitted to pass the golden gates—brass chain. The guardians of the gates stood there; courteously but firmly forbidding anyone passing beyond the foyer. An occasional faint echo of music from within floated through the crevices and was heard by the waiting crowd. People asked themselves and each other what the meaning of the new order of things could be. Had all the clocks in New York deceived them? Could it be they were late, and, in accordance with some new rule of which they were ignorant, the public was to be excluded until the close of the number in progress?

Mr. Corni, the genial assistant manager of the orchestra, appeared on the scene and explained the difficulty while apologizing for the delay in permitting the public to enter. "There had been a wreck on the road," he said, "which had delayed their arrival in New York until but a short while ago. They were rehearsing with the soloist," he continued, "and would finish in a very few minutes. Would they kindly excuse the unavoidable delay?" At twenty minutes past two the barring chains were removed and the doors thrown open. The audience, a large one, was quickly seated and the concert began.

Mr. Gericke made his first reappearance since his recent illness, and was given a hearty welcome. The concert opened with Mendelssohn's Symphony No. 4, "Italian," which was given a superb rendition. The men may have been tired after their tedious trip from Baltimore, where they were heard Tuesday night, but they did not play as if they were. The beautiful ensemble playing of the orchestra was never more perfect. The work of this organization is not of kind but of degree, and it was superlatively good in the Allegro and the beautiful plaintive Andante of the symphony. Mr. Gericke is at his best in works of this kind. The orchestra also played Eine Faust Overture by Richard Wagner, and the Brahms waltzes, op. 39, most interestingly scored for orchestra by Mr. Gericke. Frl. Ternina, who was originally advertised to sing, did not appear. Ever since Frl. Ternina's arrival in this country, about four weeks ago, she has been suffering from a cold and has not yet been able to sing.

Her place on the programme was most ably filled by M. Saleza, of the Maurice Grau Opera Company. He was heard in an arie from the opera "Sigurd," by Reyer, and one from "Joseph in Egypt," by Mehul, and completely captivated the audience with his pure, vibrant tenor voice and fine dramatic singing.

New-York Daily Tribune.

FRIDAY, JANUARY 20, 1899.

THE BOSTON SYMPHONY ORCHESTRA.

The second concert given by the Boston Symphony Orchestra in New-York at its present visit took place last evening in Carnegie Hall. There was an audience present that proved that the opera, even when the Nibelung music-dramas are in course of production, unabridged, does not monopolize all the musical culture of the town, for it seemed scarcely less numerous than it has been on the previous visits of the orchestra this season. It was rewarded by a concert of altogether uncommon interest. Brahms's vigorous and overflowingly melodious third symphony was the number of chief importance, and it received an interpretation that stood at the summit of the Boston Orchestra's achievements in euphony, and in the loving elaboration of all the details of its structure and its rhythmic characteristics. Mr. Gericke conducted not only this, but particularly the prelude to Wagner's "Meistersinger," with unwonted fire and energy. The latter was a splendidly muscular reading, and suffered only from the somewhat unyielding character of his tempo, which gave less of dramatic modification than we are accustomed to. Dvorak's set of Symphonic Variations was played in not quite its original length, seven of the variations—according to the annotator of the programme—being omitted. These variations are a remarkable product of the composer's fertility of fancy and ingenuity in treating the orchestra in such a way as to engross the attention in the outcomings of a theme that is not only not beautiful in itself, but rather almost positively ugly. Of course, it was brilliantly played, with the fullest realization of all the orchestral effects contemplated by the composer.

M. Saléza was again the solo singer, in place of Fräulein Ternina, and sang the same pieces as on Wednesday afternoon—arias from Reyer's "Sigurd" and Méhul's "Joseph in Egypt"—with the same plenitude of vocal power and fine musical feeling that won an enthusiastic tribute of applause from the audience, especially the Sigurd aria, after which he was recalled again and again.

PUBLIC LEDGER AND DAILY TRANSCRIPT.

Philadelphia, Tuesday, Jan. 17, 1899.

BOSTON SYMPHONY ORCHESTRA.

Emil Sauer Makes His Philadelphia Debut.

The Boston Symphony Orchestra we have frequently though none too often with us. But Emil Sauer does not favor us with like regularity, and so it happened that at last night's concert the German pianist was the lion of the evening. Herr Sauer made his first appearance in this country last Tuesday, in New York, and played, amongst other numbers, Beethoven's concerto in E flat. Why he should not have done likewise here, instead of giving us Adolph Henselt's archaic concerto in F minor, is best known to himself.

As an illustration of peculiar effects in widespread chords, and as affording an opportunity for the display of technical ability, it has its value, but there are so many infinitely more interesting works that the choice was hardly a happy one. It was apparent, however, even with the first few notes, that a master was at the piano. The instrument was his to do with as he would. Tone, touch, feeling, expression; all were there in their highest and most poetic development, and with them a masterly surety of power.

Herr Sauer commanded attention from the first moment. He plays with a great deal of dash, and always in perfect accord with the orchestra. He is equally brilliant in the clarity and softness, the deft daintiness of his pianissimo effects in scales, as he is with the thundrous melody of his bass. Sauer is a great artist, one of the world's greatest, and we hope soon to have the pleasure of listening to him again, with a better opportunity of judging of his powers.

Herr Sauer is a little inconsiderate, perhaps, in the matter of encores, and though far from wishing to aid or abet the encore nuisance, it seems to us that it would have been a graceful recognition of the enthusiastic applause with which he was received last night had he sat down and played a Chopin nocturne, a Schubert impromptu, a Mendelssohn lieder, a rhapsodie of Liszt's, anything—something just to give an indication of his own powers and his own sentiment without an orchestral accompaniment.

The programme for the orchestra included Brahm's Symphony in F major (No. 3) Dvorak's Symphonic variations on an original theme (op. 78) and the prelude to "Die Meistersinger von Nurnberg." The latter was a perfect illustration of how Wagner's beautiful overture should be played.

More Concerts by the Boston Symphony Orchestra.

Assistant Manager Fred. R. Comee stated yesterday that it was the intention of the Boston Symphony Orchestra, with Mr. Wilhelm Gericke as conductor, to give next season two series of five concerts each at the Academy of Music, the first on Monday evenings as usual, and the second on Friday evenings of the same week. Each concert will be exactly the same in character as the concerts given this year, but with two distinctly different programmes.

The Evening Post.

New York, Thursday, January 19, 1899.

Three musical entertainments were given yesterday, each one of which was of considerable interest, but none of which presented any important feature that calls for extended comment. About ten minutes past two Carnegie Hall presented a strange aspect. The steps and the sidewalk in front of the hall were crowded with music-lovers who tried in vain to get in, though the Boston Symphony Orchestra's concert was announced to begin at two o'clock precisely. Was anybody ill? had the orchestra struck for higher terms?—these and other questions were asked. As a matter of fact the orchestra was within rehearsing with the soloist, M. Saléza. This important function was to have taken place earlier in the day, but an accident to a train delayed the orchestra on its way from Baltimore. The soloist originally engaged for this concert and to-night's was M. Alvarez, but as he was unable to be present Frl. Ternina was secured. At the last moment she became indisposed, so that M. Saléza was engaged. He sang with great energy and vocal excellence airs by Reyer and Méhul, adding to the laurels he has won at the opera. M. Gericke and his men gave a placid performance of Mendelssohn's Italian symphony and a set of uninspired Brahms waltzes—interminable and monotonous. Wagner's "Faust" overture had a clear and logical interpretation. At this evening's concert Brahms's third symphony will be the longest number, and M. Saléza again the soloist.

NEW YORK HERALD.

NEW YORK, THURSDAY, JANUARY 19, 1899.

BOSTON SYMPHONY MATINEE.

M. Saleza was the soloist at the matinee of the Boston Symphony Orchestra at Carnegie Hall yesterday. He sang with excellent expression an aria from Reyer's "Sigurd" and an aria from Mehul's "Joseph in Egypt."

The orchestra, under Wilhelm Gericke's direction, played with its customary finish Mendelssohn's "Italian" symphony, Wagner's "Faust" overture and Brahms' "Liebeslieder" waltzes scored for orchestra by Mr. Gericke.

Boston Journal.

SUNDAY, JANUARY 22, 1899.

His Work for the Symphony Concerts.

As the founder and patron of the Boston Symphony Orchestra Col. Higginson's name is known all over the continent as the author of an enterprise which has made the name of this city synonymous with music, and justified its pround title to the name of "Athens of America." The scheme for giving the city a distinctive musical life of its own was evolved by him, and the execution of it carried out from year to year by him with characteristic persistence and energy. With a system of changing from time to time the conductors of the concerts, but leaving to each one during his administration the almost entire management of the details of the enterprise, Col. Higginson succeeded in wedding to the cause of the Symphony Concerts the interests of fashionable Boston, and making a permanent institution that which others had failed to make enduring.

The pasage of the Rapid Transit bill by the Legislature in 1893 threatened the Symphony Concerts with interruption, if not making them altogether a thing of the past. It seemed altogether likely at that time that the city would take the Music Hall for this scheme. Col. Higginson had a conference with Mayor Matthews and immediately was convinced of the necessity of speedy action if he was to be sure of carrying on the concerts of the orchestra. A number of public-spirited men who realized the abject poverty to which musical Boston would be reduced should these sweet sounds be hushed, banded themselves together to provide a hall suited to succeed Music Hall as a temple of music. An option was taken on the vacant land at the corner of West Chester Park (now Massachusetts Avenue) and Huntington Avenue, adjoining the Children's Hospital grounds, and a call was issued for subscriptions amounting to $400,000 to insure the immediate building of a new Music Hall upon this site. In accordance with a vote passed at a stockholders' meeting the ensuing January, the Directors of the new Boston Music Hall, of whom Col. Higginson was the leading one, bought and paid for the lot of land by the Children's Hospital and submitted later for consideration a model prepared by McKim, Mead & White. But although the Directors during the year following gave much time and attention to various matters connected with the new hall, they were unwilling, for business reasons, to advise the stockholders to adopt a plan and begin the building.

When it had seemed probable that the city would take Music Hall for the rapid transit scheme, the generous and prompt subscription of $400,000 for a new hall guaranteed the Symphony concerts a permanent home, and precipitancy was not desirable. When a few months later the rapid transit scheme failed, and the lot on Huntington Avenue was purchased, it became well-known that the old Music Hall was for sale, as Col. Higginson and the other owners of its stock were not willing to maintain it much longer as a public hall. During the year 1894 the owners of the old hall gave an option on the property for conversion into an arcade of shops. But existing business conditions were unfavorable to the scheme, and this option was allowed to expire.

As diligent calculation did not make it appear that the income of the old Music Hall as a public auditorium would ever be sufficient to pay its current expenses, for taxes and administration, the Directors were unwilling to advise to build until the fate of the old hall was settled. Last March the question was settled by the sale of Music Hall to the Boston Real Estate Trust for the sum of $450,000.

One of the stipulations of the sale of this venerable building was that for the space of two years the Boston Symphony Orchestra should have the use of the auditorium for their regular concerts. The necessity for expediting progress upon the new Music Hall was therefore done away with. Thus was the terror of homelessness once more averted by the foresight of Col. Higginson.

MUSIC AND MUSICIANS.

Boston Symphony's Concert This Evening.

Throughout all of yesterday there was a steady stream of persons passing in and out of the amusement ticket office, No. 13 North Charles Street, purchasing seats for the Boston Symphony Orchestral Concert, at Music Hall tonight. Ticket Agent Albaugh reports the sale as unusually large, and the house is expected to be among the most brilliant of the season. The noteworthy program, arranged by Conductor Wilhelm Gericke, who has recovered from his illness and resumed his place at the desk, offered at this concert, including such masterpieces as Beethoven's Fourth Symphony, and Liszt's symphonic poem, "The Preludes," will be enhanced by the performance of Henselt's piano forte concerto, in F. minor, by Mr. Emil Sauer, the distinguished European pianist.

As has been stated in The American, this will be the second appearance of Sauer in America, and is looked forward to with many pleasing anticipations by the lovers of piano-playing in Baltimore. The Beethoven symphony will be given in its entirety, with the full strength of the orchestra, and also a series of Brahm's waltzes, which have been especially scored for the Boston musicians by Mr. Gericke.

THE QUESTION OF SOLOISTS

Director Randolph, Of The Peabody Conservatory, Gives His Views On The Subject.

Mr. Harold Randolph, director of the Peabody Conservatory of Music, writes to THE SUN as follows:

"It is impossible for a genuine lover of music to pass over the letter in THE SUN of Thursday concerning the soloists at the Boston Symphony concerts without entering a protest. Even from the purely business standpoint, the writer is wrong. Can it be considered good business policy to invest a thousand dollars or so in some great star, such as Melba, Nordica or Lehmann, when experience proves that, in Baltimore at least, only about five or six hundred dollars increase in the usual receipts may be looked for? Is it to be supposed that the vast audience assembled at Music Hall at the last concert came for the pleasure to be derived from listening to a great artist? It is safe to say that ninety-nine out of every hundred of those who are not regular attendants of these concerts came out of curiosity to see a man who had been advertised as has no other public performer since the days of Barnum. It happens that Sauer is a great artist, but let us see when he comes for his recital in March whether, having once satisfied its curiosity, the public will flock in such numbers.

"I would also like to ask who are some of the 'nonentities' who are spoken of as having figured as soloists at these concerts? I cannot recall one—unless the fact that he or she were unknown to the average citizen who makes no pretense of keeping up with the musical world, be taken as proof of incompetence.

"Then as to the members of the orchestra appearing as soloists. Does it work the other way in this instance, and the mere fact of their being familiar to the audience incapacitate them? One might search America and Europe over without finding a better violinist than Franz Kneisel or a better 'cellist than Alvin Schroeder. Timothee Adamowski, too, is considered good enough in London and Paris to serve as solo attraction at the very best concerts to be heard there, orchestral and otherwise. These three are the only ones so far to whom we have had the pleasure of listening.

"Last, but by no means least, is a great orchestra to be looked upon merely as a background for the soloist? the surrounding darkness which shall make the star shine the more brightly? In Europe the few orchestras that can claim equality with the Boston orchestra—for it has no superior—very frequently give concerts without any soloist whatever. It is even conceivable that when we are better educated in such matters we will come to look upon the exploitation of a solo player as an impertinence in a symphony concert, as the thrusting of a trivial personality between us and true art."

IN ANOTHER LIGHT

"The Moral Of Sauer" As Viewed By "Another Lover Of Music."

"Another Lover of Music" writes as follows:

"The striking illustration of the importance of having a high-class soloist at symphony concerts like those of the Boston organization to produce successful financial results makes me look upon musical matters in Baltimore in a different light from the 'Music Lover' who writes to THE SUN. The question, What does it mean? seems pertinent enough and easily answered. The Boston Orchestra, as it now stands, with Gericke as its leader, is unsurpassed either in this country or in Europe; in fact, there are few European cities who can boast of organizations of equal merit.

"With unlimited capital at his command, Mr. Higginton, the promoter of the orchestra, has been able to secure for it the best talent of both this country and Europe. Mr. Gericke, the leader, is a man of international reputation. Now, does it speak well for the musical taste of Baltimore that it takes an artist like Sauer to fill Music Hall at one of the symphony concerts? Among a population of half a million there certainly ought to be enough true lovers of music to constitute a large audience without the aid of such a celebrity.

"We all love to hear the best the musical world has to offer, but the question which was foremost in my mind when I was working my way through the crowd on Tuesday night was: Why is an orchestra like the Boston Symphony compelled to depend for its financial success in Baltimore solely upon the excellence of its soloists? The answer—or, rather, the inference to be drawn—is that Baltimore is not the equal in musical culture of such cities as Boston, New York, Philadelphia, Washington and the large Western cities, where this orchestra has always played to crowded houses, no matter who the soloists were."

News

BOSTON SYMPHONY ORCHESTRA.

Mr. Franz Kneisel Will Conduct It During December.

Mr. Wilhelm Gericke has been ill in Boston for some time with the grippe. He is now recovering, but will not be sufficiently strong to conduct the Boston Symphony Orchestra during its December tour. His place will be taken by Mr. Franz Kneisel, whose abilities are well known.

Mr. Willy Burmester, the violinist, will appear with the orchestra at the concert at Music Hall on Tuesday evening, December 13. The programme will be as follows:

Schubert—Symphony No. 9, in C major.
  I. Andante—Allegro, ma non troppo.
  II. Andante con moto.
  III. Scherzo: Allegro vivace.—Trio.
  IV. Finale: Allegro vivace.
Mendelssohn—Concerto for Violin.
MacDowell—Symphonic Poem, "Launcelot and Elaine," Op. 25.
Wagner—Overture to "Tannhauser."

[illegible] MORAL OF SAUER

Striking Illustration Of The Importance Of Having A High-Class Soloist At Symphony Concerts.

"Music Lover" writes to THE SUN as follows:

"The splendid audience that was present at the concert of the Boston Symphony Orchestra Tuesday evening should cause the management of that organization to reflect upon what the concert-goers of this city desire. I have been told today on the very best authority that the receipts at this concert were larger than at any previous appearance of the Symphony Orchestra. The question, What does it mean? seems pertinent.

"The orchestral programme offered nothing exceptional, but there was announced an artist as soloist who is already a celebrity—a man of international reputation and a pianist whose performance during the few days since his arrival in this country shows that he is able to sustain this reputation. It was the soloist, therefore, who brought the people and it was undoubtedly he who gave the most pleasure.

"This in no way is meant as disparagement of the playing of the band, which is always of the highest class, but as has been pointed out from time to time in your paper, there is too great an air of complacency about the orchestra. To the average subscriber to these concerts an entire evening of orchestral music is an imposition unless it is varied by a soloist who has something that is really interesting to present. The nonentities who have figured all too frequently on the programmes do not fulfill the demands and as a result the concerts have been neglected in a manner that has quite chagrined the Bostonians. It can be fully explained by the neglect of the management to offer soloists who really stand for something in the musical world.

"The case of Sauer points the moral most aptly and the eloquent figures represented by the unparalleled receipts must show the folly of pursuing a policy which is fatal to the influence of the orchestra in this community, when it is easy and immeasurably more profitable to give the public what it has a right to demand from a great orchestra, namely, soloists of the best type.

"Exception was taken last year in very forcible language in the columns of your paper to the appearance of members of the orchestra as soloists, and the justice of the criticism stands undenied. If great artists like Nordica, Melba, Plancon, Ysaye, Ternina and Sauer were brought here regularly, there would no longer be a doubt about the financial success of the series.

"It is, of course, well understood that the orchestra wishes to be recognized as the principal feature of the entertainment and it is somewhat galling to have to confess that it is the soloist who attracts the large audiences, but this should be regarded in a sensible light and the management should be willing to make this concession to popular demands, especially as it in no way interferes with the educational value of the performances nor lessens the appreciation of the good work of the audience by those best able to judge and whose opinion is most valuable.

"As soon as the justice of this demand is recognized by the management of the orchestra, and as soon as it consents to give us artists of the rank of Sauer, the doubt in regard to the appreciation of the Boston Orchestra in Baltimore will disappear."

BOSTON SYMPHONY CONCERT

Franz Kneisel Was The Conductor, In The Absence Of Director Gericke—Burmester's Pleasing Performance.

Franz Kneisel, the much-liked concert master and second in command of the forces of the Boston Symphony Orchestra, occupied the conductor's rostrum last night at the second concert of the series. Director Gericke has been ill and was unable to undertake the hardships of the monthly tournee of the orchestra.

Schubert's Symphony in C Major, MacDowell's symphonic poem, "Launcelot and Elaine," and the overture to Tannhauser constituted the orchestral part of the concert which Mr. Kneisel was called upon to interpret. His sincerity and his appreciative readings of the several numbers showed that his substitution must be regarded in no sense as a makeshift.

He had his men always well in hand, and the evidence of his ability as a conductor was a concert of unusual suggestiveness and beauty.

The Schubert Symphony had been heard before this season, well performed by the Baltimore Symphony Orchestra, but the repetition brought out beauties which are always worth the seeking in this symphony. The playing of the solo instruments in the wood wind choir, especially in the second movement of the symphony, was one of the events of the evening. The 'cellos, headed by the versatile Alwin Schroeder, showed exquisite unanimity of tone in many places.

Burmester was the soloist—a young man unheralded, but already enjoying a unique reputation in Europe. About three years ago he suddenly flashed into prominence in the Berlin concert field, and the astonishment at his remarkable performance called forth such enthusiastic comments as Paganini Redivivus.

Last night he played the well-known Mendelssohn Violin Concerto in E Minor. The impression produced was favorable in the extreme. His methods are very unusual in the matter of many of the technical details of violin playing, but the results more than justify the procedure. His tone, while not extraordinary in volume, has the rarest carrying power, and is almost perfect in its purity. The immense amount of reserve force, always evident, makes the seemingly unsurmountable technical details the merest child's play for him. The soloist, as well as the conductor, were both enthusiastically recalled.

The American representative on the programme, Edward A. MacDowell, has gone to school so persistently to Germany as to lose not only his nationality, but also, in the excerpt last night, his originality. It was "Tristan and Isolde," with an admixture of other "Wagnerisms."

The audience was a large one, although somewhat reduced late in the evening by the adjournment of many of the fashionables to the Tuesday german.

Sun

A TRIUMPH FOR SAUER

Splendid Performance Of The German Pianist With The Boston Symphony Orchestra.

The following programme was offered last night at the third concert of the series by the Boston Symphony Orchestra:

Beethoven—Symphony No. 4.
Henselt—Concerto for Pianoforte in F minor, Op. 16.
Brahms—Waltzes (Scored for Orchestra by Wilhelm Gericke).
Liszt—Les Preludes.

The interest in the concert centred chiefly in the performance of Emil Sauer, the distinguished German pianist, who appeared for the first time in this city.

The soloist chose as his introductory effort the almost forgotten Henselt concerto—a composition by a pianist and for a pianist. It revels in the most bewildering difficulties and, as is remarked by the sage Mr. Apthorp, the compiler of the Boston Symphony programmes, was for many years regarded as the most difficult piano composition in existence. It is not stated what piece has the honor at present of bearing this title.

Divested of the halo that had been arranged for Sauer by his eloquent press agent, he remains an artist of transcendent ability. The danger, in describing his performance, is to become rhapsodical, but viewed in the most severe light, he shows all the elements that go to make up a musician of high degree.

His touch is as varied as the demands of the composition require, but it is at no time unbeautiful. There is abundant reserve force, although severe demands were made upon his power of forcible playing and in the most sonorous passages there is not a tone that is strident nor is there a time when the piano is required to do more than ought to be expected of it. Sauer is especially noted as a pianissimo player and in such phrases it is possible that he is at his best, although there is great difficulty in picking out the prominent excellencies in the performance of such a well-rounded and complete artist.

The enthusiasm that followed the conclusion of each movement was extraordinary for a Baltimore audience, and the event of his first appearance in this city must be regarded as a notable one in local musical history.

The soloist's hands are marvels of strength, although they are not peculiarly the hands of a pianist, the fingers being short and rather thick. The most remarkable part of their anatomy lies in their great breadth and the ability they possess of being stretched. This latter quality was taxed to its utmost limit in the Henselt concerto by the excessive use of arpeggios.

Sauer's manner in playing betrays the deep absorption that he feels for the work in hand. There are now and then mannerisms, but it is safe to say that they are the result of the player's enthusiasm rather than any conscious effort to pose. A very peculiar bow was frequently called into requisition by the applause of the audience. The soloist grasps the piano with one hand, the chair with the other and bends almost down to the ground, causing his errant locks to rise and fall with the movement of the body.

Entirely regardless of the playing of Sauer, the concert was of singular interest. The symphony, the Fourth of Beethoven, has been rarely heard, so that its presentation was doubly interesting. While it has not the absorbing power and charm of its immediate predecessor and successor, it is in the master's most exalted manner and suffers only in consequence of its position in the sequence of his productions. The orchestra failed to get thoroughly awakened to the work until the last movement, which was wonderfully rendered. The first three movements were satisfactory, as the playing of the men from Boston is sure to be, but it was quite evident that the director and his men were very much disturbed and embarrassed by the extraordinary number of late comers, who disregarded the unwritten law that during the performance no one is expected to take his seat.

Director Gericke evidently had a most sympathetic task, but for this reason he was unable to give the full benefit of his thought and study. The Brahms waltzes orchestrated by the director were played with all the care and intelligence that characterizes the orchestra's work.

Liszt's "Les Preludes" concluded the most enjoyable concert of the present season, while the audience was probably larger than has attended a concert of the Boston Orchestra since the opening of Music Hall.

FINDS AMERICA IMPRESSIVE

Sauer, The Pianist, Says This Country Has Been A Revelation To Him.

While in Baltimore Emil Sauer, the distinguished German pianist, is the guest of Mr. Ernest J. Knabe, Jr., at his home, 839 Park avenue, and after the concert at Music Hall last night he met there a number of Baltimore musicians.

In conversation he makes the impression of an artist with the profoundest reverence for his art. There is no trace of affectation nor of self-glorification. Physically the very embodiment of the thinker and the worker, he shows the effects of his active and successful life. He has the face of an ascetic, with eloquent eyes and a very sensitive mouth. The artist's suit of neglected hair seems in no sense an affectation, but the natural accompaniment of a man who is more concerned with things intellectual than with externalities. A very spare figure about the middle height, on which the clothes seem to hang, surmounted by a head whose profile is singularly expressive, complete the picture of a man who is likely to win as many friends through his personality as through his playing.

"I find America," he said, "wonderfully impressive. It was a revelation to me. I was prepared for magnificence and for enterprise, but the reality has far exceeded my expectations. There is even something quite inspiring in an artistic sense about the intense practical nature of conditions in this country. Art must always have at the bottom an element of the practical in it and in the stupendous efforts of American ingenuity and intelligence there is something immensely suggestive to an artist.

"I have been very kindly and hospitably received and I feel that I shall be able to please. An American tour brings with it a tremendous amount of work, but I am in good condition and I expect to be able to stand the strain. The long distances in traveling cause a great deal of fatigue, but with the splendid arrangements for transportation and with my experience of eighteen years of uninterrupted touring behind me, I shall hope to be able to accomplish my purpose."

"Do you notice any great changes in piano playing from the time of Liszt?" Mr. Sauer was asked.

"I should say the younger generation of pianists are in many instances far in advance technically of Liszt and Rubinstein. Pianos have been wonderfully improved in the past 25 years, and pianists are willing to labor more than at that time, but this by no means signifies that we now have artists of the power of Liszt and Rubinstein. Technique does not make the great pianist; it is something far more elusive and rare. It is the power to express the feelings and emotions of a strong personality that constitutes the really great artist, and unless the player has something to say that is really interesting, the large body of hearers will not listen to him.

"The great thing to be striven for in playing the piano is color. By variations in touch and, therefore, in tone, effects can be obtained similar to those gained by the painter. Some of the best painters have been mediocre draughtsmen, but they are able to cause emotions that the mere technician is entirely incapable of. The same applies to the musician. It is notorious that Rubinstein was frequently inaccurate in his playing, but with all his wrong notes he is unapproached by any of the young men who are his superiors as mere virtuosos. This is not an apology for careless playing, but is meant to show that there are higher spheres which must be touched to be able to move an audience.

"I practice always a great deal, although I rely principally upon my vacation to do my hard work. Last summer I was in Blankenbergh, the famous little watering place near Ostend, and there I got into condition for the winter's work. I think too much practice is useless and sometimes dangerous. It is necessary to use the mind as much, in rehearsing, as the fingers and the student who does this will find that he can save his hands at the expense of his head. I never play a composition twice in the same way. Consciously or unconsciously one is influenced by his surroundings and is governed by his feelings."

American

MUSIC HALL— MT. ROYAL AVENUE.
BOSTON SYMPHONY ORCHESTRA
SAUER
MR. WILHELM GERICKE........Conductor.
THIRD CONCERT,
TUESDAY, JANUARY 17TH, 1899,
AT 8:15 PRECISELY.

PROGRAM.

Beethoven..............................Symphony No. 4
Henselt..Concerto for Piano-forte in F Minor, Op. 16
Brahms..Waltzes
(Scored for Orchestra by Wilhelm Gericke.)
Liszt......................................Les Preludes
SOLOIST, MR. EMIL SAUER.
Seats now on sale at 13 North Charles street.
F. R. COMEE, Ass't Mgr. C. A. ELLIS, Manager.

First Appearance of Emil Sauer.

Mr. Wilhelm Gericke, the distinguished director of the Boston Symphony Orchestra, whose serious illness last month enforced a temporary retirement from the desk, has been fully restored to health, and will conduct the third concert of the series at Music Hall next Tuesday evening. This concert will probably prove to be the most notable one of the winter, due to the fact that not only is the program an unusually fine one, but opportunity will be afforded the many lovers of the piano forte in Baltimore to hear Mr. Emil Sauer, the eminent European artist, who has just arrived in this country.

Sauer made his first appearance in America last Tuesday evening in New York city, and was accorded an ovation. The press speak of his playing as they did of Paderewski's, and many of the critics said it recalled the days of Rubinstein and Liszt. Sauer, who is only thirty-six years old, has, during the past two years, been accorded a recognition in England and on the Continent of Europe as the foremost pianist now before the public. He made his debut in North Germany and the Rhineland in 1877, and in 1883 made a concert tour of Spain and Italy. He first appeared in Berlin in 1885, and since then in every country in Europe. The concert halls of Germany, Austria, Russia and England have in late years echoed and re-echoed with the enthusiastic applause of delighted audiences. At St. Petersburg, the fastidious home of Rubinstein, he was accorded an oveation and declared to be an incomparable master of his art.

Herr Sauer, whose appearance in Baltimore is the second one he will have made in this country, will play Adolf Henselt's concerto for piano forte in F minor. The concerto had for a long time the reputation of being the most difficult piano forte piece in existence. The style is based on Weber and on Chopin, but is fuller than was habitual with either of those composers. It was played in Boston as long ago as 1866, but has never been heard in this city. Those who have heard Sauer play it speak in terms of warm praise of its many beauties.

The symphony for this concert will be Beethoven's fourth in B flat major, the composition which drew forth so much criticism when first performed in 1807, but which has since been accorded high rank among the composer's writings. The remaining numbers on the program are Brahm's waltzes, scored for the orchestra by Director Gericke, and "The Prelude," Lizst's great symphonic poem.

Sun

Sauer, The Pianist.

Emil Sauer, the distinguished European pianist, who is to play tonight at Music Hall, upon the occasion of the third concert by the Boston Symphony Orchestra, will reach the city from New York about noon and occupy a suite of rooms at the Hotel Stafford. It is expected that many of the leading musicians of Baltimore will seek an introduction to Herr Sauer, and if his stay in the city permits he will be the object of some social attention. The advance sale of seats has been large.

Herald

SAUER'S TRIUMPH.

Brilliant Performance Given in the Music Hall Last Night by the Famous Pianist.

No longer can the memorable "Melba" night be referred to as the banner event in the history of the Boston Symphony Orchestra in this city. The concert given in the Music Hall last evening equalled it in every particular, and perhaps excelled it. There will also, in the future, be regarded a "Sauer" night.

Neither can it longer be said that the people of Baltimore do not appreciate a stellar musical attraction. The great throng that crowded into the large auditorium was proof positive to the contrary, and by the time Director Gericke took up his position before the orchestra the hall was filled to overflowing with the wealth and culture of the city.

And well worthy of such a splendid attendance was the treat given those who attended. The orchestra, with its regular director at the head, was in splendid form, but the magnet of the occasion was the advent of Emil Sauer, whose fame as a prince of the piano had preceded him here. The impression left by Paderewski, though many days have elapsed since that artist gave a performance in Baltimore, were still fresh in the minds of many of the local enthusiasts who attended the concert last night, and the fact that Sauer was held up as the equal of the Pole in many respects, aroused the people to the very edge of expectancy.

When the pianist came upon the platform he was given a warm reception. He has hair constructed in a manner that helped make Paderewski famous, but instead of the pallid complexion and bored manner so characteristic of the Pole, Sauer's face glows with the ruddy hue of health, and his most conspicuous mannerisms are the absence of any attempt at affectation and the conscientious vigor with which he goes about his work.

From the very moment his hands touched the keyboard the artist had his audience won, and from that time until the people had applauded themselves into weariness, after he concluded, his performance was one continuance of triumphs and ovations. The very selection showed the man's confidence in his ability to conquer monumental difficulties. He played the Hensel concerto in F minor, for a long time considered to be one of the most difficult piano compositions in existence. Later-day critics rather deny the work this distinction, but of all the big piano solos of the period there are few so difficult, because of the intelligence and finesse with which the wealth of melodious themes must be handled. Contrapuntal heroics and pyrotechnics in scale passages can occasionaly be mastered by performers of mediocre ability, but it is only the true artist that can blend technique and soul so gloriously as does Sauer.

The artist displays the sentiment expressed in the concerto as part of himself. His shading, even in the rapid octave work, nears perfection, and the tones, each distinctive in themselves, ripple from beneath his fingers as soft as silk and as soulful as a cluster of chimes. In forte as well as pianissimo he observes the expressive necessities to the letter, and his work in scale passage and arpeggi is a revelation. The orchestration is more in duo form rather than accompaniment. The various motifs teem with harmonic beauty, and the soloist is en rapport with this characteristic throughout. Especially interesting was the counter melody in obligato with the 'cello in the second movement.

Sauer was recalled again and again when he concluded, and graciously pointed to Mr. Gericke and the orchestra as deserving of a share of recognition.

The orchestral numbers were equally as well received. The opening number, Beethoven's No. 4 Symphony in B flat, was given a splendid reading by Mr. Gericke, who infused by his interpretation new interest in what is looked upon as one of the few unpopular Beethoven compositions. The Brahms waltzes, scored for orchestra by Mr. Gericke, were given a pleasing presentation, and a most successful concert was concluded with "The Preludes," by Liszt.

[91]

American

BOSTON SYMPHONY.

Emil Sauer, the German Pianist, Was the Principal Attraction.

The special attraction at the third concert of the Boston Symphony Orchestra last night in Music Hall was Mr. Emil Sauer, the German pianist, who has been well advertised for several weeks. This is Mr. Sauer's first visit to the States. He has won much praise in Europe. The audience was very large—probably the largest so far this season at the concerts. When Mr. Sauer made his appearance he was very cordially received. His appearance excited interest. The pianist is very tall and spare, his head is large, his features prominent, and his luxuriant growth of hair, thrown about in a manner peculiar to some pianists, added to the striking effect he produced. When he bowed there was a suggestion of topheaviness. He is not markedly graceful in his movements. But once at the piano and at work, the listener became too much interested in his playing to think much about his appearance. Mr. Sauer was thoroughly absorbed in his work. He played with great earnestness and spirit. Mr. Sauer is free from objectionable mannerisms. His habit of throwing up the hands occasionally is evidently natural. It is not affected. It is about the only thing that seems like a mannerism while he is playing.

He played Henselt's concerto in F minor. Henselt was a pianist, and the concerto seems to have been written to test a player's power to master technical difficulties. It does not abound in ideas, but it affords fine scope for a pianist to produce brilliant effects in fingering, octave playing, runs, trills, &c., with great rapidity and volume. Mr. Sauer's technical skill is of a very high order. His execution was powerfully impressive in the strongly accented passages, and his strength of wrist and arm is prodigious. In working up to the climax in the larghetto movement and in the final allegro, he played with such dash and power that he keyed the audience up to a high pitch. When he had finished the applause was tremendous. It amounted to an ovation, and certainly he deserved it, for he played the concerto as probably but very few pianists could give it.

He was recalled again and again. He bowed his thanks to the audience in the regulation style, shook Conductor Gericke by the hand, and did not forget to pay his respects to the splendid orchestra, who had contributed considerably to his success. No encore was given. An estimate of Mr. Sauer's ability as a pianist cannot be given based on last night's performance. The concerto was brilliantly and powerfully played, but it is not music of the kind to show what one who has made the piano a life study can do. Before passing judgment, most people would prefer to hear Mr. Sauer play music by Beethoven, Schumann, Chopin and other masters written specially for the piano. There was little or no opportunity last night to discover whether he has the poetic quality. Technically, and it may be said dynamically, he is a wonderful performer.

The symphony was Beethoven's fourth, not the greatest of the nine, but very enjoyable, performed as it was last night. A novelty was a group of waltzes by Brahms, scored for the orchestra by Mr. Gericke. They were delightfully played. The concert closed with Liszt's symphonic poem, "The Preludes." It was played in a broad, musicianly manner. The rich coloring of Liszt was brought out with great beauty and effectiveness.

Mr. Gericke, who has entirely recovered from his illness, was very warmly applauded by the audience.

Burmester a Disappointment.

People who attended the Boston Symphony Orchestra concert last Tuesday night are of the general opinion that Willy Burmester was a disappointment. So much had been sent from over the water in praise of the violinist's abilities that the musical enthusiasts of this city surely expected something far above the ordinary.

Burmester, however, failed to come up to all the good things that have been said of his playing. His very entrance was depressing. He is awkward and seemed to be ill at ease all the while he was giving his solo.

It must be conceded that Burmester is a thorough master of the instrument, as far as technique is concerned, but his style is effeminate, and in slow movements he ignores shading altogether. His tone is pure and his fingering agile and correct, but it is only when he plays unaccompanied that he can be heard to advantage. The Mendelssohn concerto, especially in the second movement, gives ample play for soulful work, but Burmester failed to take advantage of the opportunity, seeming to lack the necessary spirit and enthusiasm. There are several in the violin section of the orchestra who are easily superior to Burmester as soloists.

As director of this splendid organization, Franz Kneisel added another to his string of laurels. He led with vigor and good judgment, and it was only the fact, perhaps, that he was filling another's place that prevented him from infusing a little more of his personality in the reading of the orchestral numbers given.

Herald
2/18

News

BOSTON SYMPHONY ORCHESTRA.

Mr. Sauer Will Appear and Mr. Gericke Will Conduct.

The third concert of the Boston Symphony Orchestra will be given at Music Hall on Tuesday evening next, and Mr. Wilhelm Gericke will conduct. The soloist will be Mr. Emil Sauer. The following will be the programme:

Ludwig van Beethoven..................
Symphony No. 4, in B-flat major, Op. 60.
I. Adagio (B-flat major)..............4-4
Allegro vivace (B-flat major)....2-2
II. Adagio (E-flat major)..............3-4
III. Allegro vivace (B-flat major)....3-4
Trio: Un poco meno Allegro (B-flat major)........................3-4
IV. Allegro ma non troppo (B-flat major)........ 2-4
Adolph Henselt................................Concerto for Pianoforte, in F minor, Op. 16.
Allegro patetico.
Larghetto.
Allegro agitato.
Johannes Brahms...........Waltzes, Op. 39.
(Scored for Orchestra by WILHELM GERICKE.)
Franz Liszt................................Symphonic Poem No. 3, "The Preludes."

This concert will introduce Mr. Sauer to the public of Baltimore. His concert in New York last week was in the nature of an ovation, and he fully duplicated his European triumphs.

Herald

Coming of Emil Sauer.

Unusual interest attaches to the third concert by the Boston Symphony Orchestra at the Music Hall next Tuesday evening, since it marks the first appearance here of Emil Sauer, the distinguished young pianist. His arrival in New York a week ago was made the occasion of lengthy notices of him and his work in all the papers of the metropolis, and when he gave his first performance in New York, on last Tuesday evening, the critics vied with each other in sounding his praises. Some of them speak of him as the equal of Paderewski.

Baltimore will be the second city in America to hear Sauer, and that within 10 days of his arrival in this country. His coming is awaited with eager anticipation by music lovers, who confidently expect a great treat, as his popularity on the continent and in London during the past two seasons has been remarkable.

Born in 1862, he received his early training in piano-playing from his mother. In 1876 Rubenstein heard him play, and, being much impressed by his talent, warmly recommended him to his brother. Sauer thereupon became a stipendiary of Nikolaus Rubenstein. In 1884 Sauer received his artistic consecration in Weimar, from the great composer Liszt, who thoroughly recognized the extraordinary endowment of the young pianist. He made his Berlin debut in 1885, and from that moment dates the world-wide reputation he now enjoys. During 1895 and 1896 he was accorded triumphs in London and throughout England such as had not been known there since the days of Rubenstein and Liszt.

Herr Sauer will play at the Baltimore concert Adolf Henselt's concerto for piano-forte in F minor. The first performance of this composition was given in Boston on December 7, 1866, by Mr. Carlyle Petersilea, on the occasion of his debut in that city. It is a great favorite of Sauer's, and those who have heard him play it say that notwithstanding the great difficulties of its performance his rendition of the work is perfect.

The orchestra numbers on the programme of this concert are Beethoven's fourth symphony in B-flat major; Brahm's waltzes, scored for the orchestra by Director Wilhelm Gericke, and Liszt's great symphonic poem No. 3, entitled "The Preludes."

Beethoven's Fourth Symphony was written in 1806, and first performed at a concert for his benefit in March, 1807. This is the symphony which Carl Maria Von Weber criticised so severely, but which in after years more intelligent discernment raised to the highest rank as an unsurpassed example of melodic inspiration and perfection of musical form. The whole of the four movements will be performed on this occasion.

It is very gratifying to be able to announce that Mr. Wilhelm Gericke, the orchestra's popular director, has entirely recovered from the malady with which he was attacked in the early part of last month, and is again wielding the baton. His return to the desk will no doubt be the occasion of a most generous welcome on Tuesday evening.

News

SAUER WILL RETURN

THEN HE WILL RESPOND TO EVERY ENCORE.

Boston Symphony Rule Prevented His Doing So Last Night—Entertained After the Recital—His Remarkable Experiences in Europe Told in Quaintly Written Letters. A Countess Who Bought Out the Whole House—A Woman Who Screamed for a Kiss.

Emil Sauer, the pianist, left Baltimore this morning for New York, where he will give a recital tonight. Before going he expressed regret that he was not able to split himself up in several parts so he could give recitals in many cities at the same time. He was entertained during his stay in Baltimore at the home of Mr. Ernest J. Knabe, 829 Park avenue, and was the guest of honor at a supper given last night by his host after the Boston Symphony concert. Among those present at the supper were Mrs. Dorsey Coale, Miss Howison, Miss Alice Fitzgerald, Mrs. Fitzgerald Smith, Mr. and Mrs. Harold Randolph, Mr. and Mrs. Belding, Mrs. Isabel Dobbin, Messrs. Kneisel, Roth, Svecenski and Schroeder of the Kneisel Quartette, Dr. Hemmeter, Colonel Young, Mr. William Knabe and Mr. Thomas S. Baker.

Another Recital in March.

Sauer will return in recital at Music Hall March 7. Before leaving Baltimore this morning he said he would play all night for the crowd if they demand it upon that occasion. He will respond to all the recalls made. He desired it explained that he did respond to an encore in Boston with the Symphony, but that Colonel Higginson, the proprietor of the Symphony, raised a greater storm about it than the audience had done, because it broke a rule of the organization never to respond to encores. Sauer and Gerricke were given explicit instructions not to break this rule on the present tour and that is why they did not break it last night.

Quaint and Interesting Letters.

Sauer's use of the English language is not yet up to the standard of the Johns Hopkins University and some of his utterances concerning himself are exceedingly quaint. In a letter written to a Baltimorean before coming to this city he gave some of his experiences as follows:

An Hungarian Countess follows me since eight years from town to town. A few years ago I arrived in Vienna a few hours before my concert, and I was mostly astonished to find at the Hotel Bristol hundred of letters, not only from musicians and the press, but also from wealty people, asking tickets for my concert. The key to that riddal was quickly found out. The rather excentric Countess (one of the greatest professional beautys) had bought up the whole concert, and when I appeared on the stage I found her sitting alone in a big armchair alone in the immense hall. Never mind, I played better, perhaps, that evening than a few days later when I had to repeat the programme before a crowded audience.

Screamed for a Kiss.

Another case was that a lady belonging to the highest aristocratic was forgetting herself so far as to fall down on the platform on her knees and to scream out for a kiss. I have taken this attack easier than another one in Moscow, where the delirious public has torn me out by force of the artist-room and I found myself suddenly pressed in such a crowd that I was nearly suffocating. Then a couple of wild enthusiasts took me on their shoulders and a regular lawn tennis began. The feeling when I found myself 10 feet high in the air was most uncomfortable.

On my way from Constantinople to the Kaukasus our steamer was taken by an immense storm, so that we were in delay of 36 hours. The captain told me that we never would reach Batum in time early enough for my concert in Tiflis. Retained by the wish of the Sultan in Constantinople and already twice postponed, it was hardly impossible to disappoint the public a third time. I went on land and explained my case to the general agent of the steamship company, and now happened the most extraordinary case. To hear my name was enough to give an immediate order to pass all the other ports and to bring me first to Batum. I call this fact the greatest success of my life.

Remembered in a Will.

One day an old gentleman of 90 who came from the South of Hungaria, 14 hours by rail to Budapest, to hear me play, called in my hotel, nearly crying not be be able to get a ticket for my concert. Meanwhile, I made the gentleman comfortable in my room with a good cigar. I went myself to procure him a seat, but every corner of the place was sold. Nevertheless, I gave him a chance in repeating the whole programme the next morning especially for him. Just a week later I was asked in Vienna to one of the well-known lawyers who communicated to me that the old gentleman died, leaving me a considerable sum.

Besides the great many worships from women there is one especially touching. Since nearly five years I receive from London continually most precious presents, and all my efforts to find out the giver were in vain, all parcels being given to the post in all different parts of London. I call this way of giving a most unselfish one.

How He Won a Bet.

In '85, when I stopped with Liszt in Weimar, an extravagant English millionaire was betting with me that it was impossible to learn a pianoforte concerto within 48 hours, naturally by heart. I entered the bet for £100. He gave me the Sgambati concerto, then entirely unknown by me. I began to study it on a Monday at 4 P. M., and played it on Wednesday afternoon.

A friend of mine, Marchesa della Valle, is in possession of an exact copy of Chopin's hand. He was pretending that my hand was exactly the same. So he engaged me to have my hand in gypsum, putting Chopin's left and my right hand together. They were completely alike to each other. Even every little vein was marked in the same place; quite impossible to find the slightest difference between them.

Naturally a great many of royal honors had been conferred upon me; not only that I have played before all monarchs of Europe. I have known a couple of them intimately, especially the Empress Frederic of Germany, the Queens of Italy and Spain, and last, not least, the Prince Ferdinand of Bulgaria, who takes every opportunity to give me proof of his admiration. When I was last in Sofia on my way to Constantinople, the Orient express train had to stop by his order three-quarters of an hour over the time and to wait for my arrival, as he kept me on my farewell visit over my departure time. When I entered the waggon the passengers were staring on me, believing me to be at least a relation of the Prince.

My mother living in Hamburg gave me the first instruction from my 6th till the 16th year.

Why He Came Here.

Concerning his purpose in coming to America, he says:

Though I have never been in America, I am quite informed about the enormous progress musical art has made in the United States; that only very first-rate art, something extraordinary in its style, is cultivated and admired there, and to conquer and take the American public by storm—that is to say, to gain a real and not a made-up success—that means to be the greatest proof and distinction for an artist. From this point of view I consider the matter. It is not American money what attracts me (as concerts in the principal towns of Europe have been for me as lucrative as possible); it is more than that—a matter of honor to join to my European triumphs American ones, and to proof that I can fulfill the wonders wich are expected from me.

BOSTON SYMPHONY ORCHESTRA CONCERT.

The third concert of the Boston Symphony Orchestra took place last night at Music Hall. The soloist was Mr. Emil Sauer. Mr. Sauer has been known as a pianist of great repute in Europe for some years, and his fame had been heralded throughout this country long before he himself came over. But it was evident from his performance of last night that his reputation as a pianist had not only not been exaggerated, but that not half enough had been said about him. As an artist he stands upon the top round of the ladder, and as a pianist he is second to none. He is pre-eminently a musician. His playing exhibits colossal technique, interpretation and warmth of expression—a rare combination in pianists of the present day. One of the greatest charms of his playing is the extreme delicacy of his piano and pianissimo, as contrasted with his forte and fortissimo effects. His octave passages were simply marvelous. That is, however, due to the fact that he played the Henselt concerto in F minor, which consists largely of octave passages. Had he decided to play any other concerto, exhibiting any other form of technique, judging from the comparative ease with which he accomplished his task, it is safe to say that his playing would have been equally faultless.

It seems a pity that he should have chosen the Henselt concerto as a medium of introduction to the Baltimore public. It is a work of enormous difficulty, but as a composition it is not very interesting. Liszt described it as an "etude" in three movements. However that may be, the artist brought out of it all that was in it, and at the close was obliged to acknowledge the plaudits of the large audience, several times.

Beethoven's fourth symphony was the opening number on the programme. This delightful work was splendidly rendered by the orchestra, under the able baton of Mr. Gericke, who is to be congratulated upon his recovery from his recent illness. The next number was a series of waltzes by Brahms. These were originally written for piano, but have been orchestrated by Mr. Gericke; and it was in this form that they were presented last night. Mr. Gericke's reputation as a conductor has long been well established, and now as arranger for orchestra he shows himself a thorough master of orchestral effects. His instrumentation exhibits a freshness and variety that is perfectly charming. Liszt's "Symphonic Poem" No. 3, "The Preludes," brought the concert to a conclusion. The work was rendered in a masterly manner. It might be interesting to note that, in the conception of his symphonic poems, Liszt was guided by the conviction that the symphony, as developed by Mozart and Beethoven, had reached the highest degree of perfection, and that if anything worthy the name of symphony was still to be produced, some new form must be found, otherwise music would move round in a circle and no progress be made; and so he invented what he called the "Symphonic Poem," which is a musical interpretation of some poetic idea that has most generally been expressed in words. In this instance the words are taken from the French poet Lamartine.

THE MORAL OF SAUER

Striking Illustration Of The Importance Of Having A High-Class Soloist At Symphony Concerts.

"Music Lover" writes to THE SUN as follows:

"The splendid audience that was present at the concert of the Boston Symphony Orchestra Tuesday evening should cause the management of that organization to reflect upon what the concert-goers of this city desire. I have been told today on the very best authority that the receipts at this concert were larger than at any previous appearance of the Symphony Orchestra. The question, What does it mean? seems pertinent.

"The orchestral programme offered nothing exceptional, but there was announced an artist as soloist who is already a celebrity—a man of international reputation and a pianist whose performance during the few days since his arrival in this country shows that he is able to sustain this reputation. It was the soloist, therefore, who brought the people and it was undoubtedly he who gave the most pleasure.

"This in no way is meant as disparagement of the playing of the band, which is always of the highest class, but as has been pointed out from time to time in your paper, there is too great an air of complacency about the orchestra. To the average subscriber to these concerts an entire evening of orchestral music is an imposition unless it is varied by a soloist who has something that is really interesting to present. The nonentities who have figured all too frequently on the programmes do not fulfill the demands and as a result the concerts have been neglected in a manner that has quite chagrined the Bostonians. It can be fully explained by the neglect of the management to offer soloists who really stand for something in the musical world.

"The case of Sauer points the moral most aptly and the eloquent figures represented by the unparalleled receipts must show the folly of pursuing a policy which is fatal to the influence of the orchestra in this community, when it is easy and immeasurably more profitable to give the public what it has a right to demand from a great orchestra, namely, soloists of the best type.

"Exception was taken last year in very forcible language in the columns of your paper to the appearance of members of the orchestra as soloists, and the justice of the criticism stands undenied. If great artists like Nordica, Melba, Plancon, Ysaye, Ternina and Sauer were brought here regularly, there would no longer be a doubt about the financial success of the series.

"It is, of course, well understood that the orchestra wishes to be recognized as the principal feature of the entertainment and it is somewhat galling to have to confess that it is the soloist who attracts the large audiences, but this should be regarded in a sensible light and the management should be willing to make this concession to popular demands, especially as it in no way interferes with the educational value of the performances nor lessens the appreciation of the good work of the audience by those best able to judge and whose opinion is most valuable.

"As soon as the justice of this demand is recognized by the management of the orchestra, and as soon as it consents to give us artists of the rank of Sauer, the doubt in regard to the appreciation of the Boston Orchestra in Baltimore will disappear."

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, JAN. 29, 1899.
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THE SYMPHONY CONCERT.

The thirteenth concert of the Symphony Orchestra was given last evening in Music Hall. Mr. Evan Williams was the soloist. The programme was: Overture-fantasy, "Romeo and Juliet," Tschaikowsky; recitative, "Deeper and Deeper Still," and air, "Waft Her Angels," from Handel's oratorio, "Jephthah"; selections from Wagner's "Siegfried" and "Twilight of the Gods" (arranged by Hans Richter); air, "Lend Me Your Aid," from Gounod's opera, "Irene," and Schumann's symphony No. 3 in E flat ("Rhenish").

Tschaikowsky's "Romeo and Juliet" overture, which he calls a "fantasy," probably to show his desire to be free from arbitrary and restricted form, has been several times performed at these concerts. The work grows with repeated performances. It was very finely given by the orchestra.

The various concert selections from Wagner's "Music Dramas" are always given at these concerts in an ideal manner, and the two given last evening were highly enjoyable from every standpoint. The Schumann symphony—called the "Rhenish," from the visit of the composer to Cologne in 1850—is much less interesting than those in B flat and D minor. The scherzo and finale always seem the bright spots of the work, the first movement being noisy, and the slow movement dull and uninspired. The performance was excellent.

Mr. Evan Williams is a singer one always enjoys hearing, either in oratorio or concert. Both his selections, especially the aria, "Lend Me Your Aid," were sung with exquisite expression and excellent quality of tone throughout. Recalls were numerous at the close of his second number.

At the next rehearsal and concert, Mr. T. Adamowski is announced as the soloist. The selections include the "Harold in Italy" symphony of Berlioz; Carnival overture, Dvorak; Scotch fantasy for violin, Bruch; symphonic poem, "Phaeton," Saint-Saens.

THE MUSICAL COURIER.
NEW YORK, WEDNESDAY, JANUARY 25, 1899.

The Boston Symphony Concerts.

THE third matinee and evening concert of the Boston Symphony Orchestra took place at Carnegie Hall last Wednesday and Thursday respectively. Wednesday afternoon the program was as follows:

Symphony No. 4, in A major, Italian, op. 90	Mendelssohn-Bartholdy
Aria from Sigurd	Reyer
A Faust Overture	Wagner
Aria from Joseph in Egypt	Mehul
Waltzes, op. 39	Brahms

(Scored for orchestra by Wilhelm Gericke.)
Soloist, M. Saleza.

Owing to the illness of Milka Ternina, Albert Saleza, of the Metropolitan Opera House, appeared and made a most favorable impression with his strong, vibrant tenor and marked musical temperament. The Reyer number is not very interesting, full as it is of a reckless use of Wagner effects, but it demonstrated the tenor's dramatic ability. A tendency to force his upper tones produces an occasional deviation from the pitch. This was more noticeable in the Mehul air, which was sung with smoothness and reticence of style. Saleza showed the fatigue of having sung for the first time "Aïda" on the Monday previous to this matinee. However, he was more than a welcome substitute for Ternina.

The orchestra having been delayed en route from Baltimore, it was late before the concert began. Mr. Gericke, like the stern disciplinarian he is, insisted on a short rehearsal with the singer, yet in the placid, ductile performance of Mendelssohn's symphony there was not a flaw to indicate that the men had been unduly hurried. It was the perfection in finish and exactly suited to the graceful and symmetrical utterances of melodious Felix. Especially enchanting was the saltarello. The "Faust" overture was surprisingly well played. We say this because Gericke has not been deemed in sympathy with Wagner. The structural beauties of the work were brought out, nor was it deficient in sensuous color and passion. Moderation there was, but there was no suggestion of coldness or lack of imaginative breadth.

The Brahms waltzes proved to be a delightful surprise. Written for the piano, Mr. Gericke has scored them discreetly and with a taste that Brahms could not cavil at. Indeed we doubt if Brahms would have been so generous to his orchestra. No. 6, in C sharp major, was a bright bit of color, with a harp employed ever so deftly. Calling for special admiration were the sturdy one in B, the melancholy one in G sharp minor, the grave, gray valse in E and the lovely, exuberant one in B flat. Part of this latter Mr. Gericke uses in his well constructed coda. The entire sixteen are so well instrumented that they will take place in the repertory of every orchestra.

At the Thurday evening concert this program was put forth:

Overture to Der Freischütz	Von Weber
Symphony No. 3, in F major, op. 90	Brahms
Aria from Sigurd	Reyer
Symphonic Variations on an Original Theme, op. 78	Dvorak
Aria from Joseph in Egypt	Mehul
Prelude to The Master Singers of Nuremberg	Wagner

M. Saleza repeated his success of the afternoon previous, although he was not in the same voice. The orchestra evidently had been refreshed by its rest and played with vim and the finish for which it is celebrated. The symphony was read with loving care and with all its contours clearly outlined. In the variations Mr. Gericke got a great variety of color and dynamic contrast, while in the prelude his band played with a surprising tonal splendor, even if there was a certain restraint in the conception. But with Brahms this conductor is in sympathy and the sunshine and shadow of the great work were admirably pictured. There was a large attendance at both concerts.

MUSICAL AMERICA
EDITED BY JOHN C FREUND
PUBLISHED AT 27 UNION SQUARE NEW YORK

New York. January 28, 1899.

BOSTON SYMPHONY CONCERTS.

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Fraulein Milka Ternina, who had been advertised as the soloist, was too ill to appear, so M. Albert Saléza, from the Metropolitan Opera House, took her place, and at both concerts sang admirably, arias from Reyer's "Sigurd" and Méhul's "Joseph in Egypt."

M. Saléza was received with exceptional enthusiasm; well deserved, for in quality of voice, enunciation and exquisite taste, he has no superior among the tenors now in New York.

At the afternoon concert the orchestra played Mendelssohn's "Italian" symphony, Wagner's "Faust Overture," and some Brahms waltzes arranged for orchestra by Mr. Gericke.

The evening concert brought Brahm's third symphony, variations on an original theme by Dvorak, the overture to "Der Freischutz," and the prelude to "Die Meistersinger."

At both performances the playing of the orchestra left much to be desired. It looks as though success, long and continued, is having its customary effect. The gentlemen from Boston are no longer afraid of their public.

The Philharmonic Society of New York, even in its most degenerate days, has never played so perfunctorily as did the out-of-town organization last week.

A perfect instrument? Yes, and one moved by a crank—Gericke.

The audiences were eloquently reserved in their applause.

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The Official Paper of the State.
The Official Paper of the City.
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The Symphony Concert—"Barber of Seville" at Boston Theatre.

After dining out for a week, it was a pleasure to sit down again at the home table and the highly spiced courses of opera which have been set before us only served to make the classical fare of our Symphony Orchestra the more attractive. But the symphonic banquet also began with a strongly seasoned dish; Tschaikowsky's "Romeo and Juliet" overture dwells far more upon the strife of the Montagues and Capulets than upon the affairs of the two lovers.

It is astonishing from how many points of view this tragedy can be approached by the composer! Just as Heine's "Du bist wie eine Blume" leads all other poems in the number of its musical settings, (there are probably over 200 settings of this short poem), so this Shakespearian topic leads all others in its manifold musical treatments.

From Gounod and Bellini at the head of the list, we have a roll of nearly a score of composers who have made an opera out of the subject, Dejazet bringing up the rear with a parody called "Rhum et Eau en Juillet." We have Romeo turned into a violoncello, and Juliet into a violin, in a wonderful balcony scene by Berlioz, and an entire symphony with choruses of the fighting factions, and other outgrowths of the play might be cited. It is evident, therefore, that the composer joins with all the world in loving a lover.

The Tschaikowsky overture cannot escape some traits of nationality; the Russians claim that this composer is too cosmopolitan to represent their country; but to the outsider, Tschaikowsky cannot altogether purge himself of the caviar flavor. Mark Twain has told a charming tale of the German painter who sketched "The Surrender at Yorktown," with the result that Washington and Cornwallis became Germans, and both armies had Teutonic attributes; in about the same manner, we cannot help suspecting that this Romeo and Juliet dwelt in Moscow rather than in Verona, and that the crowd which brought forth the "alarums and excursions," were moujiks.

The great Hanslick once said of this overture,—"Thus Destiny knocks at—the bass-drum!" The remark is apt, for there is plenty of tumult in the work, and Mr. Gericke read this with his latterday emphasis. But the dreamy melancholy of the English horn and a final suggestion of the apotheosis of the lovers was not lacking and the tender subordinate theme was given with much beauty. The kettledrummer allowed himself more force in this work than he has hitherto exhibited, but this was in accordance with the composer's evident intention.

Mr. Evan Williams sang with commendable surety and expression Handel's "Waft her angels" with its preceding recitative, and later on the less worthy "Lend me your aid," from Gounod's "Queen of Sheba." The phrasing and expression in both of these was a model and we wish that our American tenors might try to imitate Mr. Williams's clear enunciation. The audience became enthusiastic over his work and recalled him many times.

Then came a dash of Wagner, just to show the visiting Wagnerians of the opera company a good example. Richter's arrangement of portions of "Siegfried" and "Goetterdaemmerung" is done with a reverent hand and forms a very satisfactory concert number. Every leit-motif stood forth with clearness and beauty and the romantic touches of the Rhine-journey (the book called it "Siegfried's Trip up the Rhine," which suggests "Cookies," reduced fares and excursion steamers) were gloriously interpreted. The horns deserve especial praise for their work in this.

Schumann's Rhenish Symphony formed a dignified end to the concert. It is not a work which may take rank with the composer's B flat symphony, but it is beautiful music nevertheless, and like much of Schumann's work it is autobiographic in some degree; it tells plainly how the Rhine life affected the serious musician, it speaks of the happy beginning of the life at Dusseldorf which was to end so disastrously, it is the last gleam of sunshine from a mind over which the clouds were soon to gather.

Mr. Gericke brought out the mighty syncopations of the first movement with abundant vigor; it is possible that Schumann, the great master of syncopation, here pushed his enjoyment of this effect a trifle too far, but the loftiness of subsequent passages redeems this fault. With Schumann even enjoyment was serious, and the Scherzo is certainly not playful. Perhaps this is a national trait and part of the same tendency which causes the German on occasions of great festivity to sing

> "Ich weiss nicht was soll es bedeuten
> Dass ich so traurig bin."
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To the present writer the chief charm of this five-movement symphony lies in the two last movements. The fourth movement was inspired by the inauguration of Archbishop von Geissel in Cologne Cathedral, at which Schumann was present.

The orchestra, thanks chiefly to the trombones, here imitates the effect of a mighty organ, and the greatest dignity and solemnity is attained. This makes an admirable foil to the last movement, in which one can almost see the chattering multitude swarming out of the church into the wide Dom-platz on a bright Sunday morning. Here, for once, Schumann rejoices, and we must rejoice with him.

Such music effectively rinsed the consecutive fifths of Puccini, and the hysterical noises of Mascagni out of our ears.

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Evan Williams, the Soloist at the 13th Symphony Concert—"The Barber of Seville" Given by the Ellis Grand Opera Company.

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Recitative, "Deeper and Deeper Still," and Air, "Waft Her, Angels," from Jephthah	Handel
Selections from "Siegfried" and "Twilight of the Gods" (arranged by Hans Richter)	Wagner
Air, "Lend Me Your Aid," from "Irene,"	Gounod
Symphony No. 3, in E flat major	Schumann

After the opera music of the week a symphony program with a little green in it—something cooling—would have been a relief. Although I have heard more stirring performances of Tschaikowsky's "Romeo and Juliet," there was still the sound of clashing rapiers, there was the music of the church and the thought of funeral hymn, there was the great melody of "love that mocks time and space," the melody of eternal passion, eternal pain. There was again the smell of the theatre, the sight of the footlights. The selections from "The Ring" were surely not green or cooling, and we were thus reminded that "Die Walkürie," Sigfried" and "Die Götterdämmerung" are coming. As for Schumann's Rhenish symphony, it is for the most part one of the most irritatingly boresome things in all music. Take out the "Cathedral music," and there is little of any interest to anyone save the earnest student of syncopation.

Mr. Evan Williams supplied a touch of green by singing the recitative and aria from "Jephthah" and then he, too, went into the theatre with his aria from Gounod's "Queen of Sheba." Handel's recitative always appealed to me on account of the line "Great Chemosh, and such fabled deities." And in the Gounod recitative it takes a tenor of authority to face an audience with

> "How frail and weak a thing is man!"

I have written about Mr. Williams many times in the Journal, and it is not necessary now to draw a pen picture of him after the manner of Clarendon. Certain tones were veiled last night, and at times there was a suspicion of throatiness, but the natural beauty of his voice, the intelligence shown in phrasing, and the ease and simplicity with which he sang made their way straight to the hearers, who were loud in applause, especially after the aria from Gounod, which—let me whisper in your ear, Mr. Williams—is pretty poor stuff.

Philip Hale.

Eagle
Jan 2

BOSTON SYMPHONY ORCHESTRA.

The third of the season's evening concerts by the Boston Symphony Orchestra did not quite fill the Academy of Music, but the audiences at these performances are no longer meager or injurious to the reputation of Brooklyn. Possibly this is due to the patronage of the Brooklyn Institute and possibly to the increasing fondness for good music, but the fact is one to give satisfaction to all concerned. Mr. Gericke played last night the Brahms Academic Festival overture by which the composer got his degree. It has been given here on several occasions, and is an always welcome number. Brahms took for his themes the college songs that are more or less familiar in our own universities and has woven them into a beautiful and sometimes stately fabric. German folk songs are apt to be better than ours, yet when the right man comes to us he will erect "Johnny Get Your Gun" and "There'll be a Hot Time in the Old Town To-Night" into a musical structure of appealing beauty, if not of grandeur. In all the arts it is not the subject that counts for as much as the way the subject is treated. A second number was Antonin Dvorak's symphonic variations on an original theme. There are twenty-seven of these variations, of which seven were omitted from this concert. Had the composer adhered to the old idea of a variation, a suite of this length would have been well night unbearable, for who could endure to hear a man tell the same fact in twenty-seven forms of words? but he has used so great a liberty in the treatment that the divisions bear little relation to each other, differing in rhythm, tune, time and orchestration, and while some are heavy and forced, most of them are pleasing and have a rough beauty that is typical of Hungarian music. The close suggestion of the prayer in Verdi's "Othello" in one of these variants is notable. The symphony was Volkmann's first in D minor, not a great work, to be sure, but a truth does not always require to be spoken loud. It has some drowsy moments—this symphony—and would prosper in condensation, especially in the opening number, where the composer seems to acknowledge most frankly his debt to Beethoven for form, and occasionally for instrumentation. There are, however, some beautiful episodes in the work, and that it appeals more to the meditative mood than to the merry is nothing against it. It hardly requires to be said that it was placidly and delightfully played by Mr. Gericke's band. Frau Schumann-Heink, who substituted the air from Mozart's "Titus" and a recitative and air from Bruch's "Odysseus" for the numbers on the programme that were to have been sung by Fraulein Ternina, was in better voice, more spirited and more sure in her singing than when she gave these same selections on the afternoon before. There were still evidences of caution in her treatment of the Mozart number, which is not so well in her range as the Bruch air. Large voices and dramatic voices appear to best advantage in music that has a corresponding breadth and flow and expression, rather than in music that is brilliant or merely rapid. It is blasphemy to say it, because Mozart is an old master, and everything that an old master does is perfect; but the Bruch air was much better than the Mozart selection, both as fitting the singer's voice and because of its intrinsic charm. It was modern; it contained no jigs; it had smoothness, repose, sentiment, dignity and beauty. Frau Heink gave this number with more decision, more dramatic force and more pleasing tone than at the matinee, and the enraptured ones recalled her [illegible] or five times, as if she had been [illegible] who had just played some of the finest [illegible] written. The next appearance of the orchestra in Brooklyn will be on the [illegible] of February.

[93]

THE MORAL OF SAUER

Striking Illustration Of The Importance Of Having A High-Class Soloist At Symphony Concerts.

"Music Lover" writes to THE SUN as follows:

"The splendid audience that was present at the concert of the Boston Symphony Orchestra Tuesday evening should cause the management of that organization to reflect upon what the concert-goers of this city desire. I have been told today on the very best authority that the receipts at this concert were larger than at any previous appearance of the Symphony Orchestra. The question, What does it mean? seems pertinent.

"The orchestral programme offered nothing exceptional, but there was announced an artist as soloist who is already a celebrity—a man of international reputation and a pianist whose performance during the few days since his arrival in this country shows that he is able to sustain this reputation. It was the soloist, therefore, who brought the people and it was undoubtedly he who gave the most pleasure.

"This in no way is meant as disparagement of the playing of the band, which is always of the highest class, but as has been pointed out from time to time in your paper, there is too great an air of complacency about the orchestra. To the average subscriber to these concerts an entire evening of orchestral music is an imposition unless it is varied by a soloist who has something that is really interesting to present. The nonentities who have figured all too frequently on the programmes do not fulfill the demands and as a result the concerts have been neglected in a manner that has quite chagrined the Bostonians. It can be fully explained by the neglect of the management to offer soloists who really stand for something in the musical world.

"The case of Sauer points the moral most aptly and the eloquent figures represented by the unparalleled receipts must show the folly of pursuing a policy which is fatal to the influence of the orchestra in this community, when it is easy and immeasurably more profitable to give the public what it has a right to demand from a great orchestra, namely, soloists of the best type.

"Exception was taken last year in very forcible language in the columns of your paper to the appearance of members of the orchestra as soloists, and the justice of the criticism stands undenied. If great artists like Nordica, Melba, Plancon, Ysaye, Ternina and Sauer were brought here regularly, there would no longer be a doubt about the financial success of the series.

"It is, of course, well understood that the orchestra wishes to be recognized as the principal feature of the entertainment and it is somewhat galling to have to confess that it is the soloist who attracts the large audiences, but this should be regarded in a sensible light and the management should be willing to make this concession to popular demands, especially as it in no way interferes with the educational value of the performances nor lessens the appreciation of the good work of the audience by those best able to judge and whose opinion is most valuable.

"As soon as the justice of this demand is recognized by the management of the orchestra, and as soon as it consents to give us artists of the rank of Sauer, the doubt in regard to the appreciation of the Boston Orchestra in Baltimore will disappear."

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, JAN. 29, 1899.
(Copyright, 1899, Post Publishing Company.)

THE SYMPHONY CONCERT.

The thirteenth concert of the Symphony Orchestra was given last evening in Music Hall. Mr. Evan Williams was the soloist. The programme was: Overture-fantasy, "Romeo and Juliet," Tschaikowsky; recitative, "Deeper and Deeper Still," and air, "Waft Her, Angels," from Handel's oratorio, "Jephthah"; selections from Wagner's "Siegfried" and "Twilight of the Gods" (arranged by Hans Richter); air, "Lend Me Your Aid," from Gounod's opera, "Irene," and Schumann's symphony No. 3 in E flat ("Rhenish").

Tschaikowsky's "Romeo and Juliet" overture, which he calls a "fantasy," probably to show his desire to be free from arbitrary and restricted form, has been several times performed at these concerts. The work grows with repeated performances. It was very finely given by the orchestra.

The various concert selections from Wagner's "Music Dramas" are always given at these concerts in an ideal manner, and the two given last evening were highly enjoyable from every standpoint. The Schumann symphony—called the "Rhenish," from the visit of the composer to Cologne in 1850—is much less interesting than those in B flat and D minor. The scherzo and finale always seem the bright spots of the work, the first movement being noisy, and the slow movement dull and uninspired. The performance was excellent.

Mr. Evan Williams is a singer one always enjoys hearing, either in oratorio or concert. Both his selections, especially the aria, "Lend Me Your Aid," were sung with exquisite expression and excellent quality of tone throughout. Recalls were numerous at the close of his second number.

At the next rehearsal and concert, Mr. T. Adamowski is announced as the soloist. The selections include the "Harold in Italy" symphony of Berlioz; Carnival overture, Dvorak; Scotch fantasy for violin, Bruch; symphonic poem, "Phaeton," Saint-Saens.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, JANUARY 25, 1899.

The Boston Symphony Concerts.

THE third matinee and evening concert of the Boston Symphony Orchestra took place at Carnegie Hall last Wednesday and Thursday respectively. Wednesday afternoon the program was as follows:

Symphony No. 4, in A major, Italian, op. 90..Mendelssohn-Bartholdy
Aria from Sigurd..........Reyer
A Faust Overture..........Wagner
Aria from Joseph in Egypt..........Mehul
Waltzes, op. 39..........Brahms
(Scored for orchestra by Wilhelm Gericke.)
Soloist, M. Saleza.

Owing to the illness of Milka Ternina, Albert Saleza, of the Metropolitan Opera House, appeared and made a most favorable impression with his strong, vibrant tenor and marked musical temperament. The Reyer number is not very interesting, full as it is of a reckless use of Wagner effects, but it demonstrated the tenor's dramatic ability. A tendency to force his upper tones produces an occasional deviation from the pitch. This was more noticeable in the Mehul air, which was sung with smoothness and reticence of style. Saleza showed the fatigue of having sung for the first time "Aïda" on the Monday previous to this matinee. However, he was more than a welcome substitute for Ternina.

The orchestra having been delayed en route from Baltimore, it was late before the concert began. Mr. Gericke, like the stern disciplinarian he is, insisted on a short rehearsal with the singer, yet in the placid, ductile performance of Mendelssohn's symphony there was not a flaw to indicate that the men had been unduly hurried. It was the perfection in finish and exactly suited to the graceful and symmetrical utterances of melodious Felix. Especially enchanting was the saltarello. The "Faust" overture was surprisingly well played. We say this because Gericke has not been deemed in sympathy with Wagner. The structural beauties of the work were brought out, nor was it deficient in sensuous color and passion. Moderation there was, but there was no suggestion of coldness or lack of imaginative breadth.

The Brahms waltzes proved to be a delightful surprise. Written for the piano, Mr. Gericke has scored them discreetly and with a taste that Brahms could not cavil at. Indeed we doubt if Brahms would have been so generous to his orchestra. No. 6, in C sharp major, was a bright bit of color, with a harp employed ever so deftly. Calling for special admiration were the sturdy one in B, the melancholy one in G sharp minor, the grave, gray valse in E and the lovely, exuberant one in B flat. Part of this latter Mr. Gericke uses in his well constructed coda. The entire sixteen are so well instrumented that they will take place in the repertory of every orchestra.

At the Thurday evening concert this program was put forth:

Overture to Der Freischütz..........Von Weber
Symphony No. 3, in F major, op. 90..........Brahms
Aria from Sigurd..........Reyer
Symphonic Variations on an Original Theme, op. 78..........Dvorak
Aria from Joseph in Egypt..........Mehul
Prelude to The Master Singers of Nuremberg..........Wagner

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Philip Hale.

BOSTON SYMPHONY ORCHESTRA.

The third of the season's evening concerts by the Boston Symphony Orchestra did not quite fill the Academy of Music, but the audiences at these performances are no longer meager or injurious to the reputation of Brooklyn. Possibly this is due to the patronage of the Brooklyn Institute and possibly to the increasing fondness for good music, but the fact is one to give satisfaction to all concerned. Mr. Gericke played last night the Brahms Academic Festival overture by which the composer got his degree. It has been given here on several occasions, and is an always welcome number. Brahms took for his themes the college songs that are more or less familiar in our own universities and has woven them into a beautiful and sometimes stately fabric. German folk songs are apt to be better than ours, yet when the right man comes to us he will erect "Johnny Get Your Gun" and "There'll be a Hot Time in the Old Town To-Night" into a musical structure of appealing beauty, if not of grandeur. In all the arts it is not the subject that counts for as much as the way the subject is treated. A
second number was Antonin Dvorak's sym-
phonic variations on an original theme. There
are twenty-seven of these variations, of which
seven were omitted from this concert. Had
the composer adhered to the old idea of
a variation, a suite of this length would have
been well night unbearable, for who could en-
dure to hear a man tell the same fact in
twenty-seven forms of words? but he has
used so great a liberty in the treatment that
the divisions bear little relation to each other,
differing in rhythm, tune, time and orchestra-
tion, and while some are heavy and forced,
most of them are pleasing and have a rough
beauty that is typical of Hungarian music.
The close suggestion of the prayer in Verdi's
"Othello" in one of these variants is notable.
The symphony was Volkmann's first in D
minor, not a great work, to be sure, but a
truth does not always require to be spoken
loud. It has some drowsy moments—this
symphony—and would prosper in condensa-
tion, especially in the opening num-
ber, where the composer seems to
acknowledge most frankly his debt to Beetho-
ven for form, and occasionally for instrumen-
tation. There are, however, some beautiful
episodes in the work, and that it appeals
more to the meditative mood than to the mer-
ry is nothing against it. It hardly requires
to be said that it was placidly and delightfully
played by Mr. Gericke's band. Frau Schu-
mann-Heink, who substituted the air from
Mozart's "Titus" and a recitative and air from
Bruch's "Odysseus" for the numbers on the
programme that were to have been sung by
Fraulein Ternina, was in better voice, more
spirited and more sure in her singing than
when she gave these same selections on the
afternoon before. There were still evidences
of caution in her treatment of the Mozart
number, which is not so well in her range as
the Bruch air. Large voices and dramatic
voices appear to best advantage in music
that has a corresponding breadth and flow and
expression, rather than in music that is brill-
iant or merely rapid. It is blasphemy to say
it, because Mozart is an old master, and ev-
erything that an old master does is perfect;
but the Bruch air was much better than the
Mozart selection, both as fitting the singer's
voice and because of its intrinsic charm. It
was modern; it contained no jigs; it had
smoothness, repose, sentiment, dignity and
beauty. Frau Heink gave this number with
more decision, more dramatic force and more
pleasing tone than at the matinee, and the
enraptured ones recalled her four or five
times, as if she had been eighty men who had
just played some of the finest music ever writ-
ten. The next appearances of the orchestra
in Brooklyn will be on the 24th and 25th of
February.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CV., NO. 29.
SUNDAY, JANUARY 29, 1899.

THE SYMPHONY CONCERT.

Mr. Williams, the Soloist, Wins New Laurels.

His Singing Rewarded with Applause and Recalls—Other Numbers on the Programme Include a Spirited Overture—A Week of Musical Feasts Concluded.

The programme for the 13th concert of the season by the Boston Symphony orchestra in Music Hall last evening was:

Overture—Fantasy, "Romeo and Juliet"..Tschaikowsky
"Waft Her Angels," from "Jephtha"..Handel
Selections from "Siegfried" and "Gotterdammerung"..........................Wagner
Air, "Lend Me Your Aid," from "Irene". Gounod
Symphony No. 3, E-flat, "Rhenish"..Schumann

Mr. Evan Williams was the soloist.

The concert seemed to be a trifle provocative of somnolency, or, perhaps, at the close of a week that has been so prolific in music, the ear had become jaded with excessive concourse of sweet sounds, and of sounds that were not so sweet, and found it difficult to appreciate the programme in the proper spirit and at its true worth. Then, too, the Tschaikowsky overture was music that set a pace which was not sustained by the other numbers. Even the Richter arrangement of the Wagner selections seemed dull.

After listening to seven operas in one week, and going from the last of them in the afternoon to a solid concert in the evening, it is not wholly impossible that one may have feasted to satiety before reaching the last named event, and without the palate in exactly the condition to relish so rich a pousse cafe. Therefore is it that if the programme took on an aspect of heaviness, and its interpretation appeared to be not as interesting as is the rule with the conductor and his splendid orchestra, it is possibly attributable to musical gormandizing and its resulting dyspeptic sluggishness on the part of the over-fed hearer, rather than to the selections and their performance.

Mr. Williams, who was cordially welcomed, sang the Handel aria in that broad legato manner and with that beauty of voice that always causes listening to him to prove a pleasure of a high order. The recitative seemed to drag, owing to the unnecessarily dragging pace at which it was taken, but the aria was read with dignity of sentiment and loftiness of style. The Gounod air hovers perilously on the verge of commonplace, but it is vigorously dramatic, and its climaxes are very effective. Mr. Williams sang this with great impressiveness and with a sostenuto that may be fairly pronounced noble. He was tremendously applauded and recalled after each effort.

The programme for the next concert is: Overture, "Carneval," Dvorak; Scotch fantasy for violin, Bruch; symphonic poem, "Phaeton," Saint-Saens; symphony, "Harold in Italy," Berlioz. Mr. T. Adamowski is to be the soloist.

At the Symphony rehearsal Friday afternoon were, among many others, Mrs. J. Deforest Danielson, Mr. George W. Proctor, Mme. Melba, Mr. Walter Damrosch, Mr. Henry W. Daniell, Mrs. Boylston Beal, Miss Elizabeth King, the Rev. G. D. Latimer, Mrs. R. M. Field, Mrs. A. H. Hersey, Miss Alice Stackpole, Mr. W. A. Hovey, Mr. Ernest Perabo, Mr. and Mrs. C. M. Baker, Mr. C. P. Curtis, Dr. and Mrs. Hall Curtis, and many more. Mr. Evan Williams had a great reception.

MME. SCHUMANN-HEINK.

Union — Jan. 17

THE CONTRALTO TO SING WITH THE BOSTON ORCHESTRA.

Milka Ternina, who was announced as the soloist of the concerts by the Boston Symphony Orchestra, has been compelled on account of illness, to cancel her engagements in Manhattan and Brooklyn this week. Yesterday arrangements were completed between Mr. Grau, manager of the opera company at the Metropolitan Opera House, and Mr. Ellis, manager of the Boston Symphony Orchestra, for the appearance of Mme. Ernestine Schumann-Heink, the great German contralto of the Grau company, at the Brooklyn concerts, to be given Friday afternoon and Saturday evening.

SCHUMANN-HEINK TO SING.

Change in Soloist for the Boston Symphony Concert.

Eagle Jan. 17

Mme. Ternina, the soloist engaged for the two concerts of the Boston Symphony Orchestra in Brooklyn and for those in Manhattan this week is ill and has canceled all her engagements for the present. In her place Mr. Comee has engaged for the Brooklyn concerts Mme. Schumann-Heink, the great contralto of the opera house. She sang Ortrud here last week and every one who heard her then will welcome the chance to hear her in concert and in music which gives more opportunity for the beauty of her noble voice than does the trying role of Ortrud. Her lower tones are very broad and rich and she is a dramatic singer with a great command of tone color and with intense feeling. Her selections are not yet announced, but she will no doubt sing music suitable for a symphony programme and her presence will add much to the interest of the concerts.

MUSIC OF ANOTHER WEEK.

Citizen — Dec. 11

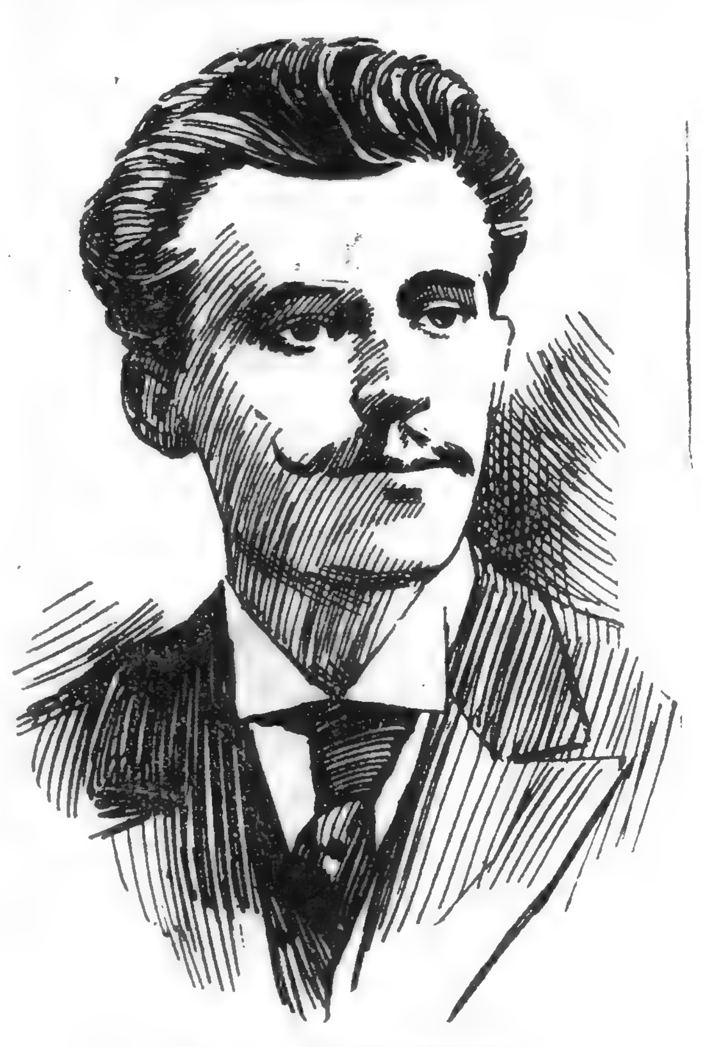
The Boston Symphony Orchestra Coming Here the Second Time This Year.

FRANZ KNEISEL TO LEAD

Because of the Illness of Mr. Gericke—The First Apollo Concert of the Winter—Other Programmes.

Cut of BURMEISTER to go with this

Owing to the recent illness of Mr. Wilhelm Gericke, the two performances this week in Brooklyn by the Boston Symphony Orchestra will be given under the direction of Mr. Franz Kneisel, the well-known violinist. At both matinee and evening concerts Willy Burmester will be the soloist. He is a violinist whose native land is Germany, and whose popularity is great just now in London. When but a boy he spent much time playing on his instrument with the great Hans Von Bulow, who was the one to discover his genius. He has a sister, Johanna, a pianist, and with her he first appeared before the Berlin public in 1891. His selection on Friday afternoon will be the Beethoven Concerto for violin, in D major, op. 61, and on Saturday night a Paganini Concerto in D major, an extremely difficult composition for the violin. The orchestral numbers for the two dates are these: Symphony No. 5, in E minor, Op. 64, Tscharkowsky; Symphonic Poem No. 1, "Omphale's Spinning Wheel," Op. 31. Saint Saens; and overture to "Benvenuto Cellini," Op. 23, by Hector Berlioz. Saturday—Robert Schumann's Symphony No. 2, in C major, Op. 61; overture, "Fingal's Case," Mendelssohn, and "Les Preludes," by Liszt.



WILLY BURMESTER.
Violinist.

At the grand concert to-morrow night of the Brooklyn Saengerbund, in the Academy of Music, the following programme will be rendered, with the assistance of Mrs. Josephine S. Jacoby, alto; and August Spanuth at the piano.

Overture, Tannhauser, Wagner, orchestra, Recognition of Land, male chorus and orchestra. Baritone solo, Mr. Henry Bartels; Aria from Orpheus, Gluck, Mrs. Josephine S. Jacoby and orchestra; The Emigrants (new), Gevaert, ballad for male chorus a capella; May Song (new), Krug; Phyllis and the Shepherd (new), von Othegraven, ladies' chorus and orchestra; overture, Melpomene, Chadwick, orchestra; The Fire Rider (new), Hugo Wolf, mixed chorus and orchestra; Piano Concerto in E flat major, Liszt, August Spanuth and orchestra; Jessie, Scotch folk song (new), von Othegraven; "I Love But What Neat Is" (new), Renger, male chorus a capella; songs with orchestra (a) Urlicht, IV Movement from the II. Symphony (new), Mahler; (b) Bliss, van der Stucken, Mrs. Josephine S. Jacoby; Young Siegfried, Zoellner, male chorus and orchestra.

A large audience was present at both the Friday afternoon and Saturday evening readings by Miss Mary French Fuld, under the auspices of the Brooklyn Institute. On both occasions Miss Fuld was assisted by Mr. Charles Stuart Phillips, tenor of Holy Trinity choir, and Mr. H. E. H. Benedict at the piano. The music proved a most delightful adjunct, the vocalist receiving quite as much applause as the reader. Three groups of songs, many of them quite familiar, programme selected, were rendered on Friday afternoon, and in them Mr. Phillips displayed both the power and the rich mellow quality of his voice. John Hyatt Brewer's "The Rockaby Lady" was highly appreciated, and after singing "The Songs of Araby" and Victor Harris' Madrigal, Mr. Phillips was encored three times, to the last of which he responded, repeating the last-named composition.

ORCHESTRA AND OPERA.

BRILLIANT MUSICAL PROGRAMME FOR THIS WEEK.

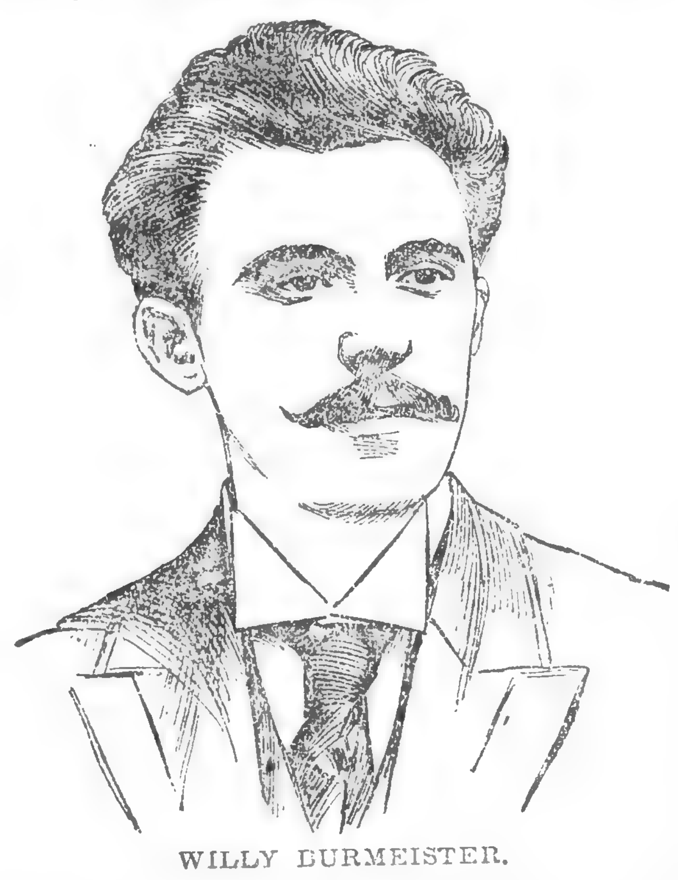
Eagle — Dec. 11

The Boston Symphony Orchestra, the Apollo Club and the Saengerbund. The New Conductor and Two Wagner Operas at the Metropolitan.

CALENDAR FOR THE WEEK.

SUNDAY—Popular concert with Gadski, Martelli, Bispham and Plancon, Metropolitan Opera House, 8 P. M.
Paur popular concert, with soloists, Carnegie Hall, 8 P. M.
MONDAY—Sangerbund annual concert, Leo Schulz and Mrs. Jacoby, soloists, Academy of Music, 8 P. M.
"Romeo et Juliette," Metropolitan Opera House, 8 P. M.
TUESDAY—Apollo Club concert, Academy of Music, 8:15.
Women's String Orchestra of New York, Ovide Musin, soloist, Mendelssohn Hall, Manhattan, 8:30 P. M.
WEDNESDAY—"Die Walkure," Metropolitan Opera House, 8 P. M.
FRIDAY—Boston Symphony Orchestra, Brooklyn Academy of Music, 3:30 P. M.
"Siegfried," Metropolitan Opera House, 8 P. M.
SATURDAY—Boston Symphony Orchestra, Brooklyn Academy, 8 P. M.
"Marriage of Figaro," Metropolitan Opera House, 2 P. M.
Popular price opera, work yet to be selected, Metropolitan, 8 P. M.

The great musical event on this side of the river is the return of the Boston Symphony Orchestra for its December concerts on Friday afternoon and Saturday evening.



WILLY BURMEISTER.

There are several interesting features about this week's concerts which distinguish them from others by the same great orchestra. First we shall have a chance to test the powers of Mr. Kneisel as a conductor, for he is leading all the orchestra's December concerts owing to the illness of Mr. Gericke. Mr. Kneisel has often proved himself a fine musician and a brilliant violinist and he will no doubt add to his laurels as a conductor. The soloist of both concerts is to be Willy Burmester, a young violinist, who made a great reputation two or three years ago in Berlin, where the long residence of the great Joachim has made them critical of violinists. Since then Mr. Burmester has won the admiration of London and many continental cities by his brilliant virtuosity. He has been called the modern Paganini so much that the phrase must be very tiresome to him, but he is something more than a virtuoso or he would hardly undertake the Beethoven concerto, which he is to play in the afternoon. The programmes are up to the best standard of this noble orchestra, the symphonies being Tschaikowsky's Fifth, which has been little heard here, and Schumann's Second, which would bear repeating every winter. The public all through this country is now crying for Tschaikowsky on its programmes as twenty years ago it was crying for Wagner and the orchestra is meeting the demand. The symphony will be played in the afternoon because last month Tschaowsky's Sixth was played in the evening, and the audiences are to a considerable extent separate. The full programmes are:

FRIDAY AFTERNOON AT 3:30.

Symphony No. 5, in E minor, Op. 64.............. Peter Ilyitch Tschaikowsky
Concerto for violin, in D major, Op. 61............ Ludwig von Beethoven
Symphonic poem No. 1, "Omphale's Spinning Wheel," Op. 31...............Camille Saint-Saens
Overture to "Benvenuto Cellini," Op. 23.......... Hector Berlioz

Soloist, Mr. Willy Burmester.

SATURDAY EVENING AT 8:15.

Symphony No. 2, in C major, Op. 61................ Robert Schumann
Concerto (in one movement) for violin, D major, Paganini
Overture, "Fingal's Cave," Op. 26................. Felix Mendelssohn-Bartholdy
Symphonic poem No. 3, "The Preludes"......... Franz Liszt

Soloist, Mr. Willy Burmester.

The Apollo Club, Brooklyn's most notable male chorus, will give its opening concert on Tuesday night, at the Academy. Dudley Buck will conduct, as he has long done with distinction, and there will be assisting artists.

The Women's String Orchestra of New York, a body of much social and musical distinction in Manhattan, will give the first concert of its third season on Tuesday night, at Mendelssohn Hall. Carl V. Lachmund will conduct. Ovide Musin will play violin solos, and the programme ranges from Haydn to Wagner.

David Bispham has recovered his voice and returned to the casts at the opera. He will have but two song recitals outside his operatic work, one in Manhattan and one here next week, with Bertha Bucklin.

BOSTON SYMPHONY ORCHESTRA.

Eagle Jan 21

Mr. Gericke has recovered from his illness and led the splendid band from Boston at the Academy of Music yesterday afternoon. He had only one new number to offer, but that was worth hearing and under his lead the orchestra acquitted itself in its always admirable manner. This new offering was a set of Brahms waltzes, scored by Mr. Gericke himself, and it was so different from what Brahms usually is that most of the audience forgave him and some doubtless became Brahmins on the instant. Brahms is commonly indecisive. In these dances he has a purpose and follows it. Commonly he wanders from his subject, and the farther he can get from it, and the longer he stays away, the better he seems to like it and the less his audience does. Commonly he uses the utmost economy of melody and if it were not for the contrary assurance of his admirers one might also say that he is stingy of beauty. But in these little pieces, which make a really charming suite, he is clear, writes to the point, stops when he is through, and his rhythms and nuances have a gentle and caressing swing absolutely different from the burly and formless music of his symphonies. They have a Hungarian dash and force and now and again they are absolutely sweet. Some of their virtues belong to Mr. Gericke, who has so well succeeded in the orchestration that one can but think that, if he had confided the scoring of all his work to this leader, Brahms would have done better than to insist on it himself. The adapter's long experience as a conductor has given to him familiarity with every voice in the orchestra, and he uses exactly the tone color required of every passage, often exhibiting a striking originality and always a refinement of taste. As it now stands, this suite should be in demand on our concert programmes for years to come.

The only other instrumental numbers in a short programme—a wee bit too short—were the "Freischuetz" overture, which was played smoothly, properly, with a fair but not stirring spirit and without emphasis on the spooky episodes, and the Beethoven Fourth Symphony. This latter work, in spite of some moments of thinness and bareness and a lack of the decision and dramatic quality that are found in the Fifth, Seventh and the "Eroica," has much that is delightful, and its spirit is suave and idyllic. In its interpretation the band was at its best and the string playing would have been marvelous had we not become used to marvels.

The illness of Fraulein Ternina, who had been announced as soloist, necessitated a change in the relatively unimportant part of the programme, and she was replaced by Frau Schumann-Heink, who sang an air from Mozart's "Titus" and one from Bruch's "Odysseus." It is understood that she had to prepare herself in haste, and to that fact may be ascribed a rather obvious care in her singing and an occasional false intonation. The gay little turns and runs with which Mozart ornamented everything, whether it were a ballad or a dirge, and which make all his music juvenile and cheery, were given with effort and often made the voice as well as the manner seem dry and lacking in melodious quality; but the Bruch air was better. It had repose and strength; it was broad and dramatic, and it subordinated mere technic to theme and meaning. In this the singer, although not wholly confident, exhibited more freedom and her voice gained in volume and correctness of delivery. As usual with solos these drew more exhibitions of rapture than the finer music. This evening the same songs will be sung and will doubtless be improved upon, while the orchestral numbers will comprise the "Academic" overture of Brahms, Dvorak's variations on an original theme and Volkmann's First Symphony.

IN THE WORLD OF MUSIC.

Union — Dec 10

Next week Brooklyn and Manhattan will each have two concerts by the Boston Symphony Orchestra. Mr. Gericke's place as conductor will be taken by Franz Kneisel, the concert meister of the orchestra. Reports from Boston announced slight improvement in Mr. Gericke's condition. His illness, this early in the season, is deplored by musicians everywhere and that great public which looks forward to the monthly visits of the men from Boston with keenest anticipation. From Mr. Kneisel's perfect art and soulful performances as a violinist, his admirers are not likely to be disappointed when he appears before them in the role of conductor The Brooklyn concerts will be given at the Academy of Music, Friday afternoon and Saturday evening, Dec. 16 and 17. William Burmeister, the violinist, will be the soloist at both concerts.. The programmes follow—Friday afternoon:

Symphony No. 5, in E minor, Op. 64 Tschaikowsky
I. Andante, (E minor), Allegro con anima (E minor).
II. Andante cantabile, con alcuma licenza (D major).
III. Valse: Allegro moderato (A major).
IV. Finale: Andante maestoso (E major), Allegro vivace (E minor).
Concerto for violin in D major, Op. 61, Beethoven
I. Allegro, ma non troppo (D major).
II. Larghetto (G major).
III. Rondo (D major).
Symphonic Poem No. 1, "Omphale's Spinning Wheel," Op. 31....Saint-Saens
Overture to "Benvenuto Cellini," Op. 22 Berlioz

Saturday evening:

Symphony No. 2, in C major, Op. 61, Schumann
I. Sostenuto assai (C major).
Allegro ma non troppo (C major).
II. Sherzo: Allegro vivace (C major),
Trio I. (C major).
Trio II. (C major).
III. Adagio espressivo (C minor).
IV. Allegro moto vivace (C major).
Concerto for violin in D major (in one movement)......... ....Paganini
Overture, "Fingal's Cave," Op. 26, Mendelssohn
Symphonic Poem, No. 3, "The Preludes," Liszt

MUSICAL MATTERS.

Tribune Dec. 11

THE WEEKLY CALENDAR—MR. KNEISEL AND THE BOSTON SYMPHONY ORCHESTRA—PROGRAMMES OF A BUSY WEEK—NOTES AND ANNOUNCEMENTS.

Following is the local musical calendar for the current week:

Sunday—Metropolitan Opera House, 8:15 p. m., popular concert; Carnegie Hall, 8:15 p. m., popular concert of the Paur Symphony Orchestra.

Monday—Metropolitan Opera House, 8 p. m., "Roméo et Juliette"; American Theatre, 8:15 p. m., "Faust" in English (all week); Broadway Theatre, "The Highwayman" (all week); Chickering Hall, 11 a. m., analytical pianoforte recital by Dr. Hanchett; 2:30 p. m., song and 'cello recital by Mme. Wiskow and Mr. Grienauer; Academy of Music, Brooklyn, concert of the Sängerbund; Waldorf-Astoria, 11:15 a. m., Mr. Bagby's musical morning; Old South Church, 8 p. m., free organ recital by Gerrit Smith.

Tuesday—Mendelssohn Hall, 8:15 p. m., concert of the Women's String Orchestra; Brooklyn Institute, 2 p. m., analytical pianoforte recital by Dr. Hanchett.

Wednesday—Carnegie Hall, 2:30 p. m., concert of the Boston Symphony Orchestra; Metropolitan Opera House, 8 p. m., German opera, "Die Walküre"; No. 19 East Sixty-second-st., 11 a. m., lecture by Miss Hannah Smith on "The Orchestra"; Wissner Hall, Brooklyn, 4 p. m., public lesson in musical form by Carl Fiqué; Hardman Hall, 8:15 p. m., recital by Jules Braham, basso; Cooper Union, 8 p. m., lecture by Mr. Surrette on Beethoven.

Thursday—Carnegie Hall, 8:15 p. m., concert of the Boston Symphony Orchestra; Mendelssohn Hall, 3 p. m., song recital by David Bispham; Chickering Hall, 8:15 p. m., concert of chamber music; First Presbyterian Church, Brooklyn, 8 p. m., service of the American Guild of Organists; Church of the Intercession, 8 p. m., free organ recital by Samuel A. Baldwin.

Friday—Carnegie Hall, 2 p. m., public rehearsal of the Philharmonic Society; Metropolitan Opera House, 8 p. m., German opera, "Siegfried"; Academy of Music, Brooklyn, 8:30 p. m., concert of the Boston Symphony Orchestra; No. 451 West End-ave., 4 p. m., recital by Miss Bisbee and Mrs. Bussing.

Saturday—Metropolitan Opera House, 2 p. m., "Le Nozze di Figaro"; 8 p. m., Italian opera at popular prices; Carnegie Hall, 2:30 p. m., symphony concert for young people; 8:15 p. m., concert of the Philharmonic Society; No. 126 West Sixty-sixth-st., lecture by Miss Hannah Smith on "The Opera"; Academy of Music, Brooklyn, 8:15 p. m., concert of the Boston Symphony Orchestra.

The week thus offers the people of New-York City six orchestral concerts of the highest class, and six orchestral concerts of less importance, eleven performances of what is popularly spoken of as grand opera, fourteen performances of comic operetta in English, not to mention the miscellaneous affairs. It is to be hoped that no music lover will go hungry. The offerings, it will be observed from the intelligence conveyed by this column, are all of a high order. At the opera there are the first of Wagner's Nibelungen dramas to look forward to, and the production of Mozart's "Le Nozze di Figaro," which had to be postponed last Wednesday because of the illness of Mme. Eames. In the orchestral department local patriotic interest centres in the third public rehearsal and concert of the Philharmonic Society. For these the original plans contemplated the co-operation of Mme. Schumann-Heink with the society, but circumstances have compelled the substitution of another singer, and Mme. Josephine S. Jacoby has been chosen. She will sing airs by Gluck and Saint-Saëns. Following is the programme:

Overture, "Genovera"	Schumann
Aria, "Oh, del mio dolce ardor"	Gluck
Suite for orchestra, "Impressions d'Italie"	G. Charpentier
Aria, "Amour! viens aider ma faiblesse"	Saint-Saëns
Symphony, C minor	Beethoven

At the opera "Romeo et Juliette" will be given on Monday evening with Mme. Melba and those who were associated with her in the first performance of the opera this season; on Wednesday the scene will shift to the mythical Northland, and "Die Walküre" will be given, with the principal parts in the hands of Mmes. Eames, Nordica and Meisslinger and MM. Van Dyck, Pringle and Van Rooy; on Friday Mmes. Nordica, Engle and Meisslinger and MM. Dippel, Bispham and Van Rooy may be heard in "Siegfried." Saturday afternoon is expected to bring us "Le Nozze di Figaro," with the cast as printed in last Sunday's Tribune. For the Saturday evening performance at popular prices the opera had not been chosen yesterday.

After conducting the fifth public rehearsal in the series by the Boston Symphony Orchestra at Music Hall, Boston, on Friday afternoon, November 18, Mr. Gericke had a sudden and severe attack of the grip, which has confined him to his house ever since. A high temperature for several days made his physicians fear an attack of typhoid fever, but this fear has been averted, and he is now on the road to rapid and complete recovery. Ever since the date given Franz Kneisel has very creditably filled Mr. Gericke's place, and will continue in the position of conductor until Mr. Gericke has fully recovered. As all the performances of the orchestra on its December trip this week will be under the direction of Mr. Kneisel, the following sketch of his career may prove interesting: Franz Kneisel, a Rumanian by birth but of German parentage, studied the violin in Vienna with Gruen and Hellmesberger. He studied not only the violin, but music; and he studied music by most intelligent hearing and observation, as well as by the performance of routine task. Graduating at the Vienna Conservatory, he made his first appearance with the Vienna Philharmonic Orchestra on December 21, 1882, and was soon afterward offered the position of solo violinist in the orchestra of the Imperial Court Theatre. Afterward he was associated with the Bilse Orchestra at Berlin, as concert-meister, a position of the highest honor, which had been held before him by such eminent artists as Ysaye, Halir and Thomson. Americans are indebted to Wilhelm Gericke for his association with the Boston Symphony Orchestra, for it was he who engaged him as principal of that organization. This was in the second year of Mr. Gericke's administration, and at the third concert, October 31, 1885, Mr. Kneisel, then twenty years old, made his first appearance at these concerts as a soloist. He played the concerto by Beethoven. On October 22, 1898, and again under the direction of Mr. Gericke, he played the concerto by Goldmark, and this was his eighteenth appearance at these concerts as a soloist, although many have been his incidental solo passages. It would be interesting to go through in detail the indefatigable and illustrious career of Mr. Kneisel in Boston alone. As solo violinist, he introduced at the Symphony concerts concertos by Brahms, Goldmark and Strube. He has played, in addition to the concertos already [illegible] Joachim's Hungarian (first movement), Spohr's Ninth, Paganini's in D, arranged by Wilhelmj; Mendelssohn's; Viotti's in A minor, No. 22. With Mr. Loeffler, he has played Bach's double concerto and the viole d'amour in Loeffler's "Mort de Tintagiles," and, with Mr. Schroeder, Brahms's concerto for violin and 'cello. And this list, no doubt, is incomplete. He had the honor of conducting this orchestra, after Mr. Nikisch's departure, on its Western trip, and at three concerts at the World's Fair. Mr. Kneisel is a member of the Harvard Musical Association, the St. Botolph Club, of Boston, and many famous foreign musical organizations.

The programmes at the concerts of the Boston Symphony Orchestra in New-York and Brooklyn this week will be as follows:

NEW-YORK, WEDNESDAY MATINEE.

Symphony No. 9, in C major	Schubert
Concerto for violin	Mendelssohn
Symphonic poem, "Launcelot and Elaine," op. 25	MacDowell
Overture to "Tannhäuser"	Wagner

Solo player, Willy Burmester.

NEW-YORK, THURSDAY EVENING.

Symphony No. 5, in E minor, op. 65	Tschaikowsky
Concerto for violin, in D major, op. 61	Beethoven
Symphonic poem No. 1, "Omphale's Spinning Wheel," op. 31	Saint-Säens
Symphonic poem No. 3, "The Preludes"	Liszt

Solo player, Willy Burmester.

BROOKLYN, FRIDAY MATINEE.

Symphony No. 5, in E minor, op. 64	Tschaikowsky
Concerto for violin, in D major, op. 61	Beethoven
Symphonic poem No. 1, "Omphale's Spinning Wheel," op. 31	Saint-Säens
Overture to "Benvenuto Cellini," op. 23	Berlioz

Solo player, Willy Burmester.

BROOKLYN, SATURDAY EVENING.

Symphony No. 2, in C major, op. 61	Schumann
Concerto for violin, in D major (in one movement)	Paganini
Overture, "Fingal's Cave," op. 26	Mendelssohn
Symphonic poem No. 3, "The Preludes"	Liszt

Solo player, Willy Burmester.

Willy Burmester, the violinist, who will play solos at the concerts of the Boston Symphony Orchestra in New-York and Brooklyn this week, has won a fine reputation, chiefly for his technical skill, throughout Europe. He is a native of Hamburg, was born in 1869 and studied first with his father, and afterward with Joachim for three years in Helsingfors, Finland, before beginning his career as a virtuoso.

BOSTON SYMPHONY MATINEE.

Union Jan. 21

A beautiful day, a programme of suitable length, and the reappearance, after his illness, of Mr. Gericke, contributed to the enjoyment of the third Brooklyn matinee of the Boston Orchestra, which confined its ministrations to three numbers only—a Beethoven symphony, the Overture to "Der Freischutz" and some waltzes by Brahms, scored for the orchestra by the conductor. The fourth Beethoven symphony, coming immediately after the "Eroica" and just before the C minor, always seems, perhaps because of its position, somewhat ineffective and uninteresting. All that there is of thematic variety and melodic charm Mr. Gericke and his orchestra bring out to the full, since it is in compositions of the ultra classical order that this maestro feels most thoroughly at home, and in which he obtains the most perfect response from his men. But it must be confessed that the layman values Opus 60 for the technical opportunity it gives the instruments rather than for any marked inspiration in its character and material. Mr. Apthorp has an interesting note to the effect that on its first presentation, at a concert in Vienna, this symphony was preceded on the programme by Beethoven first, second and third! Truly the audiences of those days must have been made of sterner stuff than those in the year of grace 1899.

The "Freischutz" overture was played delightfully, from the lovely Adagio near the beginning to the grand close in full fortissimo, with every dramatic incident receiving due attention throughout. About the Brahms waltzes there was nothing remarkable, though they bore witness to Mr. Gericke's knowledge and care, and at the same time served as a pleasant sauce to the more solid matter. Two or three of them were very pretty, but as a whole they were more or less out of place on a symphony programme, even though from the hand of so serious a musician as Brahms.

Mme. Schumann-Heink and opera ought to be separated. The descent from the costume of an Ortrud or a Fricka to the conventional attire of the day, with a hat to match, is in itself a shock, since all the majesty of mien evaporates in a trice. Then the voice, with its noble tones, so effective in music drama, amidst the colder atmosphere of the concert hall, particularly in such arias as that from Mozart's "Titus," seems deficient in suavity and tenderness. In the deeper music of Bruch's "Odyesius" there was a chance for the tragic note which contains for this singer her greatest opportunity, but the larger sweep of the operatic stage was keenly missed. Possibly in such circumstances the voice stands more solidly on its merits, and in Mme. Schumann-Heink's case proves that, while big and glorious, it is lacking in that luscious sweetness which is usually the contralto's birthright. But that is something we do not care to know, and do not know, when under the spell of Ortrud's splendid cunning or Fricka's wounded sensibility, Mme. Schumann-Heink, as everybody must understand by this time, was a substitute for Milka Ternina, who came over to sing Wagner solos with the Damrosch-Ellis Opera Company, but whose continued illness prevented a single appearance.

This evening the orchestra appears at the Academy again, in a different programme, except for the selection of the soloist. The next matinee and concert are set down for Jan. 24 and 25. A large attendance seems to be the rule on all these occasions.

MUSIC FOR THE WEEK

Eagle Jan 15

BOSTON SYMPHONY ORCHESTRA AND MILKA TERNINA.

Concerts on Friday Afternoon and Saturday Evening in Brooklyn—Great Week at the Metropolitan—Wagner Cycle and Other Brilliant Operas.

CALENDAR FOR THE WEEK.

SUNDAY—Popular concert with Sembrich, Metropolitan Opera House, 8 P. M.

MONDAY—"Aida," with Nordica, Metropolitan Opera House, 8 P. M. Concert by Alma Webster Powell, Chickering Hall, Manhattan, 8:15.

TUESDAY—"Die Walkure," Metropolitan Opera House, 7 P. M.

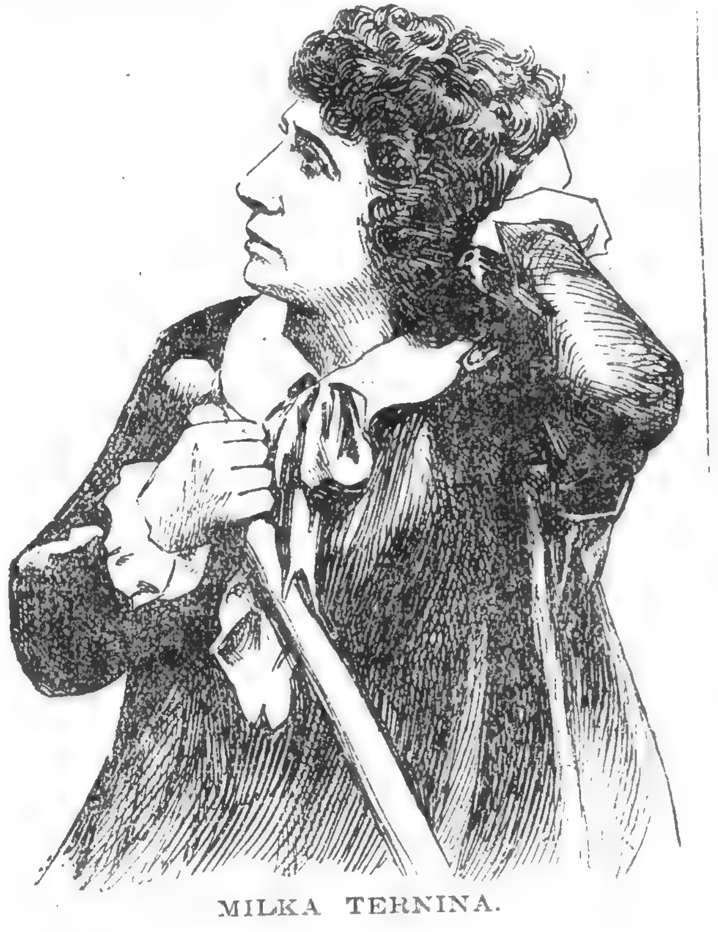
WEDNESDAY—"The Huguenots," with star cast, Metropolitan Opera House, 8 P. M. Concert, Arthur Claassen pupils, Wissner Hall, 8:15.

THURSDAY—"Siegfried," Metropolitan Opera House, 7 P. M.

FRIDAY—Boston Symphony Orchestra, with Ternina, Academy of Music, 3:30 P. M. "Faust," Metropolitan Opera House, 8 P. M.

SATURDAY—Boston Symphony Orchestra, with Ternina, Academy of Music, 8:15; "Don Giovanni," 2 P. M. "Manon," Metropolitan Opera House, 8 P. M.

This week brings the always welcome return of the Boston Symphony Orchestra for its Brooklyn concerts on Friday afternoon and Saturday evening. The orchestra will be welcomed this week not only for its two excellent programmes and because Mr. Gerike comes in restored helth to lead his great band, but because it brings as soloist Milka Ternina, one of the rare opera singers whose style is so noble that she is a fitting associate of such an orchestra. Mme. Ternina has made her greatest fame in Germany and London, but she has been in this country, so that we know that her foreign reputation will be sustained by the appreciation of American audiences. She was here with the Damrosch company in 1895-96, and divided parts and honors with the great Klafsky at that time, singing Isolde, Brunnhilde and Fidelio in alternation with that artist. In Boston Ternina made a specially strong impression by the beauty of her singing, which was regarded as more than an equivalent for Klafsky's whirlwind of dramatic power. Last summer she made the same stir in London that she had done in Boston two years earlier, and the indications are that the court opera at Munich won't be able to retain its star much longer. This year she is the reliance of the German end of the Melba-Ellis opera company. The symphony in the afternoon will be Beethoven's Fourth. The evening will have two unusual numbers, the "Academic" overture, by Brahms, and the First Symphony of Robert Volkmann, a composer of this century whose music is liked in Germany, but little known here. Mme. Ternina's selections will show her both as a mistress of the bel canto and as a dramatic singer. The full programmes are:



MILKA TERNINA.

FRIDAY MATINEE.

Overture to "Der Freischutz"	Weber
Aria, "Cosi fan tutte"	Mozart
Frl. Milka Ternina.	
Waltzes, Op. 39	Brahms
(Scored for orchestra by Wilhelm Gericke.)	
Aria from "Fidelio"	Beethoven
Frl. Milka Ternina.	
Symphony No. 4, in B flat major, Op. 60	Beethoven

SATURDAY EVENING.

"Academic" overture	Brahms
Aria	Brahms
Frl. Milka Ternina.	
Symphonic Variations on an Original Theme, Op. 78	Dvorak
Elizabeth's aria from "Tannhauser"	Wagner
Frl. Milka Ternina.	
Symphony No. 1, in D minor, Op. 41	Robert Volkmann

BOSTON SYMPHONY ORCHESTRA

Standard January

At the concert Saturday evening which the Boston Symphony Orchestra gave at the Academy of Music, Mme. Schumann-Heink repeated the arias which she sang at the Friday matinee. The great contralto was in much better voice. In the recitative and aria from Max Bruch's "Odysseus" she sang with richness of tone and dramatic power. A month or six weeks hence, when certain temporary causes are removed, this marvelous artist will be able to show New Yorkers the full range and beauty of a rare contralto voice. It should be stated that the arias which Mme. Schumann-Heink sang in Brooklyn were prepared in haste, and so one could hardly expect her to appear to the best advantage. The orchestral numbers at the concert Saturday evening were the Brahms Academic Festival Overture, variations on an original theme, by Dvorak, and the Volkmann Symphony No. 1. Only the musical pedagogue found something to admire in these compositions. For the mere music lover they contained very little that was interesting, although the fine playing of the orchestra, under Herr Gericke, held the audience under the usual spell.

MUSICAL.

Times Jan. 23

Symphony Orchestra Concert.

The third evening concert of the Boston Symphony Orchestra on Saturday night brought out a good attendance and it is quite safe to say that the majority of the audience found their chief pleasure in the singing of Mme. Schumann-Heink, who repeated the Mozart and Bruch arias given on Friday afternoon and sang them with the animation and fervor of expression that won for her frequent recalls, as at the afternoon concert. No encore was given, however.

Vocal selections, as a rule, give more general satisfaction than the instrumental numbers at these concerts, a proof of the accepted fact that vocal music is still more popular than orchestral music, the personality of the singer having something to do with this. But the character of the orchestral selections on Saturday night suggested a special reason why the audience should find the vocal numbers the most interesting—using this word in the sense that the average listener would be likely to apply it. The programme indicated that Mr. Gericke is not inclined to make any concessions to popular taste and that he holds to a severe standard of classical excellence. After the concert there were remarks to the effect that the programme was the dullest heard in some time.

This was a trifle severe but it gave evidence of a more or less prevalent feeling. There certainly was little or nothing of that musical joyousness which the public finds delight in and which does not necessarily imply a lack of appreciation of what is good and wholesome. No conductor can afford to ignore this sentiment.

The orchestral part of Saturday night's programme was more serviceable for the purposes of musical study than for ordinary enjoyment, but the majority of the public does not go to study. Brahms' "Academic Festival" overture, like his series of waltzes played on Friday afternoon, was quite different from what we have usually had from this composer and clearly showed that Brahms could write in an intelligent vein before he surrendered himself wholly to the vagaries of musical sophistry. The symphonic variations on an original theme by Dvorak were interesting as showing that this great composer was a master of technical ingenuity and orchestral device twenty years ago, when this work was written. The theme is quite ordinary and the principal interest centres in the skill and originality displayed in the working out of the variations of which there are twenty-seven although only twenty were given at this concert. The Volkmann Symphony No. 1, in D minor, is one of those works which justify admiration for the care and knowledge evident in its construction, but which lacks those qualities of spontaneous beauty of thematic material and richness in scoring that lift a work above a mere consideration of its academic accuracy.

IN THE WORLD OF MUSIC.

Standard Union. Jan. 14

With Herr Gericke restored to health, the Boston Symphony Orchestra comes to this city next week to give four concerts, two at Carnegie Hall, Manhattan, and two at the Brooklyn Academy of Music. Milka Ternina, the prima donna from the Damrosch-Ellis Opera Company, will be the soloist at the four concerts. The programmes for Brooklyn are as follows:

Friday afternoon, Jan. 20:

Overture to "Dei Freischuetz"	Weber
Aria from Cosi fan Tutte	Mozart
Waltzes	Brahms
Scored for the orchestra by Wilhelm Gericke.	
Aria from "Fidelio"	Beethoven
Symphony No. 4	Beethoven

Saturday evening, Jan. 21:

Academic Overture	Brahms
Aria (to be selected).	
Symphonic Variations	Dvorak
Prayer from "Tannhauser"	Wagner
Symphony No. 1	Robert Volkmann

Milka Ternina, one of the greatest Wagnerian singers in the world, was born in 1863, at Vezisce, Croatia, and was educated at Agram and Vienna, making her first appearance at Leipsic, June, 1883, as Elizabeth in "Tannhauser." For the next seven years she sang in various German cities until engaged by the Court Theatre at Munich as star in the music-dramas of Wagner, as well as in the operas of Mozart, Weber, Verdi and others. She has sung in this country before under the Damrosch-Ellis management, as well as at Covent Garden, London, with signal success. Ternina's voice is a splendid and well-controlled instrument, admirably adapted to dramatic roles. She is a person of noble and commanding presence, fresh colored, dark haired, with a peculiar fascination in manner and a haunting voice in speech as well as in song. Never angular, never a prey to hysteria, never setting applause traps, free from all petty affectations and tricks not disdained by many opera singers of great repute, Milka Ternina is one of the most intelligent, thoroughly artistic, sympathetic sopranos now upon the stage.

[95]

…CHUMANN-HEINK WILL SING TWO ARIAS

Assistant Manager F. P. Commee, of the Boston Symphony Orchestra, informed the management of the Brooklyn Institute this morning that Mme. Schumann-Heink had made her selections of arias for the concerts at the Academy of Music to-morrow afternoon and Saturday evening, in which she will appear as soloist in place of Fraulein Milka Ternina, who is ill. Mme. Schumann-Heink's numbers are as follows: Aria, "Titus," second, Mozart; recitative and aria from "Odysseus," Bruch. Owing to the fact that the famous contralto comes at such brief notice, the same selections will be sung at the matinee and evening concerts. The orchestral programmes are, however, entirely different. Schumann-Heink sang in Brooklyn a week ago Tuesday in "Lohengrin," and music lovers do not need to be reminded of the fact that she owns one of the finest contralto voices heard in this country in years. Her success in the part of Ortrud will be long remembered. Mme. Schumann-Heink appears with the Boston Symphony Orchestra in this city through permission of Maurice Grau, impressario at the Metropolitan Opera House.

…G GAZETTE, BOSTON, JA…

…N, JANUARY 28, 1899.

The Symphony Concert.

The program for the thirteenth concert was:

Overture-Fantasy, "Romeo and Juliet," Tchaikovsky
Recitative, "Deeper and deeper still," and Air, "Waft her, angels," from "Jephthah," ....Handel
Selections from "Siegfried" and "Twilight of the Gods" (arranged by Hans Richter)....Wagner
Air, "Lend me your aid," from "Irene" Gounod
Symphony No. 3, in E-flat major, "Rhenish," Op. 97....Schumann
Soloist, Mr. Evan Williams.

There is little that calls for special note in this program. The orchestral portion was admirable throughout, the Tschaikovsky overture being interpreted with rare brilliancy and the larger selections with thrilling effect. These latter aroused the passing belief that they were more effective without than with the voices; at least they did not arouse in the hearer the pain of witnessing a single pair of human lungs struggling to sing against the whirlwind of an entire orchestra. The absence of vocalists brought another relief with it: there was no singing out of tune, and so one could rest in comparative ease to the music that is always more instrumental than singable. Mr. Evans was not at his best; his voice seemed tired, and there was a suggestion that he sang with effort. The Handel recitative, however, was given with simplicity and dignity, and the interpretation of the Gounod air appealed strongly to the enthusiasm of the audience.

The program for the next concert is: Overture, "Carnival," Dvorak; Scotch Fantasy for violin, Bruch; Symphonic poem, "Phaeton," Saint-Saens; Symphony, "Harold in Italy," Berlioz. The soloist will be Mr. T. Adamowski.

PROVIDENCE JOURNAL

THURSDAY, FEBRUARY 2, 1899.

SYMPYHONY CONCERT.

An Interesting Programme and a Slightly Increased Attendance.

The fifth concert by the Boston Symphony Orchestra was given in Infantry Hall last evening. An increase in the attendance was noted, the audience being larger than at any previous concert of the series. While the increase was not large, the presence of from one to two hundred extra auditors was encouraging as a possible symptom of reviving interest in these admirable and most enjoyable concerts. Those who were present heard one of the finest programmes of the season performed in a brilliant and flawless fashion. The assisting soloist was Miss Adele Aus der Ohe, the well-known pianist, and the programme numbers were as follows:

Overture to "Der Freischutz"....................Karl Maria von Weber
Concerto for Pianoforte, No. 1, in B-flat minor, Op. 23.....Peter Illyitch Tchaikovsky
I. Andante non troppo e molto maestoso (B-flat minor)
Allegro con spirito (B-flat minor)
II. Andantino semplice (D-flat major)
Allegro vivace assai (D-minor)
III. Allegro con fuoco (B-flat minor)
Waltzes, Op. 39..............Johannes Brahms
(Scored for Orchestra by Wilhelm Gericke.)
(First time in Providence.)
Symphony No. 4, in B-flat Major, Op. 60....................Ludwig van Beethoven
I. Adagio (B-flat major)
Allegro vivace (B-flat major)
II. Adagio (E-flat major)
III. Allegro vivace (B-flat major)
Trio: Un poco meno Allegro (B-flat major)
IV. Allegro ma non troppo (B-flat major)

The purely orchestral numbers were well contrasted and each of a thoroughly enjoyable character. Weber's "Der Freischutz" overture is always a welcome number upon a programme. It is brilliant, extremely melodious, and the instrumentation is characterized by the originality and variety for which Weber's writings are justly famous. The orchestra performed it in a superb way, with all possible attention to detail and great brilliancy of execution.

The novelty of the programme was the set of waltzes by Brahms, scored for orchestra by conductor Gericke. This work was written originally for the pianoforte for four hands and the set consisted of 16 numbers, of which Mr. Gericke has omitted two in his orchestral arrangement. In the programme notes Mr. Apthorp concisely describes them as essentially concert compositions, not intended for use in the ball-room. They have much the same character, for our day, as Mozart's and Beethoven's sets of little orchestral dance-pieces, and are, for the most part, short and pithy, written in no elaborate style. It may be further said that they are exceedingly melodious and that in writing them Brahms dropped for once his complexity and obscurity of rhythm, and wrought something melodious and characteristic of their genre. Mr. Gericke's scoring is done with a practiced hand, and the number was an eminently pleasing one.

Beethoven's symphony, No. 4, which was chosen for the closing number of the programme, while less familiar than some of its famous fellows, is—to quote Mr. Apthorp again—"an unsurpassed example of melodic inspiration and perfection of musical form." Certainly this language is none too strong, for the symphony is a most beautiful and interesting work. It was first played at a concert for Beethoven's benefit in Vienna in March, 1807, and was preceded on the programme by his first, second and third symphonies. What a treat that must have been for the Viennese first-nighters. The second movement of this symphony is not exceeded in sheer musical beauty by anything in the nine which the great composer left to the world. In this the orchestra, which played with remarkable spirit and precision throughout the evening, did some of its very finest work.

Miss Aus der Ohe chose for her number Tchaikovsky's great concerto for pianoforte and orchestra, in B-flat minor. The story of the first production of this work in Boston 13 years ago has been previously told. In spite of the profound impression which it made at that time it does not seem to have attracted pianists until within the last few years. Like many another composer, Tchaikovsky has had to "wait until he was dead" for his full meed of recognition and appreciation. This concerto is a gigantic work, calling for the greatest of virtuosity, strength and endurance on the part of the player, and, indeed, hardly less so on the part of the orchestra. That Miss Aus der Ohe is fully equipped to grapple with its difficulties goes without saying. Her playing is distinguished for virility and force, although she never pounds the tone out of the piano, as do some who have great reputations. She has grown greatly, too, of late years, upon the artistic side, and is to-day one of the very first of living players. Of her performance last night nothing but warmest praise can be said. It was masterly, superb, overwhelming. A half-dozen energetic and thoroughly sincere recalls complimented her remarkable playing, and they were fully deserved. The concert, as a whole, was one of the most satisfactory of the present season. The sixth concert by the orchestra will be given on the evening of Wednesday, March 8.

…JOURNAL, JANUARY 29…

Unreasonableness of "Artists."

To the Editor of the Sunday Journal:

Your music man makes me sick. What is the matter with him, anyway? Why doesn't he stick to his business, and speak about music instead of audiences? He makes me tired! What is it to him whether people here like high-class music or not? What is high-class music anyway? Sousa's band is good enough, and for most they play I don't care—and I took lessons myself when I was a kid. Who cares for high-class music anyhow in Providence? Nobody but a few cranks, and a few "ideal" musicians, who have dyspeptic musical stomachs and must have everything served with a sauce piquante.

Plain old music is good enough for anybody, and I don't see why music that was good enough a hundred years ago, when there were no "professors," and symphony orchestras around here, should not be good enough to-day. Who cares for the Boston Symphonies here? Let them stay in Boston. In our town we have a band that rehearses every week, I tell you! They call themselves the Dewey Wind Pushers. You ought to hear them. The fellow that beats the drum is a corker! That's my music! People talk about arts, and their refining influence, and hang up a lot of pictures in their parlors that make you dizzy, and are painted in the impressionistic or plein-air style. I would not have them in my barn. Susie painted some daisies on a broken bootjack of mine and they are peaches; and when she sits down and hammers a "coon" song out of the old piano and I look at those daisies, I get all the art I need. She never changes the bars, and confuses you.

They say when a New York manager speaks of coming to Providence with a virtuoso, they arrest him for being insane. And that's right! We've got art enough in Providence. There is the Westminster Musee, with Tom Sharkey, the "biffer," the virtuoso in the "manly art." There are all the girls, that have more form on them than all the Venuses of Calypso, Milo or Cassanova together, and what they haven't the manager buys them. The people don't care for quality here—they want quantity. There is the Olympic, and two or three more temples of art. They are packed every night. Are we art lovers? I should smile!

What's the use of going to Infantry Hall and listening to the Symphony when the hurdy gurdy comes right under your window? In summer some of the rich swells pay them to come around during dinner hours. That's the stuff. Who cares to buy paintings of artists when you get chromos by the yard at 15 cents and all the soap "ads." to hang up? And what is to be done with the old mineral water bottles when you don't paint pansies on them any more?

High art is good enough for people that know a lot, but most of us don't. If the musicians can't make any money with music alone, let them learn something else besides; in Providence they will have plenty of time to do so. If the people had taste they would go to concerts, but they haven't; so what's the use of kicking. The majority don't care for them; so let the minority go hang themselves and keep quiet and listen to the angels' music. That is surely high enough. A man named Proctor tried to give a piano recital here. Who cares? They sold 12 tickets. On the evening of the concert he was sick. Who blames him? Everybody else would have been pleased. He was too sensitive. He sold 10 more tickets than anybody thought he would.

So just speak to your music man and stop his foolish talk. We are an artistic people; anybody looking at the new railroad station knows that as soon as he gets here. Our art is peculiar, but we can't help it with talking. Conditions that have arisen from the criminal neglect of egoistic people in responsible positions during previous years cannot be changed at once. Let everybody put the shoulder to the wheel and keep pushing. But who cares? That's all!

LOVER OF TRUE ART.

Providence, Jan. 26, 1899.

(This sounds so much like an honest expression of the opinions of the average Providence citizen that nothing but the knowledge of the identity of the author could possibly suggest that it may be "writ sarcastic."—Ed.)

Music in Providence.

To the Editor of the Sunday Journal:

I was much interested in the article in your paper a while ago entitled "Art in Providence," and signed "An Art Crank." While I join with the "Crank" in bewailing the meagre patronage given to concerts of a high order here, still I think that lack of appreciation is not always the reason for the slimly attended concerts. Your contributor stated that the Boston Symphony concerts are not as well patronized this year as in the past. I am inclined to think that the departure from the custom of giving a series of six concerts for $5 to the one of providing eight for $7 is one reason for the small audiences referred to. Many persons of moderate means, who would be willing to give the $5 for the course, would hesitate to spend the extra $2, as $7 is as much as many would care to afford for their entertainment in the music line all winter. The music-loving people of this city are by no means the ones most plentifully endowed with wealth.

If the price of the single concerts could be $1, it would also help fill up the empty benches. For 50 or 75 cents one may get a fairly good seat at the Opera House to see a charming play or a bright opera. Of course, it might be said with truth that a symphony concert and a modern opera could not well be compared in their relative educating influences, but anyone likes to be amused sometimes as well as educated.

Still, this does not excuse the citizens of Providence from allowing such talent as Rosenthal and Ysaye to play to such discouragingly small audiences. It is undeniably an "off" year for musical enterprises here, but let us hope that the Boston Orchestra will give us another chance next year with the old system of six concerts for $5.

I write this as the representative of a club of ladies interested in, and studying music. C.

Providence, Jan. 27, 1899.

TH… MUSICAL COURIER.

NEW YORK, WEDNESDAY, FEBRUARY 1, 1899.

The program of last evening's concert by the Boston Symphony Orchestra, in Music Hall, was:

Overture, Fantaisie, Romeo and Juliet................Tschaikowsky
Waft Her Angels, from Jephtha..............................Händel
Selections from Siegfried and Götterdämmerung............Wagner
Air, Lend Me Your Aid..Gounod
Symphony No. 3, E flat, Rhenish..........................Schumann

Evan Williams was the soloist.

The program and the performances seemed dull to me. It is possible that my ears had become jaded with the week's excessive concourse of sweet sounds, and of sounds that were not so sweet; but in any case I did not enjoy the concert. The conducting of Mr. Gericke and the playing of the orchestra were doubtless fully up to their familiar high standard, but I was overfull of music and my palate was not exactly in the condition to relish so cloying a dessert as a solid concert within a brief three hours after having feasted to satiety in the afternoon on an opera. Seven operas in one week is musical gormandizing to which I am not yet hardened this season, and so my unappreciative view of the concert may be attributable to the dyspeptic sluggishness of a tone-stuffed listener. Mr. Williams sang his two arias in a noble, sostenuto style, and was tremendously applauded and recalled.

B. E. Woolf.

The new music hall is to be all done by April 1, 1900, only a little more than a year hence. The plan of having a theatre combined with the new music hall has been given up, as the directors think that it would be very expensive and the best purposes would not have been served.

Mollie G. Slattery, Boston; Olga Gretchen Ayer, Newton Highlands; Raymond Clayton Bass, Jamaica Plain; … Mildred Constable

BY MOZART AND BRUCH.

Union Jan. 19

MME. SCHUMANN-HEINK WILL SING TWO ARIAS.

Assistant Manager F. P. Commee, of the Boston Symphony Orchestra, informed the management of the Brooklyn Institute this morning that Mme. Schumann-Heink had made her selections of arias for the concerts at the Academy of Music to-morrow afternoon and Saturday evening, in which she will appear as soloist in place of Fraulein Milka Ternina, who is ill. Mme. Schumann-Heink's numbers are as follows: Aria, "Titus," second, Mozart; recitative and aria from "Odysseus," Bruch. Owing to the fact that the famous contralto comes at such brief notice, the same selections will be sung at the matinee and evening concerts. The orchestral programmes are, however, entirely different. Schumann-Heink sang in Brooklyn a week ago Tuesday in "Lohengrin," and music lovers do not need to be reminded of the fact that she owns one of the finest contralto voices heard in this country in years. Her success in the part of Ortrud will be long remembered. Mme. Schumann-Heink appears with the Boston Symphony Orchestra in this city through permission of Maurice Grau, impressario at the Metropolitan Opera House.

G GAZETTE, BOSTON, JA

N, JANUARY 28, 1899.

The Symphony Concert.

The program for the thirteenth concert was:

Overture-Fantasy, "Romeo and Juliet," Tchaikovsky
Recitative, "Deeper and deeper still," and Air, "Waft her, angels," from "Jephthah," ....Handel
Selections from "Siegfried" and "Twilight of the Gods" (arranged by Hans Richter)......................Wagner
Air, "Lend me your aid," from "Irene" Gounod
Symphony No. 3, in E-flat major, "Rhenish," Op. 97...............Schumann
Soloist, Mr. Evan Williams.

There is little that calls for special note in this program. The orchestral portion was admirable throughout, the Tschaikovsky overture being interpreted with rare brilliancy and the larger selections with thrilling effect. These latter aroused the passing belief that they were more effective without than with the voices; at least they did not arouse in the hearer the pain of witnessing a single pair of human lungs struggling to sing against the whirlwind of an entire orchestra. The absence of vocalists brought another relief with it: there was no singing out of tune, and so one could rest in comparative ease to the music that is always more instrumental than singable. Mr. Evans was not at his best; his voice seemed tired, and there was a suggestion that he sang with effort. The Handel recitative, however, was given with simplicity and dignity, and the interpretation of the Gounod air appealed strongly to the enthusiasm of the audience.

The program for the next concert is: Overture, "Carnival," Dvorak; Scotch Fantasy for violin, Bruch; Symphonic poem, "Phaeton," Saint-Saens; Symphony, "Harold in Italy," Berlioz. The soloist will be Mr. T. Adamowski.

PROVIDENCE JOURNAL.

THURSDAY, FEBRUARY 2, 1899.

SYMPYHONY CONCERT.

An Interesting Programme and a Slightly Increased Attendance.

The fifth concert by the Boston Symphony Orchestra was given in Infantry Hall last evening. An increase in the attendance was noted, the audience being larger than at any previous concert of the series. While the increase was not large, the presence of from one to two hundred extra auditors was encouraging as a possible symptom of reviving interest in these admirable and most enjoyable concerts. Those who were present heard one of the finest programmes of the season performed in a brilliant and flawless fashion. The assisting soloist was Miss Adele Aus der Ohe, the well-known pianist, and the programme numbers were as follows:

Overture to "Der Freischutz"..............................Karl Maria von Weber
Concerto for Pianoforte, No. 1, in B-flat minor, Op. 23.....Peter Illyitch Tchaikovsky
  I. Andante non troppo e molto maestoso (B-flat minor)
    Allegro con spirito (B-flat minor)
  II. Andantino semplice (D-flat major)
    Allegro vivace assai (D-minor)
  III. Allegro con fuoco (B-flat minor)
Waltzes, Op. 39...............Johannes Brahms
(Scored for Orchestra by Wilhelm Gericke.)
(First time in Providence.)
Symphony No. 4, in B-flat Major, Op. 60........................Ludwig van Beethoven
  I. Adagio (B-flat major)
    Allegro vivace (B-flat major)
  II. Adagio (E-flat major)
  III. Allegro vivace (B-flat major)
    Trio: Un poco meno Allegro (B-flat major)
  IV. Allegro ma non troppo (B-flat major)

The purely orchestral numbers were well contrasted and each of a thoroughly enjoyable character. Weber's "Der Freischutz" overture is always a welcome number upon a programme. It is brilliant, extremely melodious, and the instrumentation is characterized by the originality and variety for which Weber's writings are justly famous. The orchestra performed it in a superb way, with all possible attention to detail and great brilliancy of execution.

The novelty of the programme was the set of waltzes by Brahms, scored for orchestra by conductor Gericke. This work was written originally for the pianoforte for four hands and the set consisted of 16 numbers, of which Mr. Gericke has omitted two in his orchestral arrangement. In the programme notes Mr. Apthorp concisely describes them as essentially concert compositions, not intended for use in the ball-room. They have much the same character, for our day, as Mozart's and Beethoven's sets of little orchestral dance-pieces, and are, for the most part, short and pithy, written in no elaborate style. It may be further said that they are exceedingly melodious and that in writing them Brahms dropped for once his complexity and obscurity of rhythm, and wrought something melodious and characteristic of their genre. Mr. Gericke's scoring is done with a practiced hand, and the number was an eminently pleasing one.

Beethoven's symphony, No. 4, which was chosen for the closing number of the programme, while less familiar than some of its famous fellows, is—to quote Mr. Apthorp again—"an unsurpassed example of melodic inspiration and perfection of musical form." Certainly this language is none too strong, for the symphony is a most beautiful and interesting work. It was first played at a concert for Beethoven's benefit in Vienna in March, 1807, and was preceded on the programme by his first, second and third symphonies. What a treat that must have been for the Viennese first-nighters. The second movement of this symphony is not exceeded in sheer musical beauty by anything in the nine which the great composer left to the world. In this the orchestra, which played with remarkable spirit and precision throughout the evening, did some of its very finest work.

Miss Aus der Ohe chose for her number Tchaikovsky's great concerto for pianoforte and orchestra, in B-flat minor. The story of the first production of this work in Boston 13 years ago has been previously told. In spite of the profound impression which it made at that time it does not seem to have attracted pianists until within the last few years. Like many another composcer, Tchaikovsky has had to "wait until he was dead" for his full meed of recognition and appreciation. This concerto is a gigantic work, calling for the greatest of virtuosity, strength and endurance on the part of the player, and, indeed, hardly less so on the part of the orchestra. That Miss Aus der Ohe is fully equipped to grapple with its difficulties goes without saying. Her playing is distinguished for virility and force, although she never pounds the tone out of the piano, as do some who have great reputations. She has grown greatly, too, of late years, upon the artistic side, and is to-day one of the very first of living players. Of her performance last night nothing but warmest praise can be said. It was masterly, superb, overwhelming. A half-dozen energetic and thoroughly sincere recalls complimented her remarkable playing, and they were fully deserved. The concert, as a whole, was one of the most satisfactory of the present season. The sixth concert by the orchestra will be given on the evening of Wednesday, March 8.

PROVIDENCE JOURNAL, JANUARY 2

Unreasonableness of "Artists."

To the Editor of the Sunday Journal:

Your music man makes me sick. What is the matter with him, anyway? Why doesn't he stick to his business, and speak about music instead of audiences? He makes me tired! What is it to him whether people here like high-class music or not? What is high-class music anyway? Sousa's band is good enough, and for most they play I don't care—and I took lessons myself when I was a kid. Who cares for high-class music anyhow in Providence? Nobody but a few cranks, and a few "ideal" musicians, who have dyspeptic musical stomachs and must have everything served with a sauce piquante.

Plain old music is good enough for anybody, and I don't see why music that was good enough a hundred years ago, when there were no "professors," and symphony orchestras around here, should not be good enough to-day. Who cares for the Boston Symphonies here? Let them stay in Boston. In our town we have a band that rehearses every week, I tell you! They call themselves the Dewey Wind Pushers. You ought to hear them. The fellow that beats the drum is a corker! That's my music! People talk about arts, and their refining influence, and hang up a lot of pictures in their parlors that make you dizzy, and are painted in the impressionistic or plein-air style. I would not have them in my barn. Susie painted some daisies on a broken boot-jack of mine and they are peaches; and when she sits down and hammers a "coon" song out of the old piano and I look at those daisies, I get all the art I need. She never changes the bars, and confuses you.

They say when a New York manager speaks of coming to Providence with a virtuoso, they arrest him for being insane. And that's right! We've got art enough in Providence. There is the Westminster Musee, with Tom Sharkey, the "biffer," the virtuoso in the "manly art." There are all the girls, that have more form on them than all the Venuses of Calypso, Milo or Cassanova together, and what they haven't the manager buys them. The people don't care for quality here—they want quantity. There is the Olympic, and two or three more temples of art. They are packed every night. Are we art lovers? I should smile!

What's the use of going to Infantry Hall and listening to the Symphony when the hurdy gurdy comes right under your window? In summer some of the rich swells pay them to come around during dinner hours. That's the stuff. Who cares to buy paintings of artists when you get chromos by the yard at 15 cents and all the soap "ads." to hang up? And what is to be done with the old mineral water bottles when you don't paint pansies on them any more?

High art is good enough for people that know a lot, but most of us don't. If the musicians can't make any money with music alone, let them learn something else besides; in Providence they will have plenty of time to do so. If the people had taste they would go to concerts, but they haven't; so what's the use of kicking. The majority don't care for them; so let the minority go hang themselves and keep quiet and listen to the angels' music. That is surely high enough. A man named Proctor tried to give a piano recital here. Who cares? They sold 12 tickets. On the evening of the concert he was sick. Who blames him? Everybody else would have been pleased. He was too sensitive. He sold 10 more tickets than anybody thought he would.

So just speak to your music man and stop his foolish talk. We are an artistic people; anybody looking at the new railroad station knows that as soon as he gets here. Our art is peculiar, but we can't help it with talking. Conditions that have arisen from the criminal neglect of egoistic people in responsible positions during previous years cannot be changed at once. Let everybody put the shoulder to the wheel and keep pushing. But who cares? That's all!

LOVER OF TRUE ART.

Providence, Jan. 26, 1899.

(This sounds so much like an honest expression of the opinions of the average Providence citizen that nothing but the knowledge of the identity of the author could possibly suggest that it may be "writ sarcastic."—Ed.)

Music in Providence.

To the Editor of the Sunday Journal:

I was much interested in the article in your paper a while ago entitled "Art in Providence," and signed "An Art Crank." While I join with the "Crank" in bewailing the meagre patronage given to concerts of a high order here, still I think that lack of appreciation is not always the reason for the slimly attended concerts. Your contributor stated that the Boston Symphony concerts are not as well patronized this year as in the past. I am inclined to think that the departure from the custom of giving a series of six concerts for $5 to the one of providing eight for $7 is one reason for the small audiences referred to. Many persons of moderate means, who would be willing to give the $5 for the course, would hesitate to spend the extra $2, as $7 is as much as many would care to afford for their entertainment in the music line all winter. The music-loving people of this city are by no means the ones most plentifully endowed with wealth.

If the price of the single concerts could be $1, it would also help fill up the empty benches. For 50 or 75 cents one may get a fairly good seat at the Opera House to see a charming play or a bright opera. Of course, it might be said with truth that a symphony concert and a modern opera could not well be compared in their relative educating influences, but anyone likes to be amused sometimes as well as educated.

Still, this does not excuse the citizens of Providence from allowing such talent as Rosenthal and Ysaye to play to such discouragingly small audiences. It is undeniably an "off" year for musical enterprises here, but let us hope that the Boston Orchestra will give us another chance next year with the old system of six concerts for $5.

I write this as the representative of a club of ladies interested in, and studying music. C.

Providence, Jan. 27, 1899.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, FEBRUARY 1, 1899.

The program of last evening's concert by the Boston Symphony Orchestra, in Music Hall, was:

Overture, Fantaisie, Romeo and Juliet................	Tschaikowsky
Waft Her Angels, from Jephtha........................	Händel
Selections from Siegfried and Götterdämmerung............	Wagner
Air, Lend Me Your Aid........................	Gounod
Symphony No. 3, E flat, Rhenish........................	Schumann

Evan Williams was the soloist.

The program and the performances seemed dull to me. It is possible that my ears had become jaded with the week's excessive concourse of sweet sounds, and of sounds that were not so sweet; but in any case I did not enjoy the concert. The conducting of Mr. Gericke and the playing of the orchestra were doubtless fully up to their familiar high standard, but I was overfull of music and my palate was not exactly in the condition to relish so cloying a dessert as a solid concert within a brief three hours after having feasted to satiety in the afternoon on an opera. Seven operas in one week is musical gormandizing to which I am not yet hardened this season, and so my unappreciative view of the concert may be attributable to the dyspeptic sluggishness of a tone-stuffed listener. Mr. Williams sang his two arias in a noble, sostenuto style, and was tremendously applauded and recalled.

B. E. WOOLF.

The new music hall is to be all done by April 1, 1900, only a little more than a year hence. The plan of having a theatre combined with the new music hall has been given up, as the directors think that it would be very expensive and the best purposes would not have been served.

Mollie G. Slattery, Boston; Olga Gretchen Ayer, Newton Highlands; Raymond Clayton Bass, Jamaica Plain; Mildred Constable

Boston Transcript

MONDAY, JANUARY 30, 1899

Music Hall: Boston Symphony Orchestra

The thirteenth symphony concert was given in the Music Hall on Saturday evening, the programme being:

Tchaikovsky: Overture-Fantasy, "Romeo and Juliet."
Handel: Recitative, "Deeper and deeper still," and Air, "Waft her, angels," from "Jephthah."
Wagner: Selections from "Siegfried" and "Götterdämmerung" (arranged by Hans Richter).
Gounod: Recitative, "How frail and weak a thing is man," and Air, "Lend me your aid," from "Irene."
Schumann: Symphony No. 3, in E-flat major, "Rhenish," opus 97.

Mr. Evan Williams was the singer.

If ever Tchaikovsky has made for beauty in his orchestral writing, it is surely in parts of his "Romeo and Juliet." Impressive—for force and poignancy of feeling—he surely is in many of his works; but here he lets pure musical beauty go hand in hand with impressiveness. Seldom has he reached such a height as in the introduction to this overture-fantasy, especially in those series of suspensions that seem caught, as it were, from Gluck's overture to "Iphigénie en Aulide." The much-admired second theme (love-motive) in the Allegro moves us less puissantly; we find beauty in it, and of poignancy enough and to spare; it is certainly a nobler inspiration than the second theme in the "Pathétique." But it somehow does not strike us as quite so wonderfu as it does many of the composer's sworn admirers. We are ready to acknowledge the brilliancy of the first theme of this Allegro (street-brawl motive) and the superb fire with which it is worked up; still we cannot entirely like it; the trail of Meyerbeer is over it, and that rhythm has been so trivialized by him that it is hard for anyone to wash the stain from it. But the firm strength with which the whole work is carried through cannot help compelling sincere admiration; the whole is very genuine and spontaneous, there is true genius in it. Of the performance, yes and no! It was well-nigh faultless technically; the introduction and all the more furious parts of the Allegro were wonderfully played. Only in the love-theme did we miss the true Tchaikovskian "disperazione," desperation—that is the word for it; it sounded a little tame and lyrical, it did not harrow you.

Richter's selections from the last two "Nibelungen" dramas were read and played to perfection in every respect; one could imagine nothing finer. The selections themselves are admirably chosen; Richter has truly made an "invisible seam" between the "Siegfried" and the "Götterdämmerung" parts. Only we do not like that tagging-on of the Valhalla-motive at the end; it does not seem to belong with the rest. We should have preferred to have "Siegfried's Rheinfahrt" go n unbroken, through all those mysterious, ill-boding harmonies which bring it to a close in Wagner's original score, the whole ending on the first B natural of the Gibichung-scene—it would be no sin for Mr. Gericke to write out the full chord of B-minor for brass instruments. This ending would, it seems to us, be more in keeping; as it is, the Valhalla-motive "makes irruption," as the French say; you do not get enough of it to make it worth while!

Schumann's third symphony had not been heard here since it was given by Mr. Nikisch in the season of 1892-93; Mr. Paur let it severely alone. It is, upon the whole, the least generally admired of Schumann's four symphonies, although there may be some persons who prefer it to the No. 2, in C major. It is certainly the most unequal of the four; if not unequal in absolute merit—for there is not a weak movement in it—at least singularly various in mood and style, lacking in that homogeneity that should mark a truly great symphony. The third movement, delightful as it is in itself, is too much in the vein of some of Schumann's smaller pianoforte pieces to seem quite in place in so extended a work; it takes you too far from the grand mood of the first and fourth movements. There is nothing symphonic in its character. The finale, too, although thematically related to the fourth movement, is quite unrelated in general mood to anything else in the work. Still, with all its shortcomings, the symphony contains some of Schumann's finest and most titanic inspirations. The syncopated theme of the first movement is a gem of the first water; and how gloriously, with what wealth of harmonic and contrapuntal resource, with what unflagging energy and fire, the movement is worked out! The second movement is unique in the history of symphonic writing; worth its weight in gold! And the fourth movement (cathedral-scene) would stand alone for grandeur and emotional depth among all Schumann's works, were it not for the introduction to the final chorus in his "Faust"—which Ambros called "the church-music of the future." The performance was exhaustive; it gave you the work, the whole work, and nothing but the work! It can rank with the recent performance of the C major symphony.

Mr. Williams's singing almost induced us to forgive him for his selections. When first we read the programme we thought of the advisability of some such advertisement in the newspapers as, "Wanted! a tenor who will not sing 'Waft Her, Angels,' nor 'Lend Me Your Aid!'" The Handel air is infinitely great music, if you will; but one has had so much opportunity for hearing it in its proper frame that it seemed superfluous to give it at a Symphony concert. Besides, one does not care to be reminded unnecessarily of oratorio. But Mr. Williams's singing of it was a revelation. Not that we liked him particularly in the recitative; his enunciation is beauty itself, and he is in no wise lacking in feeling and expressive force; but there was too much of the conventional oratio-singer's whine there, a good deal of it was sung too slow. When will singers remember that Handel was, first and foremost, a dramatic writer, a composer of operas? In the air, however, Mr. Williams was easily superb; his tempo, to begin with, was admirable as it was unusual; it made the air seem one ecstasy, not the lackadaisical mooning of a sorrow-stricken father over a politely filial daughter. Ah! it is great to hear Handel thus sung, at a tempo that allows the music to have some melodic hang-together, that puts shallow sentimentality out of doors! Would only that the accompaniment had been better played! Mr. Gericke followed the singer with all his usual skill, but the orchestra played the music like—well, just as they talk about Handel when they confide their professional grievances to you; and Handel is one of these grievances. No modern orchestral player likes playing Handel today; it is "too disgustingly easy" to be any fun. And it must be admitted that the men played the accompaniment to this air rather like sawing wood.

The "Irene" air is certainly not great music, being cheap and commonplace enough, in all conscience. Even the scoring is vulgar, albeit not unskilfully done. Gounod was foolish enough to forget the singular merit of his orchestration in "Faust," written for the Théatre Lyrique; in buckling on his armor for the Académie de Musique, he bade farewell to that masterly thrift in the use of instruments and began to lay on color as with a trowel, scoring like any competent craftsman, but no better. Mr. Williams sang the thing superbly, but could make it no better than it was. After all, this air marks an advance in the tenor repertory; it is one of those things that tenors sing because they like to, just as pianists play Liszt rhapsodies. Well, thirty years ago they used to sing Blumenthal's "Message"; and the air from "Irene" is surely an advance upon that! Mr. Williams was loudly and deservedly applauded after both his selections.

The next programme is: Dvorak, overture, "Carneval," opus 92; Max Bruch, Scotch fantasy for violin, opus 46; Saint-Saëns, symphonic poem No. 2, "Phaéton," opus 39; Berlioz, symphony No. 3, in G major, "Harold en Italie," opus 16 (viola obligata, Mr. Franz Kneisel). Mr. Timothée Adamowski will be the solo violinist.

Boston Sunday Globe.

SUNDAY, FEB. 5, 1899.

Symphony Orchestra Concert.

Two solo performers, in a way, figured in the Symphony program last week and both were drawn from the forces of our famous orchestra. Mr Kneisel undertook the viola obligato in Berlioz' "Harold in Italy" symphony and demonstrated effectively his command over the musical possibilities of an instrument which is far from being appreciated at its true value by modern music lovers. The performance of the Berlioz work made heavy drafts upon the endurance as well as skill of the orchestra, but every draft was honored, and the peculiar effects designed to be attained by the eccentric French composer received full justice at the player's hands.

Mr Timothie Adamowski, who performed the solo part of Max Bruch's Scotch fantasia, added another to his long list of successes on our concert stage. He interpreted every theme with a skill and appreciation that won hearty plaudits, even from a matinee audience. Although Bruch's Germanized Scotch songs are sometimes rather difficult to recognize and follow they are always interesting, and the orchestra supplemented the soloist's work with even more than their usual skill. Mr Adamowski was recalled with enthusiasm.

Dvorak's "Carnival" overture and Saint Saens' symphonic poem were among the offerings of a program that lacked something of the "old master" flavor, but proved a decidedly good drawing card. Both works were presented with care and success. The throng at the rehearsal included Melba, who thoroughly appreciated, of course, the merit of the offering.

Miss Adele aus der Ohe will be the soloist at this week's Symphony concerts, performing Brahm's concerto for the pianoforte. Beethoven's third overture to "Leonore" and Bruckner's fourth symphony will be the selections for the orchestra.

——Mme Melba was one of the most interested listeners at the symphony rehearsal Friday afternoon and generously applauded the several numbers. She was becomingly dressed in a gown of black net over black silk, the net heavily jetted, wearing a coat of persian lamb, turned back with chinchilla, and a muff of the same fur. Her toque was blue tulle, with black ostrich tips. Others in the audience were Mr and Mrs Arthur Astor Carey, Mr and Mrs Richard C. Dixey, Mr and Mrs Robert C. Hooper, Mrs Hall Curtis, Mrs John Sedgwick, Mr S. Lothrop Thorndike, Dr Bigelow, Mrs Solomon Lincoln, Mr and Mrs Eben D. Jordan, Mrs A. F. Freeman, Mrs George Putnam of Brookline, Mrs Stephen Henry Williams, Mrs Arthur Kennard, Miss Henrietta Dana, Mr James P. Stearns and Mr Charles P. Curtis.

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The Official Paper of the City.

MONDAY MORNING, FEB. 6, 1899.

Scotch Melodies in the Symphony Concert.

Dvorak's "Carnival Overture" began the programme of Saturday evening. It is not a new work, but it attained rather a new flavor by the speed at which it was taken and which seems fitting for the subject. Mr. T. Adamowski was the soloist of the concert, and chose Max Bruch's "Scotch Fantasie" for the violin as his number. One may question the wisdom of this choice, for the work is neither fish, flesh, nor fowl, and in its brilliant thematic treatment, the Gaelic flavor is pretty thoroughly washed away.

It is the highest tribute to the power of the Scottish folk-song that German and French composers have endeavored to use specimens of it in their works, and have also tried, but vainly, to imitate the lilt and style of the melodies of Caledonia.

Beethoven arranged several Scottish melodies for Mr. Thomson, the publisher of Edinburgh, in which there is the same defect that exists in Bruch's treatment of the folk-themes, the characteristic flavor is not aided but interfered with by the skilful musical treatment. Schumann tried his hand at setting some of the Burns poems, but achieved no more than an introduction of the "Scotch snap," (a sixteenth note, followed by a dotted eighth), and an occasional touch of the pentatonic, or hexachordal, scale.

That the two last points form a strong factor in Gaelic music is undeniable, and the Italian composer of "Within a Mile of Edinboro' Toun" was able to foist a foreign production into the folk-song repertoire by using these effects, (employing a hexachordal scale); but these are not all the length and breadth of Scottish music. Mendelssohn's "O, Wert thou in the Cauld Blast" is true Scottish music without possessing the above attributes, and in the Scherzo of his "Scotch Symphony," this composer achieves probably the only true bit of Scottish music ever written in symphony by a foreign composer.

Max Bruch does not stand beside Mendelssohn in his use of the folk-song in the classical instrumental forms; Bruch is attracted to the Scotch music chiefly because of its warlike side, for he is the most martial of modern composers.

That he loves the subject may be gathered from the fact that he once stated to the present writer that he knew 400 Scotch melodies by heart; but this does not enable him to catch that difficult simplicity which should surround the treatment of Scottish themes. In his "Fair Ellen," the old melody (composed in 1568) of "The Campbells are comin'," which, by the way, has also been wrongly employed by Volkmann, is thematically treated in the grandest possible manner, until it seems like a rustic beauty attired in silks and diamonds.

In this "Scotch Fantasy," the yet older melody of "Scots wha hae" is made use of for a climax, and the very life embellished out of it. The origin of this old folk-song will probably never be discovered, but Scottish historians claim it to have been used as Robert Bruce's March to Bannockburn.

Mr. Adamowski played the broad climax which is made of this tune with commendable power, a greater ruggedness than we had supposed him to be possessed of; his G string work was especially effective, and, if an occasional insecurity of intonation took place, these lapses were very few, and amply atoned for by the beauty of his harmonics and the hearty "abandon" with which he invested the work.

The Scherzo presented brusquerie rather than merriment, and naturally tended towards drone-bass effects. Let no man dare to despise the bag-pipe! Its drone and chanter permeate almost the entire repertoire of many schools of folk-music, and it is not improbable that the old Greeks used the drone bass. Surely the etymology of the Italian work "Zumpogna" (a bagpipe now in use in some parts of Italy) points to the old Greek "Sumphonia" applied so freely to the most ancient orchestral music, and the Italian pipers, the "Zumpognari," made their appearance in the Scherzo of the Berlioz symphony, played later in the evening, as their relatives, the Scotch pipers did in this.

Mr. Adamowski grew steadily greater up to the end of the work and certainly deserved the enthusiastic recalls with which he was greeted.

Now followed St, Saens' "Phaeton," which we like least among his orchestral tone-poems. These poemes symphoniques (always remembering that the French "Symphonique" means merely "Orchestral") are in the domain of Music what the painter's sketch is in the field of art; there is not the finish of the painting but there is more of dash and spirit than one often finds in the more elaborate work. The number received a very sturdy and masculine performance and Zeus launched his thunderbolt in a most powerful manner, the team collapsing with the suddenness of the deacon's one-horse shay at the end of its century.

The climax of the concert came with with Berlioz's "Childe Harold" Symphony. Berlioz is the Edgar Allen Poe of music, but just as Poe has been passed in the race for morbidness by Maeterlinck and others, so Berlioz's frenzies seem comparatively tame when compared to the delirium tremens of Richard Strauss & Co. But as a study of orchestral tone-color the symphony remains one of the most interesting in the repertoire. If any instrument is the personification of the Byronic hero it is the viola, and this work, having its inception in a viola concerto, is still the most important viola work of the entire repertoire.

Berlioz, to be sure, does not endeavor to give any outline of the poem, but Byron's description

> "And now Childe Harold was sore sick at heart,
> And from his fellow-bacchanals would flee;
> 'Tis said, at times, the sullen tear would start,
> But Pride congealed the drop within his ee;
> Apart he stalked in joyless reverie,"

is perfectly carried out by the mournful character of the ever-recurring melody, and the brooding melancholy which is the chief characteristic of the viola, certainly became the embodiment of the mood of the unhappy wanderer, the modest and musicianly performance of Mr. Kneisel never exaggerating the composer's intention.

We thought the horn somewhat overforced in the March of the Pilgrims, in the wonderful bell effect which Berlioz has achieved by uniting the harp and horn, but nothing could have been more perfect than the end of this movement where the high and low-pitched bells sound in alternation.

The merry melody of the pipers, already alluded to, was given with becoming heartiness and the tender serenade of the young lover was in excellent contrast.

The finale once upon a time appeared fiery and fierce, but the excesses that have taken place in modern music have caused its fervor to grow pale; it may have been that the reading was somewhat conservative, but the ferocious orgies of the brigands seemed almost as orderly as a vestry meeting, in fact more so than some that can be recalled.

Of course, this ending, with its hero dying amid wild debauchery, is purely Berlioz, and Byron's final lines

> "My task is done—my song hath ceased,—my theme
> Has died into an echo,"

are contradicted by the music employed here; the fiery French composer will have none of echoes, and one leaves the scene with the brigands in a very high state of hilarity, probably to be followed, the next day, by an extreme fit of depression, and possibly doses of bromo-seltzer.

Louis C. Elson.

Boston Journal.

SUNDAY, FEBRUARY 5, 1899.

SYMPHONY NIGHT.

Berlioz's "Harold in Italy" Symphony, With Mr. Kneisel as Viola Player—Mr. Adamowski Plays Bruch's Scottish Fantasia.

The program of the 14th Symphony concert last night in Music Hall, Mr. Gericke conductor, was as follows:

Overture, "Carnival"	Dvorák
Fantasia on Scotch Folk Melodies, for Violin, op. 46	Max Bruch
Symphonic Poem, "Phaeton"	Saint-Saëns
Symphony, "Harold in Italy"	Berlioz

The compiler of the program-book, speaking of Berlioz's "Childe Harold," says: "The work was first given in public at the Conservatoire in Paris on Nov. 23, 1834; but Berlioz introduced many alterations into the score afterwards. Paganini was present at the first performance; he expressed his delight with the work by sending Berlioz a check for twenty thousand francs the next day, which sum the poor composer devoted to paying off some crying debts, but especially to buying leisure to write his Roméo et Juliette symphony, which he dedicated to Paganini."

But Paganini was not present at the first performance. He did not hear the work until Nov. 25, 1838. He had heard the "Symphonie fantastique" in 1833, and it was then that he asked Berlioz to write a piece of importance for the viola. Berlioz promised to write a viola solo which should express the "Last Moments of Mary Stuart," but he abandoned this idea, and finally wrote "Childe Harold."

And now a word about Paganini's gift of 20,000 francs to Berlioz. Some have stated that the money came really from Bertin; but Liszt told another story, which is accepted by the latest biographers of Berlioz. It seems that Paganini, having made large sums of money in Paris, refused to play gratuitously at a concert for the benefit of the hospitals in that city. The public began to show its teeth. Jules Janin, a great admirer of Paganini, suggested to him that he should give 20,000 francs to Berlioz: "You will be able to give eight concerts with a crowded hall instead of the four concerts that remain." Paganini at first pulled a long face; but he finally yielded, and Janin tromboned pompously in the Débats the generosity of the violinist.

This symphony of Berlioz is still a remarkable work in certain respects, when you consider that it was first produced in 1834. Compare it with orchestral works of its time. Even the revised edition, which was played in 1838, is four years older than Wagner's "Rienzi," which first saw the light in 1842, and in "Rienzi" Wagner showed himself a clumsy fellow by the side of Berlioz. The whole idea of the symphony is foreign to us. Byron today is the man of "Beppo" and "Don Juan" and the letters, not the scowling poet of "Childe Harold," and the idea of having a solo instrument play such an important part in a symphony was not a fortunate one. Portions of the work seem, in 1899, barren of musical ideas—thus the "Orgy of Brigands" might be spared, although the composer himself took it seriously and spoke of "brazen throats belching forth blasphemies." But the first movement is interesting, and the orchestration was remarkable for the day. The "March of Pilgrims" is still a feat of singular originality, by far the most striking movement. As a whole the symphony is the one of Berlioz's important works that has suffered the most severely at the hands of time.

It was a pleasure to hear "Phaëton" again. It is the one of Saint-Saëns's symphonic poems that never met with great success in Paris, if the critics are to be believed, and yet it is a work of indisputable talent. Saint-Saëns never rises to any great height of imagination nor has he elemental passion; but he is a master of technic and his taste and skill keep him from vulgarity, even when he is dangerously near thematic triviality.

The overture, which Dvorak's publishers saw fit to name "Carnival," is specious music, decorative and all that, but I fear that it has no bowels.

Mr. Adamowski was not at his best last night either in intonation or in fullness of tone. He is a man of true virtuoso blood, and, like all virtuosos, he has his moods. He was heard to best vantage in the third movement of Bruch's kailyard fantasia, and he was applauded heartily at the end.

Mr. Kneisel played the violo obligata with infinite care and purity of tone. Adolphe Jullien once said that if Vieuxtemps, Viotti and some other great violinist were all united in one and the same person they could not make this viola part effective throughout the work.

Philip Hale.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CV., NO. 36.
SUNDAY, FEBRUARY 5, 1899.

THE SYMPHONY CONCERT.

Brilliant Reading of Some Spirited Compositions.

Dvorak's "Carnival" Given with Fine Effect—Saint-Saens' "Phaeton" Charmingly Played—Berlioz Symphony Brings Out Some Good Orchestration.

For the 14th of this season's concerts by the Boston Symphony orchestra, in Music Hall, last evening, the following programme was played:

Overture, "Carnival"..................Dvorak
Scotch fantasia for violin..............Bruch
Symphonic poem, "Phaeton".......Saint-Saens
Symphony, "Harold in Italy"...........Berlioz

Mr. T. Adamowski was the soloist.

The Dvorak overture had an exceptionally brilliant reading and performance. Mr. Gericke took the opening movement at a much more spirited pace than has been usual in the playing of the work here, and the effect was, in consequence, much more exhilarating and intensified. Saint-Saens' "Phaeton" is less interesting than the "Jeunesse d'Hercule," the "Danse Maccabre" and the "Roust d'Omphale." The orchestration is not so piquant, nor are the themes so flowing. The rhythm of the galloping horses and of the pattering of their hoofs are cleverly indicated, but when one reflects that the chariot is driven over the clouds, the rhythm and the pattering are perplexing rather than convincing. The thunderbolt is far more realistic. However, the work was charmingly played and delightfully colored

The Berlioz symphony wears well, all except the last movement, which now appears to be an exceedingly mild brigand orgie, and of no great interest. The opening movement still impresses by its warm and deep poetic feeling and its exquisitely fine orchestration. The Pilgrim march has lost none of its fascination of simplicity, nor the serenade its freshness and tenderness. In this era, when orchestration is so noisy and the command of its resources so abused, it is comforting to listen to Berlioz's discreet use of them. He may be looked upon as the father of modern instrumentation, and he had it at his fingers' ends, but his fortissimos never degenerate into mere noise, even when he employs the full force of the orchestra. He is always clear, every instrument is distinctly heard, the right note is invariably in the right place, and is so located that its timbre makes itself felt. His massing of the brass is singulary brilliant in effect, and never discovers the thickness that characterizes it in the hands of his successor. Mr. Gericke read the work splendidly, and in its performance the orchestra was heard at its very best, particularly in the march and the serenade. Mr. Franz Kneisel played the obligato viola part with beautiful grace and sincerity of style, and with an artistic discretion that prevented him from forcing the instrument into undue prominence, and from impressing on the music the aspect of an independent solo.

The Bruch Scotch fantasy is the least interesting of the composer's larger works for the violin. It often drags, notably in the introduction, and the adago that follows it, and his frolicsome treatment of the large and noble air, "Scots who ha' wi Wallace bled," to say nothing of his unnecessary distortion of the melody, which forms the principal theme of the finale, is frivolous, and the whole movement is little else than mere show work that is rarely effective. Mr. Adamowski played the solo part spiritedly, but not invariably with faultless intonation. He was at his best in the slow movements, which, in the main, were excellent in interpretation and performance. There was much vigorous applause and numerous very hearty recalls.

The programme for the next concert is: Overture, "Leonore," No. 3, Beethoven; concerto for pianoforte, Brahms; and symphony, No. 4, Bruckner. Miss Adele Aus der Ohe is to be the soloist.

THE NEW MUSIC HALL.

Fred P. Bacon Writes a Letter Containing Indorsement of His Plan to Every Stockholder.

Mr. Fred P. Bacon has sent to each of the stockholders in the proposed new music hall a copy of the following letter:

To the stockholders of the New Boston Music Hall Association:

I take the liberty of calling your attention to some expressions of opinion regarding the proposed action of your corporation, received by me in reply to my circular letter of inquiries, mailed you recently.

The Hon. Albert E. Pillsbury writes me:

> Your pointed and vigorous interrogatories addressed to the Music Hall victims ought to have been noticed before. I am glad that at least one man has spirit to protest against the methods of the management, and if any combination can be made to make the influence of the stockholders felt, I may be counted upon to support it.

Col. Albert A. Pope writes me:

> I have lost all faith in the present scheme. If we are going to have a music hall, we should have it big enough to have opera in it, and not simply for the Symphony concerts.

Many other similarly strong expressions of approval of my opposition to the unwise, extravagant and unwarrantable past and contemplated management of the property of your association have come to me. If you desire to prevent a firm of architects from experimenting at your expense in a line of building operations, about which there is little or no practical information, either attend the coming meeting of your corporation, or sign the following proxy, which will be duly stamped upon its receipt.

Do not underestimate the importance of this matter as affecting the future of musical Boston. FRED P. BACON,
649 Tremont Building, Boston.

Mr. Bacon attaches to the letter a proxy form to be filled out by such members as are unable to attend, and who agree with him in his views of the subject.

MUSICAL AMERICA
EDITED BY JOHN C. FREUND
PUBLISHED AT 27 UNION SQUARE NEW YORK
New York, February 4, 1899.

The thirteenth concert of the Boston Symphony Orchestra presented for orchestral numbers: Tchaikowsky's Fantasy, "Romeo and Juliet;" selections from "Siegfried" and "Götterdämmerung," and Schumann's Symphony No. 3. Mr. Evan Williams was the soloist, and sang Händel's "Waft Her Angels," and the air, "Send Me Your Aid," from Gounod's "Queen of Sheba."

The orchestral numbers were read by Gericke in rather a perfunctory manner. There was nothing of repose and delicacy, and little dynamic contrast in the playing. Piano was mezzo forte; the latter was forte, and forte amounted to little less than fff, and no difference was made between p and ppp, which rule held good throughout all the playing. This robbing the composition of its legitimate dynamic intention is so absolutely unlike Gericke's efforts of his first term, that one fears he may have become deaf in the interim. This discrepancy in his readings nowadays is not creditable to one who formerly represented the highest standpoint in this direction.

Mr. Williams is a singer of artistic instincts and musical feeling, and sings in a broad manner. His voice has lost much of its native quality, and he sang with great caution on this occasion. It was not the caution demanded because of indisposition, but physical disability, because of a loss of confidence in his vocal ability. His fine voice has not been correctly schooled; and I am afraid that his condition must become worse, consecutively, because of a false location of the column of air. This difficulty should be remedied, else his vocal powers must necessarily become permanently impaired. It would be lamentable should such a splendid voice become sacrificed to false instruction; but I can't see what other result will follow. It was refreshing to hear the English language used once more in our concert halls.

Gericke showed little discretion in his accompaniments, which were coarse and overpowering much of the time. He should go and study Seppilli in this direction.

WARREN DAVENPORT.

Boston Courier.
SUNDAY MORNING, FEB. 5, 1899.

The thirteenth Symphony programme included nothing new. The orchestral numbers were the picturesque and emotional "Romeo and Juliet" overture of Tschaikowsky, the familiar concert extracts from "Siegfried" and "Gotterdammerung," and Schumann's third symphony. All of these were rendered as they should be for clearness of statement, polish of manner, susceptibility to change of phase and firm emphasis. Especially splendid was the evocation and illumination of the successive themes of Siegfried, his conquests and his love, and the genial symphony was equally notable for grace, suavity and lightness. Mr. Evan Williams made his first appearance in these concerts. and sang those two great and esteemed tenor scenes, "Deeper and deeper still," from "Jephtha," and "Lend me your aid," from "The Queen of Sheba." He was in virtually perfect voice, so that beauty of tone, sustained phrasing, and that growth of climax in which he has a peculiar skill, prevailed throughout his singing, while his verbal enunciation was wonderfully clear. But he might have chosen his selections better.

The fourteenth of the Symphonies demands attention for nothing but its excellent performance. The programme, although made up of modern compositions, included nothing not perfectly familiar, the work of latest date being Dvorak's "Carnival" overture; while its earliest date was attached to the "Harold in Italy" symphony of Berlioz. Between these were placed the "Scotch" fantasy of Bruch, in which Mr. Adamowski played the solo violin with his accustomed grace, elegance and refined sentiment,—and the "Phaeton" symphonic poem of Saint-Saens. Mr. Gericke and the orchestra held their entente cordiale throughout, and of course Mr. Kneisel's large, sweet viola tone filled out the obbligato in the symphony impressively.

The next programme is: Beethoven, Overture to "Leonore," No. 3; Brahms, Concerto for Pianoforte, Miss Aus der Ohe, solo player; Bruckner, Symphony No. 4.

Post Feb 10

MUSIC HALL PROPERTY SOLD.

A very important real estate deal is the sale of Music Hall property, just completed, together with the estates 413 and 415 Washington street, which abut, and give a frontage through to Washington street, almost opposite Summer street. The amount involved is something over $700,000.

It is only eleven months ago that Music Hall was bought by the Boston real estate trust, of which Robert Codman was one of the trustees. The assessed value of the property then was $415,000, but the selling price was above $500,000.

The selling price and the names of the syndicate which has bought it are not yet made public.

The Boston real estate trust still holds the adjoining estate on Winter street and Music Hall place, which was bought at the same time in order to give a larger and direct entrance from Winter street.

But the new syndicate has purchased from the president and fellows of Harvard College the abutting property numbered 413 and 415 Washington street, which comprises a lot of land with a frontage of about 24 feet and a depth of about 170 feet. The lot has a total area of 3970 square feet. It is covered by a four-story brick and stone building.

The Music Hall property comprises about 18,000 square feet of land and a large brick building, which was erected in 1852. The Washington street property is assessed for $190,000.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, FEB 5, 1899.
(Copyright, 1899, Post Publishing Company.)

THE SYMPHONY CONCERT.

An Excellent Programme Presented With Mr. T. Adamowski the Soloist.

The fourteenth Symphony concert was given last evening in Music Hall. The principal number was the "Harold in Italy" symphony of Berlioz, which has been rarely given here in late years, and is practically a novelty to many. The symphony is in character something like the composer's other symphonies, the "Fantastic" and the "Romeo and Juliet," but it has the peculiar feature of a solo viola obligato, which appears throughout the work. The subject of the symphony is taken from Byron's "Childe Harold." The first movement is not particularly inspiring, but the three other movements have a decided interest.

The performance was a fine one, Mr. Kneisel making much of the solo viola part. Another number of the programme which has not been heard here for some years was Saint-Saens's symphonic poem, "Phaeton." This used to be given quite frequently, but lately has rather fallen by the wayside. It shows all of Saint-Saens's ingenuity of instrumentation, and was received with much applause. Dvorak's "Carneval" overture, which was the opening number, was given with great effect.

Mr. Adamowski gave an admirable performance of Max Bruch's "Scotch Fantasy" for violin and orchestra, which was written for Sarasate.

In this work Mr. Adamowski displayed the many excellencies for which his playing is noted, and he received several recalls.

Miss Adele Aus der Ohe will be the soloist at the next rehearsal and concert. She will probably be heard in Brahms's B flat major concerto.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
FRIDAY MORNING, FEB. 10, 1899.

Music Hall Building Resold—Winter Pl. Transfer.

Boston Music Hall has been sold by the Boston Real Estate Trust, which bought it 11 months ago through C. W. Whittier, who has just made a resale of it to a client, whose name is withheld for the present.

Mr. Whittier has also sold to the same buyer for Harvard College its building numbered 413-415 Washington st., purchased from the Dix estate in 1897.

The trust is understood to have paid between $425,000 and $450,000 and Harvard College $190,000 to $200,000, and each sells at a profit.

As there are leases on the Washington st. property running for four years, the old Music Hall building will stand for that much longer, and probably the hall will remain as it is.

By securing the Harvard College parcel, the new owner of the hall obtains an entrance to his property from Washington st., making the bulk of it much more available for many purposes. The Winter st. parcel, on the corner of Music Hall pl., purchased by the Boston Real Estate Trust, in connection with the hall, is not included in the deal.

The property in the hands of the new owner will have entrances on Washington st., Music Hall pl. and Hamilton pl., and, through a passageway, on Bromfield st.

The total assessed valuation is $620,000; the selling price was much more. The Music Hall estate is valued at $430,000, of which $317,300 is on the 18,593 sq. ft. of land. The land is assessed in two parcels, the smaller one of 2093 being valued at $25 a foot, being that lying next to Hamilton pl., and the larger one for $16. The Washington st. piece is assessed for $190,000, $178,700 being on 3970 ft. of land, or at the rate of $45 a sq. ft.

TRANSCRIPT,
AY, FEBRUARY 8, 18

NEW MUSIC HALL FINANCES

Treasurer Cotting Reports Upon Them for the Annual Meeting Feb. 15

Treasurer Charles E. Cotting of the New Boston Music Hall has prepared his annual report to the stockholders, under date of Feb. 3, which is for the year which closed Jan. 1, 1899. It shows cash on hand, $387; borrowed of subscription committee (demand loan at four per cent), $2000; cash received during the year, $550; total, $2936. The taxes amounted to $2279; premium on liability insurance, $25; office expenses, $106; registration of transfers, rent, etc., $367; balance cash on hand, $159; total, $2936. The balance sheet of the corporation shows: Capital stock, $200,000; notes payable, $2500; total, $202,500; real estate, $183,488; construction, $18,853; cash, $159; total, $202,500.

The annual meeting of the stockholders will be held in room 320, Tremont Building, Feb. 15, at 12 M.

Post Feb 9

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Feb 6

The Boston Traveler

THE SYMPHONY.

Berlioz's Great "Harold in Italy" Symphony Was the Feature—Mr. T. Adamowski the Soloist.

Eighteenth season Boston Symphony Orchestra; fourteenth concert; the programme;

Overture, "Carnival"................Dvorak
Fantasia on Scotch Folk Melodies,
for Violin, op. 46.........Max Bruch
Symphonic Poem, "Phaeton"..Saint-Saens
Symphony, "Harold in Italy"......Berlioz

The feature of real interest in the concert was the magnificent symphony of Berlioz, as fresh, splendid and stirring as when it first saw the light. It seems impossible to believe that it is over 60 years old; it might have been written yesterday for all the marks of time it shows. In view of this ever-young quality in his music, I am sometimes inclined to believe that Berlioz will outlive every one of the great composers of the first half of this century, Beethoven included. At any rate, there is a thrill in his music today that is found less and less in the works of the others. The symphony was played with great beauty throughout. Mr. Kneisel's admirable viola obligato added to the delight of listening.

I have heard Mr. Adamowski play the Scotch Fantasia—does he not give it at about every appearance as soloist with our orchestra?—with far more ability than he displayed on this occasion. His tone was inclined to roughness in the upper register and his intonation was shaky in several places. But his phrasing, especially of the third movement of the piece, was that of an artist, as ever.

The Saint-Saens "Phaeton" tone poem missed its effect altogether. It is quite possible that after the tremendous "Ride of the Valkyries" earlier in the week nothing in the equestrian line of music could make much of an illusion. It was admirably played, so the fault could not have lain in that direction.

Dvorak's brilliant "Carnival" overture, with its slap-bang impetuosity and lack of any genuine musical invention, went with just the right dash and style. Surely Mr. Gericke cannot be accused of excess of formality in these days.

WILDER D. QUINT.

BOSTON TRAVELER,
DAY, FEBRUARY 8, 18

NEW MUSIC HALL

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Herald Feb 5

It is a fine plan to train up the Boston child in the classical Symphony rehearsal way he or she should go, but I do not believe in taking youngsters to such concerts without providing for them other seats than their mothers' or governesses' laps. One seat in Music Hall will not hold two persons. A restless child is sure to move about and bump against the occupants of the row in front, and while Boston children are perfect little angels, of course, with a taste for Bach and Brahms, strangers will fail to appreciate their precocity, particularly when their own back hair is in danger of disarangement by them. In former times "children in arms" were relegated to the galleries of theatres or "not admitted" at all, but nowadays parents smuggle in their offspring wherever they go without regard to their neighbors' convenience. It has been offered as an excuse for this unwarrantable proceeding that some suburban lady with a child, in town for shopping, and, wishing to hear the Symphony rehearsal, carries sonny along to stand beside her on the crowded bench. Perhaps it may come to checking children in cloakrooms, or perhaps in new Music Hall there will be a nursery, where mammas can leave their darlings during the performance. At all events, chairs in the aisles are no more obtrusive and out of place than the child without a seat to itself, on which it can nestle about or go to sleep on comfortably. There is not the slightest doubt but every note of a Max Bruch number is appreciated, and Toddlekins is a splendid amateur critic who knows if a player's intonation is "impeccable" or the reverse, but he would be a heap better off at home.

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Scotch fantasia for violin	Bruch
Symphonic poem, "Phaeton"	Saint-Saens
Symphony, "Harold in Italy"	Berlioz

Mr. T. Adamowski was the soloist.

The Dvorak overture had an exceptionally brilliant reading and performance. Mr. Gericke took the opening movement at a much more spirited pace than has been usual in the playing of the work here, and the effect was, in consequence, much more exhilarating and intensified. Saint-Saens' "Phaeton" is less interesting than the "Jeunesse d'Hercule," the "Danse Maccabre" and the "Roust d'Omphale." The orchestration is not so piquant, nor are the themes so flowing. The rhythm of the galloping horses and of the pattering of their hoofs are cleverly indicated, but when one reflects that the chariot is driven over the clouds, the rhythm and the pattering are perplexing rather than convincing. The thunderbolt is far more realistic. However, the work was charmingly played and delightfully colored

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MUSICAL AMERICA

New York, February 4, 1899.

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The orchestral numbers were read by Gericke in rather a perfunctory manner. There was nothing of repose and delicacy, and little dynamic contrast in the playing. Piano was mezzo forte; the latter was forte, and forte amounted to little less than fff, and no difference was made between p and ppp, which rule held good throughout all the playing. This robbing the composition of its legitimate dynamic intention is so absolutely unlike Gericke's efforts of his first term, that one fears he may have become deaf in the interim. This discrepancy in his readings nowadays is not creditable to one who formerly represented the highest standpoint in this direction.

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WARREN DAVENPORT.

Boston Courier.

SUNDAY MORNING, FEB. 5, 1899.

The thirteenth Symphony programme included nothing new. The orchestral numbers were the picturesque and emotional "Romeo and Juliet" overture of Tschaikowsky, the familiar concert extracts from "Siegfried" and "Gotterdammerung," and Schumann's third symphony. All of these were rendered as they should be for clearness of statement, polish of manner, susceptibility to change of phase and firm emphasis. Especially splendid was the evocation and illumination of the successive themes of Siegfried, his conquests and his love, and the genial symphony was equally notable for grace, suavity and lightness. Mr. Evan Williams made his first appearance in these concerts, and sang those two great and esteemed tenor scenes, "Deeper and deeper still," from "Jephtha," and "Lend me your aid," from "The Queen of Sheba." He was in virtually perfect voice, so that beauty of tone, sustained phrasing, and that growth of climax in which he has a peculiar skill, prevailed throughout his singing, while his verbal enunciation was wonderfully clear. But he might have chosen his selections better.

The fourteenth of the Symphonies demands attention for nothing but its excellent performance. The programme, although made up of modern compositions, included nothing not perfectly familiar, the work of latest date being Dvorak's "Carnival" overture; while its earliest date was attached to the "Harold in Italy" symphony of Berlioz. Between these were placed the "Scotch" fantasy of Bruch, in which Mr. Adamowski played the solo violin with his accustomed grace, elegance and refined sentiment,—and the "Phaeton" symphonic poem of Saint-Saens. Mr. Gericke and the orchestra held their entente cordiale throughout, and of course Mr. Kneisel's large, sweet viola tone filled out the obbligato in the symphony impressively.

The next programme is: Beethoven, Overture to "Leonore," No. 3; Brahms, Concerto for Pianoforte, Miss Aus der Ohe, solo player; Bruckner, Symphony No. 4.

Post

MUSIC HALL PROPERTY SOLD.

A very important real estate deal is just completed, the sale of Music Hall property, together with the estates 413 and 415 Washington street, which abut, and give a frontage through to Washington street, almost opposite Summer street. The amount involved is something over $700,000.

It is only eleven months ago that Music Hall was bought by the Boston real estate trust, of which Robert Codman was one of the trustees. The assessed value of the property then was $415,000, but the selling price was above $500,000.

The selling price and the names of the syndicate which has bought it are not yet made public.

The Boston real estate trust still holds the adjoining estate on Winter street and Music Hall place, which was bought at the same time in order to give a larger and direct entrance from Winter street.

But the new syndicate has purchased from the president and fellows of Harvard College the abutting property numbered 413 and 415 Washington street, which comprises a lot of land with a frontage of about 24 feet and a depth of about 170 feet. The lot has a total area of 3970 square feet. It is covered by a four-story brick and stone building.

The Music Hall property comprises about 18,000 square feet of land and a large brick building, which was erected in 1852. The Washington street property is assessed for $190,000.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, FEB 5, 1899.
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THE SYMPHONY CONCERT.

An Excellent Programme Presented With Mr. T. Adamowski the Soloist.

The fourteenth Symphony concert was given last evening in Music Hall. The principal number was the "Harold in Italy" symphony of Berlioz, which has been rarely given here in late years, and is practically a novelty to many. The symphony is in character something like the composer's other symphonies, the "Fantastic" and the "Romeo and Juliet," but it has the peculiar feature of a solo viola obligato, which appears throughout the work. The subject of the symphony is taken from Byron's "Childe Harold." The first movement is not particularly inspiring, but the three other movements have a decided interest.

The performance was a fine one, Mr. Kneisel making much of the solo viola part. Another number of the programme which has not been heard here for some years was Saint-Saens's symphonic poem, "Phaeton." This used to be given quite frequently, but lately has rather fallen by the wayside. It shows all of Saint-Saens's ingenuity of instrumentation, and was received with much applause. Dvorak's "Carneval" overture, which was the opening number, was given with great effect.

Mr. Adamowski gave an admirable performance of Max Bruch's "Scotch Fantasy" for violin and orchestra, which was written for Sarasate.

In this work Mr. Adamowski displayed the many excellencies for which his playing is noted, and he received several recalls.

Miss Adele Aus der Ohe will be the soloist at the next rehearsal and concert. She will probably be heard in Brahms's B flat major concerto.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.

FRIDAY MORNING, FEB. 10, 1899.

Music Hall Building Resold—Winter Pl. Transfer.

Boston Music Hall has been sold by the Boston Real Estate Trust, which bought it 11 months ago through C. W. Whittier, who has just made a resale of it to a client, whose name is withheld for the present.

Mr. Whittier has also sold to the same buyer for Harvard College its building numbered 413-415 Washington st., purchased from the Dix estate in 1897.

The trust is understood to have paid between $425,000 and $450,000 and Harvard College $190,000 to $200,000, and each sells at a profit.

As there are leases on the Washington st. property running for four years, the old Music Hall building will stand for that much longer, and probably the hall will remain as it is.

By securing the Harvard College parcel, the new owner of the hall obtains an entrance to his property from Washington st., making the bulk of it much more available for many purposes. The Winter st. parcel, on the corner of Music Hall pl., purchased by the Boston Real Estate Trust, in connection with the hall, is not included in the deal.

The property in the hands of the new owner will have entrances on Washington st., Music Hall pl. and Hamilton pl., and, through a passageway, on Bromfield st.

The total assessed valuation is $620,000; the selling price was much more. The Music Hall estate is valued at $430,000, of which $317,300 is on the 18,593 sq. ft. of land. The land is assessed in two parcels, the smaller one of 2093 being valued at $25 a foot, being that lying next to Hamilton pl., and the larger one for $16. The Washington st. piece is assessed for $190,000, $178,700 being on 3970 ft. of land, or at the rate of $45 a sq. ft.

TRANSCRIPT,
AY, FEBRUARY 8, 18

NEW MUSIC HALL FINANCES

Treasurer Cotting Reports Upon Them for the Annual Meeting Feb. 15

Treasurer Charles E. Cotting of the New Boston Music Hall has prepared his annual report to the stockholders, under date of Feb. 3, which is for the year which closed Jan. 1, 1899. It shows cash on hand, $387; borrowed of subscription committee (demand loan at four per cent), $2000; cash received during the year, $550; total, $2936. The taxes amounted to $2279; premium on liability insurance, $25; office expenses, $106; registration of transfers, rent, etc., $367; balance cash on hand, $159; total, $2936. The balance sheet of the corporation shows: Capital stock, $200,000; notes payable, $2500; total, $202,500; real estate, $183,488; construction, $18,853; cash, $159; total, $202,500.

The annual meeting of the stockholders will be held in room 320, Tremont Building, Feb. 15, at 12 M.

MUSIC HALL RESOLD.

Boston Music Hall has been sold by the Boston Real Estate Trust, which bought it eleven months ago through C. W. Whittier, who has just made a resale of it to a client, whose name is withheld for the present.

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Feb 6

The Boston Traveler

THE SYMPHONY.

Berlioz's Great "Harold In Italy" Symphony Was the Feature—Mr. T. Adamowski the Soloist.

Eighteenth season Boston Symphony Orchestra; fourteenth concert; the programme:

Overture, "Carnival"	Dvorak
Fantasia on Scotch Folk Melodies, for Violin, op. 46	Max Bruch
Symphonic Poem, "Phaeton"	Saint-Saens
Symphony, "Harold in Italy"	Berlioz

The feature of real interest in the concert was the magnificent symphony of Berlioz, as fresh, splendid and stirring as when it first saw the light. It seems impossible to believe that it is over 60 years old; it might have been written yesterday for all the marks of time it shows. In view of this ever-young quality in his music, I am sometimes inclined to believe that Berlioz will outlive every one of the great composers of the first half of this century, Beethoven included. At any rate, there is a thrill in his music today that is found less and less in the works of the others. The symphony was played with great beauty throughout. Mr. Kneisel's admirable viola obligato added to the delight of listening.

I have heard Mr. Adamowski play the Scotch Fantasia—does he not give it at about every appearance as soloist with our orchestra?—with far more ability than he displayed on this occasion. His tone was inclined to roughness in the upper register and his intonation was shaky in several places. But his phrasing, especially of the third movement of the piece, was that of an artist, as ever.

The Saint-Saens "Phaeton" tone poem missed its effect altogether. It is quite possible that after the tremendous "Ride of the Valkyries" earlier in the week nothing in the equestrian line of music could make much of an illusion. It was admirably played, so the fault could not have lain in that direction.

Dvorak's brilliant "Carnival" overture, with its slap-bang impetuosity and lack of any genuine musical invention, went with just the right dash and style. Surely Mr. Gericke cannot be accused of excess of formality in these days.

WILDER D. QUINT.

BOSTON TRAVELER,
DAY, FEBRUARY 8, 189

NEW MUSIC HALL

Mr. Charles E. Cotting, treasurer of the new Boston Music Hall, submits a report to the stockholders of date Feb. 3 for the year ending Jan. 1, 1899. The report shows: Cash on hand, $387; borrowed of subscription committee (demand loan 4 per cent.), $2000; cash received during year, $550; total, $2936. Taxes amounted to $2279; premium on liability insurance, $25; office expenses, $106; registrar of transfers, rent, etc., $367; balance cash on hand, $159; total, $2936. Balance sheet shows: Capital, $200,000; notes payable, $2500; total, $202.5000; real estate, $183,488; construction, $18,853; cash, $159; total, $202,500.

The annual meeting of the stockholders will be held at room 320 Tremont Building Feb. 15, at 12 M.

It is a fine plan to train up the Boston child in the classical Symphony rehearsal way he or she should go, but I do not believe in taking youngsters to such concerts without providing for them other seats than their mothers' or governesses' laps. One seat in Music Hall will not hold two persons. A restless child is sure to move about and bump against the occupants of the row in front, and while Boston children are perfect little angels, of course, with a taste for Bach and Brahms, strangers will fail to appreciate their precocity, particularly when their own back hair is in danger of disarrangement by them. In former times "children in arms" were relegated to the galleries of theatres or "not admitted" at all, but nowadays parents smuggle in their offspring wherever they go without regard to their neighbors' convenience. It has been offered as an excuse for this unwarrantable proceeding that some suburban lady with a child, in town for shopping, and, wishing to hear the Symphony rehearsal, carries sonny along to stand beside her on the crowded bench. Perhaps it may come to checking children in cloakrooms, or perhaps in new Music Hall there will be a nursery, where mammas can leave their darlings during the performance. At all events, chairs in the aisles are no more obtrusive and out of place than the child without a seat to itself, on which it can nestle about or go to sleep on comfortably. There is not the slightest doubt but every note of a Max Bruch number is appreciated, and Toddlekins is a splendid amateur critic who knows if a player's intonation is "impeccable" or the reverse, but he would be a heap better off at home.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CV., NO. 40.

THURSDAY, FEB. 9, 1899.

MUSIC HALL RESOLD.

Building on Washington Street in the Deal.

Harvard College Owned the Latter Piece.

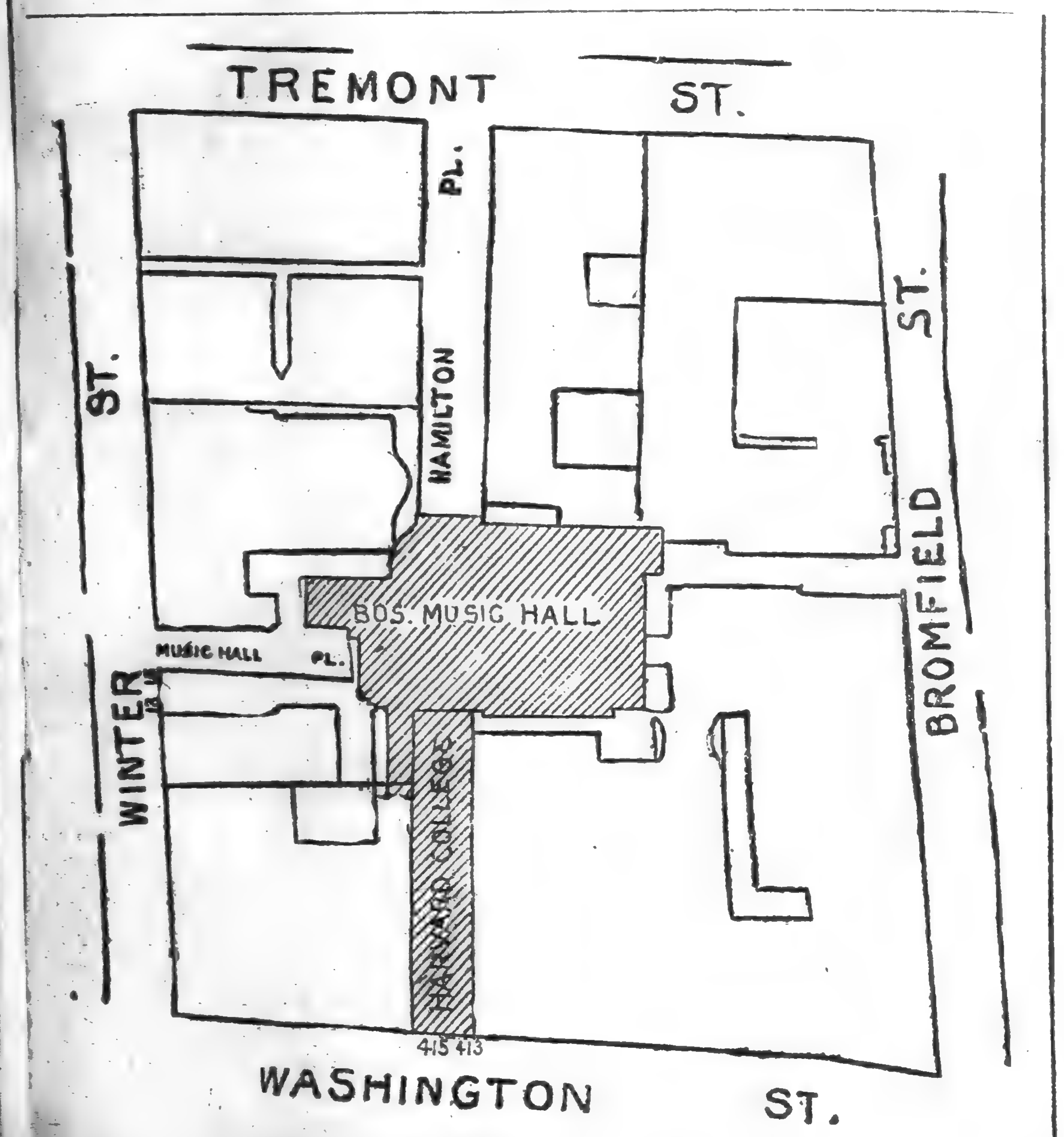
Both Parcels Are Assessed for $620,000.

One of the Largest Trades of This Season.

Smaller City and Suburban Sales and Transfers.

Boston Music Hall has been sold by the Boston Real Estate Trust, which bought it 11 months ago through C. W. Whittier, who has just made a resale of it to a client, whose name is withheld for the present.

Mr. Whittier has also sold to the same buyer for Harvard College its building numbered 413-415 Washington street, purchased from the Dix estate in 1897.



The trust is understood to have paid between $425,000 and $450,000 and Harvard College $190,000 to $200,000, and each sells at a profit.

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By securing the Harvard College parcel, the new owner of the hall obtains an entrance to his property from Washington street, making the bulk of it much more available for many purposes. The Winter street parcel, on the corner of Music Hall place, purchased by the Boston Real Estate Trust, in connection with the hall, is not included in the deal.

The property in the hands of the new owner will have entrances on Washington street, Music Hall place and Hamilton place, and, through a passageway, on Bromfield street.

The accompanying diagram shows the properties purchased. Their total assessed valuation is $620,000; the selling price was much more. The Music Hall estate is valued at $430,000, of which $317,300 is on the 18,593 square feet of land. The land is assessed in two parcels, the smaller one of 2093 being valued at $25 a foot, being that lying next to Hamilton place, and the larger one for $16. The Washington street piece is assessed for $190,000, $178,700 being on 3970 square feet of land, or at the rate of $45 a square foot. Harvard College has made some improvements in the building since its purchase.

Boston Transcript

MONDAY, FEBRUARY 6, 1899

Music Hall: Boston Symphony Orchestra

The programme of the fourteenth symphony concert, given in the Music Hall last Saturday evening, was:

Dvorak: Overture, "Carneval," opus 92.
Max Bruch: Fantasia on Scotch Folk-Melodies, for Violin, opus 46.
Saint-Saëns: Symphonic Poem No. 2, "Phaéton," opus 39.
Berlioz: Symphony No. 3, in G major, with Viola obbligata, "Harold en Italie," opus 16.
(Viola obbligata by Mr. Franz Kneisel.)
Mr. Timothée Adamowski was the solo violinist.

Dvorak's overture does not add much to the world's supply of music; it has a certain skin-deep brilliancy, but that seems about all. It was superbly played.

Saint-Saëns's "Phaéton" also is but a superficial bit of cleverness; but then, what enormous cleverness! You admire the skill with which it is done, you enjoy the beauty of color, you sit by with unruffled, Hellenic composure as it is reeled off before you. Perhaps the story of Phaëton might arouse other emotions in you, if told with more genius; but Saint-Saëns and the emotions are, for the most part, strangers; and you feel that anything subjectively strenuous, in face of his super-elegance, would be in bad form. This "Phaéton" of his has the Corinthian brilliance of many-hued jewels, not the splendid blaze of noon; it would show black against the sun. The performance was in every way exhaustive; in a word, perfect.

Berlioz's "Harold" seems, as a whole, the least fine of his three symphonies written for the concert room; the second, the "Funèbre et Triomphale," for wind instruments, written for performance in the open air, we know only from the score; we have never heard it. Although Berlioz gave up all idea of writing a viola concerto when the first movement of "Harold" was but sketched out, he had evidently got too far on with his sketch to be willing to alter the plan of the movement very materially; almost throughout the Allegro one feels something of the constraint he must have experienced in treating a solo instrument as a factor in a symphonic work; Harold's viola has more to do in this one movement than in the three others put together, and the composer does not speak with the freedom of one who uses his native idiom. He strikes one as, say, Verdi, does, when he writes a choral fugue. But the second and third movements are as characteristically beautiful and individual in their way as anything Berlioz ever wrote; here you have Berlioz double-distilled, and at his best. Never has he been more successful in giving musical expression to a poetically picturesque conception. As pieces of coloring, these movements stand alone; where else can be found, for instance, anything more beautifully individual than the effect of those arpeggj sul ponticello of the solo viola? The finale is less good; but we think that this movement is one of the least understood of the composer's orchestral things.

The performance was technically impeccable, one of the most exquisite bits of playing we have heard from our orchestra; in the first three movements it was also exhaustive from every point of view. Mr. Kneisel's playing of the viola part had greatness in it. It is no shame for even such an artist as he to have made progress. Time was when his playing of this part, with all its technical and intellectual mastery, seemed to us prosaic, lacking in poetry of temperament; but he has cured all that now; he now plays the part, so to speak, like Harold himself, not merely like an excellent solo violist. We must, however, again protest against his playing the part standing, "en évidence" before the eyes of the audience. Even though the posture may give him somewhat greater freedom in bowing, we think the objections to it more than outweigh this. There are so many passages in which the solo viola is used orchestrally, merely doubling other instruments in the orchestra, adding its color to theirs, with no prominence of its own, that one is uncomfortable while seeing the violist play something which one cannot really hear.

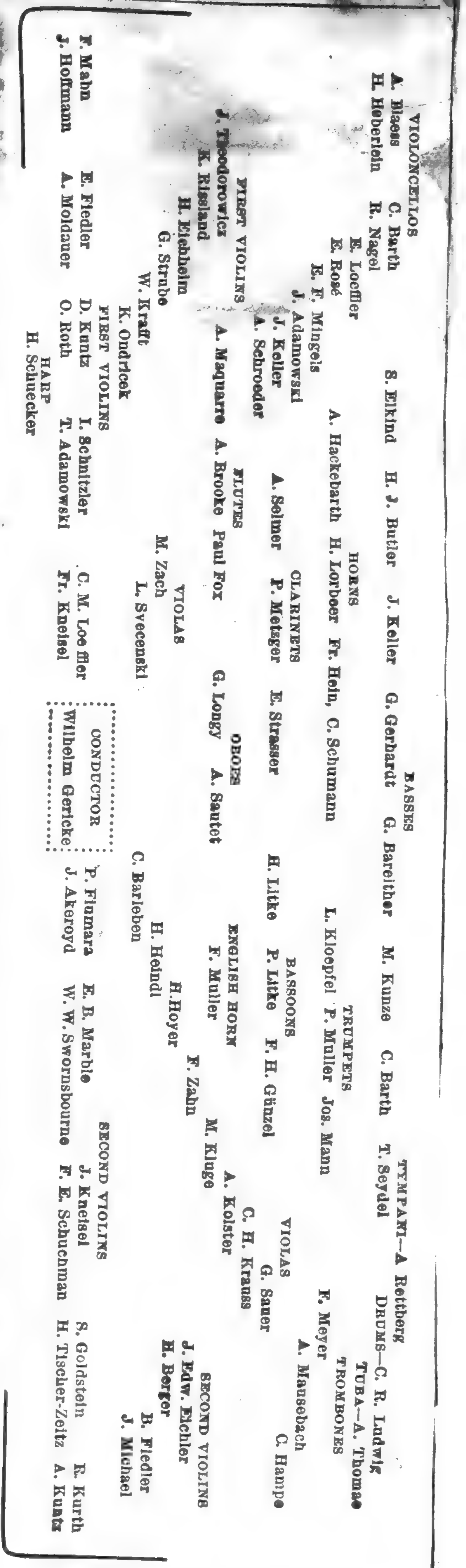
The last movement seemed to us played diametrically wrong. We admit that we know nothing of the metronome-marking in the score; but the tempo taken last Saturday surely had nothing of the "Allegro frenetico" about it. The movement sounded less like an orgy of brigands than like a prize drill of the Independent Corps of Cadets—which organization is equally noted for its accuracy in drill and for a certain chastened sadness of physiognomy while undergoing that ordeal. We have more than once heard this movement taken at the same tempo before; but always with the same result: it came to nothing! Only once, when it was taken considerably faster, have we found musical coherence and meaning in it; then it was great indeed.

Max Bruch's Scotch Fantasia seems to us one of the most enjoyable works in the violinist's modern repertory. It is not deep as some wells we know of, but it is music! There is beauty of melody, harmony and feeling in it; moreover, it is violin music, it is favorably written for the instrument. Mr. Adamowski played it excellently well, especially in the matters of poetic conception and temperamental warmth and grace of feeling. He showed forth the poetry of the thing. In point of technique, he is less noteworthy. His technique, in its present condition, would probably be quite adequate to the needs of a more circumspect and less emotional player than he; but Mr. Adamowski has that in him which imperatively prompts him to take risks in playing, and his virtuosity is not quite such as to make such risks always prudent (pardon the bull). Nevertheless, the impression he made was, as a whole, distinctly fine. He was loudly applauded and recalled.

The next programme is: Beethoven, overture to "Leonore" No. 3, opus 72; Brahms, concerto for pianoforte, No. 2, in B-flat major, opus 83; Bruckner, symphony No. 4 (first time in Boston). Miss Adele aus der Ohe will be the pianist.

[illegible] of the Symphony Orchestra

We give below a diagram of the Boston Symphony Orchestra, arranged as definitely and with as much accuracy as is possible in the compass of a newspaper column:



MUSIC HALL OPPOSITION

A Call Issued for Proxies, but the "Management" Says That the Plan of the Directors Is Generally Approved

According to those most heavily interested in the new Music Hall for Boston, they do not expect any more opposition among the stockholders than can easily be allayed as soon as the new plans of McKim, Mead & White are ready for inspection. The annual meeting of the New Music Hall Association will be held this month; but its date is not yet announced. It is not likely that anything more than routine business, which will include the report of the treasurer and the election of the officers, will be transacted at the meeting. The plans of the new structure, which the stockholders are expected to examine before they authorize the beginning of construction, will not be ready to show for about two weeks, when it is intended to place them on exhibition for a few days or longer, and then call a special meeting of the stockholders to authorize the signing of contracts.

It is at this meeting, provided that the annual meeting does not consider the plans, that whatever opposition there is to the scheme of a music hall pure and simple is expected to develop. This opposition has taken the form of a desire that the new building shall be adapted to the presentation of opera, and that it shall also be constructed so that offices in it may be let to music teachers and affiliated professional people, thus promising more likelihood of a return in dividends to the stockholders. Colonel Henry L. Higginson's statement that the Music Hall as planned—although he favors the present plan—does not assure financial return to the stockholders is being quoted to show that it is only reasonable to establish some such assurance when it can be done as well as not. The opposition to the present plan because it would provide nothing except a music hall, has in the last few days issued a circular to the stockholders, asking for their proxies, in which Hon. A. E. Pillsbury and Colonel Albert A. Pope are quoted. Mr. Pillsbury writes: "Your pointed and vigorous interrogatories addressed to the Music Hall victims ought to have been noticed before. I am glad that at least one man has spirit to protest against the methods of the management, and if any combination can be made to make the influence of the stockholders felt, I may be counted upon to support it." Colonel Pope writes: "I have lost all faith in the present scheme. If we are going to have a Music Hall we should have it big enough to have opera in it, and not simply for the Symphony concerts."

Notwithstanding these persistent efforts, the management dismisses opposition with a smile, and says that the great majority of the stockholders are perfectly satisfied with the decision of the directors, as generally exemplified in the forthcoming plans of the architects, although, they add, there undoubtedly will be more or less discussion over details.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, FEB. 13, 1899.

A Bruckner Symphony at the End of the Operatic Season.

We have had too much of operatic high living recently, and Dr. Gericke has prescribed a musical blue bill and black draught, which were duly administered on Saturday night. A Bruckner symphony of overwhelming length, earnestness and abstruseness therefore began the concert.

Bruckner is the missing link between Wagner and Brahms; his half-way house stands on a road which we hope few travelers will traverse.

Believing Wagner to be the operatic genius of the world, we yet feel that there can never be a "Wagner School" of opera, and we can go beyond this and state our belief that there never ought to be a Wagnerian style of symphony! The constant reiteration which Wagner so wonderfully employs in his musical construction becomes monotonous tautology when applied to a large symphonic structure; at its very best the symphony needs to become "programme-music" if such a device is to be continually used.

The Bruckner symphony given on this occasion is called the "Romantic," and is the fourth in his series of eight, but at a first hearing it seemed about as romantic as a voting list or a tailor's bill. Much of learning, of contrapuntal skill, of the science of figure development, may at once be conceded to the composer, but of inspiration, of the glow of genius, there is scarcely a trace. In fact, one feels that Wagner has himself described the effort of his friend and admirer in the graphic phrase "Kapellmeister Musik!"

Such a skilful pedant never knows where to stop, and Bruckner has here given a symphony about the length of Beethoven's ninth. Of course the direct art of pleasing is scorned in this work, for almost all modern composers have forgotten that beauty is an element of art. One could watch with interest the evolution of themes from figures, the careful and skilful joining and contrasting of different divisions of the sonata-allegro-form, throughout the first movement, yet without feeling the slightest exaltation or enthusiasm; it was no more soul-stirring than a good black-board demonstration in algebra would have been.

The Andante also was of ascetic chilliness, in spite of the well-played viola theme. Its variations and development were carried to prolixity.

The Scherzo began much better with a series of rollicking fanfares that suggested a jovial hunting party; if the "tinkling cymbal" was not heard, the "sounding brass" certainly was, and the movement had a virility that suggested that the hunt for inspiration had at last started some game. Its Trio, too, beginning in the old-fashioned "Musette" style, with a drone bass, was in charming contrast and tuneful.

As if repentant of having given a concession to clearness and beauty, the composer gave a finale that was full of fortissimo shocks; Hamlet's "thousand natural shocks" were multiplied in this movement, and everything was disjointed, vehement and abrupt. There were, however, such clear evidences of mastery of orchestra and of form (at least in figure-work) that the reviewer must hesitate to condemn utterly on a first hearing. Yet such a symphony, at its very best, needs elucidation, clues and explanations, like the puzzle pictures and the mystical plays that are distorting the other branches of the art of the present.

The symphonic masters, even to the modern Brahms, do not require such a set of crutches, and we suspect that the instrumental composition that cannot stand without them is not in the healthiest state.

The performance of the new work was a wonderful one, full of breadth and power, and if the symphony did not make its due effect not a shadow of the blame can be laid upon the interpretation.

Such a long and complicated work was the poorest possible introduction to the intellectual piano concerto (No. 2, in B flat) by Brahms. Fortunately Brahms's intellectuality of development has plenty of intrinsic beauty; certainly after Bruckner he seemed a composer of the romantic school.

Miss Adele Aus der Ohe was the pianist and was at her best. It is always a work of self-abnegation to play Brahms's second piano-concerto, which is far more of a symphony than a bit of solo display; it has four movements, like a symphony, it has true symphonic development, and it makes an orchestral impression first of all. There is an instance of this at the very threshold of the work, where the horn phrase announces a subject which is elaborated all through the movement.

Every point in this movement is to the purpose; a great pianist once told the present writer that on beginning the study of this concerto he was repelled by seemingly needless difficulties, but after a degree of practicing he came to the firm conviction that not a single technicality was present in the work, but with a definite purpose, not a difficulty could be spared without marring some of the beauty.

The second movement, not a true Scherzo but a tumultuous display of passion and impetuosity, is an instance of this technical difficulty used as a means rather than as an end, and most excellently did Miss Aus der Ohe render it, while the orchestral work was like that of a single instrument.

The exquisite violoncello obbligato in the third movement made an admirable foil to the romance of the piano, a duet of great beauty resulting. The embellishment of this orchestral theme by the piano was a noble employment of an old device and became the most delightful part of the concerto. Not often does Brahms attain such direct romantic charm. The finale, with its sharp and decisive Rondo sprightliness, its second theme of Hungarian folk-character, makes a dashing and well-contrasted ending to one of the greatest concertos of the world.

Miss Aus der Ohe was applauded heartily and three times recalled at the close of her task. Such a success with an audience that had been heavily weighted at the beginning, speaks volumes for the power of the charming pianist.

After the small "b" which began the programme, the greater one which continued it, there came a capital "B" to close the proceedings; a steady crescendo —Bruckner--Brahms--Beethoven! The "Leonora" overture, No. III, ended the concert. It was long past the usual time for the end of a symphony concert and eight classical movements had already been listened to, yet there was not an extreme exodus and a large audience remained to hear a very brilliant reading of one of the greatest dramatic overtures in existence.

What a model such a work ought to be! Here is melody, figure-development, emotional power, everything that can charm musician and non-musician. Who will pretend that it is made weaker because it is intelligible, or that it becomes feeble when it becomes melodic?

The trumpet call was splendidly given and shaded just right. It is a noticeable fact that Beethoven wrote at a time when the trumpet was in a period of decadence. This passage (and the similar one in "Leonore, No. 2") is the most prominent trumpet phrase that the composer ever wrote. All through the scores of Beethoven, Mozart, Weber, and other composers of the so-called "classical epoch," one searches in vain for a difficult or very striking trumpet passage, and Mozart even went so far as to tamper with the brilliant trumpet passages of Handel, simplifying them and transferring some of them to the clarinette.

The violins gave the final rush of triumph, in this overture, with superb power and unity. Those who stayed to the end were well rewarded.

And now having done penance for our sins in the matter of "La Traviata" and "La Boheme," and for our bowing down before the golden calf of the operatic ballet, by devout attention to Bruckner, we return to the fold ready to be thankful for our weekly symphony, and that we are to have Beethoven's "Eroica" next Saturday.

Louis C. Elson.

Boston Sunday Globe.
SUNDAY, FEB. 12, 1899.

Fifteenth Symphony Concert.

The celebrated pianist, Miss Aus der Ohe, was the soloist at last week's symphony concert, Anton Bruckner's fourth symphony for orchestra was played for the first time here, and Beethoven's "Leonore" overture opened the long program. The most interesting feature of the concert was the appearance of Miss Aus der Ohe, an artist of great technical power and artistic individuality, whose talents have matured and broadened since she last played in this city. Brahm's second pianoforte concert is immensely difficult, and among the most surprising points of the interpretation was the untiring strength and zeal shown by the pianist up to the closing phrases of the final movement.

Brahm's concerto is considered by many as rather pedantic and somewhat uninteresting, and gives the player but few opportunities to shine in brilliant solo work, the orchestra and piano scores being so entwined that only a person familiar with the composition can judge of the real merit of the pianist, the musical stumbling blocks not being generally in evidence on account of the accompanying instruments. In everything that Miss Aus der Ohe did she gave evidence of a fluent technique and a dignity and poise in interpretation that was of the highest power. She was singularly unaffected and sincere in her work, her style was modest in the extreme, the touch was virile and of a beautiful quality, skilfully varied to suit the moods of the composer, and her cantabile tone is delightful. As for finger dexterity, this she appears to possess in perfection, and her fortissimo shows no trace of feminine weakness. Her interpretation was masterful, if the word is allowable for a performance by one of the gentler sex, and the audience fairly gave her an ovation at the close of her playing. Miss Aus der Ohe will be heard in several concerts during the week, and then a better judgment of her abilities may be formed.

The Bruckner symphony was splendidly played by the orchestra. There is much scoring for the horns and other brasses in the first two movements, and as their work stands out so conspicuously a word of special praise is due this contingent. The odd phrases and calls in the first part were presented with a tonality and harmony that was almost faultless in clarity and unison, and in the second movement, and also in the opening of the third, the horn phrases were very sweet and melodic. The three themes of the second part were admirably given by the successive contingents, although the third theme was a trifle ragged in the first few bars. The joviality of the third movement found sympathetic interpreters, and the very elaborate fourth part went very smoothly, the violins doing excellent work here. The violas in the first movement sang the cantabile phrases beautifully. The finale to the symphony was stupendous in volume.

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SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CV., NO. 43.
SUNDAY, FEBRUARY 12, 1899.

THE SYMPHONY CONCERT.

One of Bruckner's Works Given for the First Time Here.

It Is the Second of His Symphonies To Be Presented to Bostonians—A Rather Long and Grave Effort—Miss Aus der Ohe Performs an Exacting Concerto Well.

The programme for the 15th concert of the Boston Symphony orchestra, in Music Hall, last evening, was:

Symphony, No. 4, in E flat, "Romantic".. Bruckner
Concerto for pianoforte, No. 2, in B flat. Brahms
Overture, "Leonore," No. 3.........Beethoven

Miss Adele Aus der Ohe was the soloist.

The symphony had not been heard here before, though it has been played in both Chicago and New York. Bruckner wrote seven symphonies, and previous to last evening only one of them, the seventh, had been given in Boston, and that was 12 years ago this month, under Mr. Gericke's direction.

The work performed last night requires more than one hearing to obtain a clear understanding of it, not that it is by any means vague, except in the finale, whose meaning is utterly baffling on a brief acquaintance, but because there is so much in it that hovers between the old school and the new, and is consequently perplexing in its uncertainty. The harmonic treatment and the orchestration are in the extreme modern vein, and constantly suggest the influence of Wagner; in fact, there are times in the opening allegro and in the andante that are violently reminiscent of Wagner, and that have all the effect of plagiarism, so close is the resemblance.

The symphony, however, abounds in charming movements that are strikingly original in their freshness, grace of theme and daintiness of treatment. The andante is pervaded by a quiet poetic feeling, and a tender warmth of color that make it deeply interesting, and there is a delightful piquancy in the scherzo. And yet, even these qualities in the work leave the listener somewhat unsatisfied with it as a whole.

The orchestration is exceedingly elaborate, but is always clear, seldom noisy, and quite free from the excesses of the modern school. What it seems to lack most is the effect of spontaneity in inspiration. It takes an hour, within two or three minutes, for its performance, and it does not appear that what the symphony really says of importance should take so long in the saying. However, a second hearing may make a wholly different impression, but it is doubtful if any number of hearings will cause it to be esteemed a great work, or even a work indicating any notably original individuality in its composer. It was beautifully and sympathetically read and played, and though it was listened to with profound attention, it did not seem to make any very deep impression on the audience.

The long and grave Brahms concerto, following as it did so long and grave a symphony, was heard somewhat at a disadvantage, notably in its opening movement. As the programme stood originally, the concerto was to have preceded the symphony, which would have been a better arrangement for the concerto; but then the symphony would have suffered. The juxtaposition of the two works was unfortunate, but, all things considered, it was wiser to place the symphony at the opening than at the close of the concert. for by that plan the work was more certain to be heard from beginning to end by the whole audience.

Miss Aus der Ohe's performance of the exacting concerto was clean-cut, able and brilliant in its technique, and virile, thoughtful and intelligent in its other features. The interpretation, in its largeness and dignity of style and purity of taste, as well as in its earnest loftiness of sentiment, strongly marked the player's growth in the finer and higher essentials of her art. It was an admirable and an interesting effort throughout, and the cordial plaudits and recalls that rewarded it were fairly won. No artist could have asked for more perfect assistance than was given by Mr. Gericke in his conducting of the orchestral part of the work.

The programme for the next concert includes Schumann's "Genovera" overture; Spohr's concerto, No. 8, for violin; D'Indy's "Istar," first time, and Beethoven's "Eroica" symphony. Lary Halle (Norman Neruda) is to be the soloist.

Boston Journal.
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SYMPHONY NIGHT.

Bruckner's "Romantic" Symphony Played for the First Time in Boston—Miss Adele Aus der Ohe the Pianist.

The program of the 15th symphony concert last night in Music Hall, Mr. Gericke conductor, was as follows:

Overture, "Leonore" No. 3........Beethoven
Piano concerto No. 2 ....Brahms
Miss Aus der Ohe.
Symphony No. 4, E flat major........Bruckner
(First time in Boston.)

Von Bülow was for a time talking and writing incessantly about "the three B's"—Bach, Beethoven, Brahms—possibly hoping that some one would say, "You forget yourself; there are four."

The program last night was devoted to three B's—and, by the way, the program was too long.

Is Bruckner one of the great B's? I have no opinion on this subject, for I heard music by him last night for the first time.

I had been warned against it. I had been told by some that his symphonies were drearier than the dreariest pages of Brahms. Others had whispered in my ear that he was a genius—at remembering Wagner. Then, too, there was the saying of some German musician who heard one of Bruckner's symphonies: "The wild dream of an orchestra-player who had been unduly excited by twenty rehearsals of 'Tristan.'"

There was this consolation: The symphony was at the end of the concert; if it became unendurable, the door was close at hand.

This consolation was taken away. Mr. Gericke, with Yankee shrewdness, changed the order; and lo, the symphony came first.

The disappointment was great. I mean by this that I enjoyed the first three movements of the symphony hugely. The influence of Wagner was not disturbing. For a moment there was the suggestion of Siegfried in the forest; and there were a few other hints at "the Ring" and "Tristan"; but Bruckner had plenty to say on his own account, and he said it in his own way.

Here is music that gives a new sensation, and by means that are often artfully artless. Themes that are apparently insignificant are extremely effective in development. The harmonic structure and the orchestration are of constant interest. And there is so much that is fresh and clean! The style, in the first three movements at least, which had been described as so complex and cumbrous, is often as straightforward as the English of Defoe.

After the first movement, it was easy to breathe freely. A man that could write such beautiful music would surely not go to pieces in the next five minutes or develop suddenly into a fearsome bore. The andante is even more beautiful than the preceding movement. Mr. Apthorp refers to it in the program book as a sort of romanza. I heard it rather as a dirge, a burial fantasia, but without the vulgar pomp of hearse and horses draped in black, without the thought of thread-bare crape and tears. It is more like the apostrophe to Death in Whitman's sonorous nocturn, "When lilacs last in the door-yard bloomed." Now the idea of death may have been farthest from Bruckner's mind when he composed this music, which to one hearer may have suggested a summer night, to another the chorus of the spheres. But the music is more than decorative; it is exceedingly suggestive, whatever mood you choose.

The scherzo is also a rare delight, with its invitation to the hunt, with the trio that tells of village dance and simple joy. Bruckner's peasants are of the soil. They are not Watteau, smirking figures, or operetta characters with ribboned hats and rakes.

The finale staggered me. I could not discover what the man was driving at. There are imposing passages, preludes to great events, that are postponed; then it seems as though Bruckner suddenly said to himself, "This will never do; I must try another tack." There are haltings, as though in deliberation or doubt. There are harassing, vexing changes of thought. In one or two instances apparently downright triviality follows the almost sublime. This is the only movement that disappointed. It disappointed, not from lack of skill, but from seeming absence of cohesion and logical development. There is counterpoint galore, but the train of thought is as though it were subject to constant interruption from an outsider.

⁂

Miss Aus der Ohe played the concerto by Brahms with great thoughtfulness. The fiery Liszt player was subdued, was in a state of Brahmsian contemplation; but in the fascinating finale her keen sense of rhythm and proportion, her clear touch, and her ample technic were revealed in the grateful service of the composer. The first movement is to me an abomination. No doubt it is pregnant with "thought"; but was it not Richard Grant White who said of a certain kind of German thinker that the deeper his plunge the muddier he became? Miss Aus der Ohe gave an intellectual performance. It was a study in black and white, rather than a study in dazzling color. In other words, she was often more inclined toward architecture than painting. Thus was she faithful to the composer; and her objective virtuoso power is so firmly established that she can well afford to pay tribute to Brahms.

Philip Hale.

NOTE

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, FEB. 13, 1899.

A Bruckner Symphony at the End of the Operatic Season.

We have had too much of operatic high living recently, and Dr. Gericke has prescribed a musical blue bill and black draught, which were duly administered on Saturday night. A Bruckner symphony of overwhelming length, earnestness and abstruseness therefore began the concert.

Bruckner is the missing link between Wagner and Brahms; his half-way house stands on a road which we hope few travelers will traverse.

Believing Wagner to be the operatic genius of the world, we yet feel that there can never be a "Wagner School" of opera, and we can go beyond this and state our belief that there never ought to be a Wagnerian style of symphony! The constant reiteration which Wagner so wonderfully employs in his musical construction becomes monotonous tautology when applied to a large symphonic structure; at its very best the symphony needs to become "programme-music" if such a device is to be continually used.

The Bruckner symphony given on this occasion is called the "Romantic," and is the fourth in his series of eight, but at a first hearing it seemed about as romantic as a voting list or a tailor's bill. Much of learning, of contrapuntal skill, of the science of figure development, may at once be conceded to the composer, but of inspiration, of the glow of genius, there is scarcely a trace. In fact, one feels that Wagner has himself described the effort of his friend and admirer in the graphic phrase "Kapellmeister Musik!"

Such a skilful pedant never knows where to stop, and Bruckner has here given a symphony about the length of Beethoven's ninth. Of course the direct art of pleasing is scorned in this work, for almost all modern composers have forgotten that beauty is an element of art. One could watch with interest the evolution of themes from figures, the careful and skilful joining and contrasting of different divisions of the sonata-allegro-form, throughout the first movement, yet without feeling the slightest exaltation or enthusiasm; it was no more soul-stirring than a good black-board demonstration in algebra would have been.

The Andante also was of ascetic chilliness, in spite of the well-played viola theme. Its variations and development were carried to prolixity.

The Scherzo began much better with a series of rollicking fanfares that suggested a jovial hunting party; if the "tinkling cymbal" was not heard, the "sounding brass" certainly was, and the movement had a virility that suggested that the hunt for inspiration had at last started some game. Its Trio, too, beginning in the old-fashioned "Musette" style, with a drone bass, was in charming contrast and tuneful.

As if repentant of having given a concession to clearness and beauty, the composer gave a finale that was full of fortissimo shocks; Hamlet's "thousand natural shocks" were multiplied in this movement, and everything was disjointed, vehement and abrupt. There were, however, such clear evidences of mastery of orchestra and of form (at least in figure-work) that the reviewer must hesitate to condemn utterly on a first hearing. Yet such a symphony, at its very best, needs elucidation, clues and explanations, like the puzzle pictures and the mystical plays that are distorting the other branches of the art of the present.

The symphonic masters, even to the modern Brahms, do not require such a set of crutches, and we suspect that the instrumental composition that cannot stand without them is not in the healthiest state.

The performance of the new work was a wonderful one, full of breadth and power, and if the symphony did not make its due effect not a shadow of the blame can be laid upon the interpretation.

Such a long and complicated work was the poorest possible introduction to the intellectual piano concerto (No. 2, in B flat) by Brahms. Fortunately Brahms's intellectuality of development has plenty of intrinsic beauty; certainly after Bruckner he seemed a composer of the romantic school.

Miss Adele Aus der Ohe was the pianist and was at her best. It is always a work of self-abnegation to play Brahms's second piano-concerto, which is far more of a symphony than a bit of solo display; it has four movements, like a symphony, it has true symphonic development, and it makes an orchestral impression first of all. There is an instance of this at the very threshold of the work, where the horn phrase announces a subject which is elaborated all through the movement.

Every point in this movement is to the purpose; a great pianist once told the present writer that on beginning the study of this concerto he was repelled by seemingly needless difficulties, but after a degree of practicing he came to the firm conviction that not a single technicality was present in the work, but with a definite purpose, not a difficulty could be spared without marring some of the beauty.

The second movement, not a true Scherzo but a tumultuous display of passion and impetuosity, is an instance of this technical difficulty used as a means rather than as an end, and most excellently did Miss Aus der Ohe render it, while the orchestral work was like that of a single instrument.

The exquisite violoncello obbligato in the third movement made an admirable foil to the romance of the piano, a duet of great beauty resulting. The embellishment of this orchestral theme by the piano was a noble employment of an old device and became the most delightful part of the concerto. Not often does Brahms attain such direct romantic charm. The finale, with its sharp and decisive Rondo sprightliness, its second theme of Hungarian folk-character, makes a dashing and well-contrasted ending to one of the greatest concertos of the world.

Miss Aus der Ohe was applauded heartily and three times recalled at the close of her task. Such a success with an audience that had been heavily weighted at the beginning, speaks volumes for the power of the charming pianist.

After the small "b" which began the programme, the greater one which continued it, there came a capital "B" to close the proceedings; a steady crescendo —Bruckner--Brahms--Beethoven! The "Leonora" overture, No. III, ended the concert. It was long past the usual time for the end of a symphony concert and eight classical movements had already been listened to, yet there was not an extreme exodus and a large audience remained to hear a very brilliant reading of one of the greatest dramatic overtures in existence.

What a model such a work ought to be! Here is melody, figure-development, emotional power, everything that can charm musician and non-musician. Who will pretend that it is made weaker because it is intelligible, or that it becomes feeble when it becomes melodic?

The trumpet call was splendidly given and shaded just right. It is a noticeable fact that Beethoven wrote at a time when the trumpet was in a period of decadence. This passage (and the similar one in "Leonore, No. 2") is the most prominent trumpet phrase that the composer ever wrote. All through the scores of Beethoven, Mozart, Weber, and other composers of the so-called "classical epoch," one searches in vain for a difficult or very striking trumpet passage, and Mozart even went so far as to tamper with the brilliant trumpet passages of Handel, simplifying them and transferring some of them to the clarinette.

The violins gave the final rush of triumph, in this overture, with superb power and unity. Those who stayed to the end were well rewarded.

And now having done penance for our sins in the matter of "La Traviata" and "La Boheme," and for our bowing down before the golden calf of the operatic ballet, by devout attention to Bruckner, we return to the fold ready to be thankful for our weekly symphony, and that we are to have Beethoven's "Eroica" next Saturday. Louis C. Elson.

Boston Sunday Globe.
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Overture, "Leonore," No. 3.......... Beethoven

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The work performed last night requires more than one hearing to obtain a clear understanding of it, not that it is by any means vague, except in the finale, whose meaning is utterly baffling on a brief acquaintance, but because there is so much in it that hovers between the old school and the new, and is consequently perplexing in its uncertainty. The harmonic treatment and the orchestration are in the extreme modern vein, and constantly suggest the influence of Wagner; in fact, there are times in the opening allegro and in the andante that are violently reminiscent of Wagner, and that have all the effect of plagiarism, so close is the resemblance.

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Piano concerto No. 2 .... Brahms
Miss Aus der Ohe.
Symphony No. 4, E flat major........ Bruckner
(First time in Boston.)

Von Bülow was for a time talking and writing incessantly about "the three B's"—Bach, Beethoven, Brahms—possibly hoping that some one would say, "You forget yourself; there are four."

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After the first movement, it was easy to breathe freely. A man that could write such beautiful music would surely not go to pieces in the next five minutes or develop suddenly into a fearsome bore. The andante is even more beautiful than the preceding movement. Mr. Apthorp refers to it in the program book as a sort of romanza. I heard it rather as a dirge, a burial fantasia, but without the vulgar pomp of hearse and horses draped in black, without the thought of thread-bare crape and tears. It is more like the apostrophe to Death in Whitman's sonorous nocturn, "When lilacs last in the door-yard bloomed." Now the idea of death may have been farthest from Bruckner's mind when he composed this music, which to one hearer may have suggested a summer night, to another the chorus of the spheres. But the music is more than decorative; it is exceedingly suggestive, whatever mood you choose.

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Philip Hale.

NOTE

BOSTON SATURDAY EVENING
Gazette
Feb 11
ESTABLISHED 1813.

The Symphony Concert.

The program for the fifteenth symphony concert was:

Overture "Lenore," No. 3, op. 72.. ....Beethoven
Concerto for pianoforte, No. 2, B flat major, op. 83............Brahms
Symphony, No. 4, E flat, major.... ....Bruckner

Soloist, Adele Aus Der Ohe.

The program was interesting, and it was most adequately interpreted; the overture to "Leonore" was most brilliantly and satisfactorily read and played. In the Brahms concerto Miss Adele Aus Der Ohe was at her best, and to those who are acquainted with the work of this artist there can be no higher praise. As the rule allowances must be made for women pianists out of consideration for their sex; but Miss Aus Der Ohe requires none; she may be judged by her work alone and, having made all possible comparisons by rights of her intelligence and her fine art work she stands in the front rank of the master players of the pianoforte. Her work is always satisfying and reasonable; her style is broad and large, and she has the unerring instinct to get at the heart meaning of the work she plays. The Brahms concerto was played in a solid, broad and dignified manner, in which there was no trace of femininity; even in the light graceful passages there was no yielding to sentimentalism, but it was stern, unflinching master work throughout, equally praiseworthy in the technical as on the interpretative side.

The Bruckner symphony is worth the hearing; but it shows little evidence of genius or of the inherent vitality born of inspiration. At intervals the man of talents rises above the academician; and the grooves of learning are freed from the glooms favorable to scientific imagination; at other times one wonders at the natural simplicity of the man of learning, but the twilight quickly gathers again, aesthetics retire with the singing birds, and the voice of the pedagogue is heard through the gloom. The symphony shows the heights to which a clever and experienced musician can rise; it is always interesting if never convincing and, as has been already said, there are moments that delight one with their suggestion of the spontaneous outburst of a poetic imagination touched, new-morn-rise, with the glow of inspiration. The work was delightfully played, and won the hearty applause of the audience.

Another feature of the concert was the delightful 'cello work of Mr. Schroeder in the third movement of the Brahms concerto.

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The Representative Democratic Paper
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(Copyright, 1899, Post Publishing Company.)

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"You can't sleep sitting upright," said the man.

"Then I will go to the police station," said the lady.

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Several men were accommodated, but the news spread slowly in the little-populated night, and the bell rang at frequent intervals up to 2 o'clock. Two or three men with their wives came in, and, with one and another, there are a number of people in Boston today who are sending Mr. Mudgett bouquets of various kinds. It was a most kindly, public-spirited and thoughtful thing. He himself, by the way, slept in the hal, as did the entire staff, with the exception of Mr. Blaisdell, who had the pleasure of answering the rings of the homeless.

Boston Daily Globe.
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Boston [illegible]
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BOSTON SATURDAY EVENING
Gazette
ESTABLISHED 1813.

The Symphony Concert.

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Overture "Lenore," No. 3, op. 72.. ....Beethoven
Concerto for pianoforte, No. 2, B flat major, op. 83............Brahms
Symphony, No. 4, E flat, major.... ....Bruckner
Soloist, Adele Aus Der Ohe.

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BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CV., NO. 46.
WEDNESDAY, FEB. 15, 1899.

PLAN OF MUSIC HALL.

Stockholders Hold Their Annual Meeting.

Some Little Excitement Is Introduced.

Queries as to Why Original Idea Was Changed.

The Proposed Combination with Opera House.

Henry L. Higginson Makes a Statement.

There was some little excitement at the annual meeting of the stockholders of the new Boston Music Hall, which was held in room 320, Tremont building, at noon today.

Frederick P. Bacon, representing several stockholders, asked Mr. Henry L. Higginson why the original plan of the new Music Hall was changed, and criticised the manner in which the opera house idea was abandoned.

There were 1847 shares out of the 3472 represented.

Mr. Henry L. Higginson presided. In opening the meeting he said the plans of the new Boston Music Hall would soon be ready. The hall would be fashioned on the lines of the "Liepsic plan." The new hall would be very much like the present hall. The stage will be recessed, drawn back, he continued, and the hall will be considerably narrower. There will have to be one gallery all around the hall as in the present Music Hall. There will also have to be a second gallery in order to get plenty of sitting room. We shall have to have the approval of the stockholders in building the hall.

The new Boston Music Hall must be built before April, 1900, and it must be occupied at that time. So far as the plans go on the part of the architects they have been assiduous in their efforts and are perfectly willing to sacrifice the architectural side to the acoustic side and the seating capacity.

The first floor will slope somewhat, but will be arranged so that it can be utilized for such purposes where a level floor is desired.

Mr. Higginson told of three of the directors who had bought a portion of the land adjoining the new Music Hall so that there would be no objectionable neighbors. If the stockholders wished to buy the land for the cost and taxes they would have that privilege providing it was bought at a reasonable time.

At this point Mr. Frederick P. Bacon arose, and addressed the chair. Mr. Bacon said:

I have been asked by those whom I am representing to get some information from you, personally. I do not wish to intrude myself. They subscribed to this stock upon the strength of a letter which was published over your signature in the Boston daily papers at that time, saying that it would be possible to make this enterprise far more profitable if the building erected was put in the shape of an opera house, which could be used for a greater variety of purposes than a music hall.

They say that after subscriptions were subscribed for, a statement stated to be from yourself was published to the effect that there was no chance for financial return from the stock, and that people who subscribed for it should do so in the benefit of art, or the benefit of the elevation of musical interests in Boston.

They fail to be able to make these two statements agree, and I have yet to hear any statement from yourself or from any of the directors which would make these two statements agree. I do not ask it as a matter of course, but simply as business.

Why should you ask people to enter into this enterprise as a paying investment and promise or urge the building of an opera house and then withdraw your support and urge the building of a music hall?

Mr. Higginson then arose and said: Ladies and gentlemen, this is Mr. Bacon, who put out a circular some time ago soliciting your votes. I do not remember any letter published in 1893.

It seemed to me at that time quite possible to have a Music Hall and Opera House, and some of the subscribers wanted it. Advice was taken from the architects, such as we knew, and from people who had been busy with such matters, particularly from one man who had much to do with the building of the Boston Theatre. They all agreed that the building of the two together would be very difficult. We should have either one or the other. The hall would not be good for music and it would not be so good for opera. Also the cost of running a theatre and opera house would be much larger than that of a music hall, therefore the yearly expenses would be much larger.

Therefore it seemed to the directors unwise to try the double experiment. It was, as suggested by one gentleman, making a Dutch hoe and rake out of one instrument. In considering the question further, they have been confirmed in their belief.

Another objection to the opera house was that it would cost so much money that we could not do it. There was nobody who would take a lease of the opera house. The concert hall could be let for expenses and taxes and the return, whatever may come, would go to the stockholders.

That guarantees the stockholders against any loss. What has been said here that there would be no return on the investment was said simply as a matter of precaution. The present Music Hall has not paid at certain times. We are going to a new region, where it is to be hoped the audiences will follow, and it is hoped there will be some returns. It is a grave question, however, whether it will pay. The directors do not believe that a concert hall and opera house can be combined.

Mr. Bacon—Excuse me, Mr. Higginson, your remarks lead to one other question. You speak of architects advising this and that—may I ask you what class of architects have been consulted in this matter? How many architects?

Mr. Higginson—I don't remember.

Mr. Bacon—My reason for speaking in this way is this. At the time this enterprise was started, the statement was made to me that you desired a music hall and an opera house built. In my position then it was possible to know a great many people in musical circles. People wrote to me and came to me and asked me about the affair. They also contributed their money.

After they found that the plans were to be changed they could not sell their stock. I interviewed several prominent architects of Boston and New York who are familiar with the class of buildings contemplated — that is, an opera house and a music hall, and I found the greater part of them were entirely in favor of building an opera house rather than a music hall. Now, I naturally ask you (addressing the chair) whether you take the opinion of certain architects who may have no experience in building an opera house, or whether you take the opinion of people familiar with both sides of the case Why should this corporation take the chance of making a failure in building a music hall when it is practically possible to insure success in building an opera house.

Mr. Higginson—Music halls differ. The Carnegie Hall is not good for some; the New York Opera House is very bad for concerts, and just by luck the Philadelphia Theatre was made good. It is useless to go through a long list of them. It is a matter of opinion in regard to building a music hall.

Mr. Bacon—It seems unfortunate that the bulk of the subscriptions which I represent are small ones. I am representing people who will not come to you (addressing the chair), who dare not come to you. I do not mean to say you inspire them with fear. They feel, however, that you, individually, are controlling this affair.

Mr. Higginson—There are two ways of getting the news. One is by coming here and getting it, or listening to or getting the news from you (addressing Mr. Bacon). I am sure I always try to treat people civilly if they treat me civilly.

Mr. Bacon then left the hall, refusing to participate in the voting.

The following officers were elected by the stockholders for the ensuing year: President, Henry L. Higginson; secretary and treasurer, Charles E. Cotting; directors, Henry L. Higginson, William S. Bigelow, Henry F. Sears, Charles E. Cotting and E. W. Hooper.

The chair appointed the following directors: Horace D. Chapin, William P. Blake and William Hooper.

Boston Daily Globe.
WEDNESDAY, FEB. 15, 1899.

LEIPSIC IDEA

In Building Boston's New Music Hall.

Old Greek Theater Plan Has Been Abandoned.

Sloping Floor and Balcony All Way Round.

Col Higginson Answers Mr. Bacon's Inquiry.

Why Opera House and Music Hall Are Not Feasible.

Col Higginson presided at the annual meeting of the stockholders of the new Boston music hall, held at noon today in the Tremont building.

After the records of the previous meeting had been received and approved, Pres Higginson related what was being done about the plans for the new hall. He said that McKim, Mead & White, the architects, had been instructed to prepare a new set. The old Greek theater plan had been given up, because, among other reasons, that it would be largely an experiment, and might not fulfil acoustic requirements. The firm is now at work upon plans which follow, in the main, the Leipsic music hall. When they are sufficiently advanced they will be submitted for the association's approval, and, if satisfactory, the work of construction will then be entered upon. It is contemplated that the new hall will be longer, but narrower, than the old hall, with one balcony running clear around, and a second balcony at the back. The floor will be sloping, to allow those in the rear an unobstructed view of the stage. The new hall must be completed by April 1, 1900, the date when the purchasers of the old hall property will take possession of it. The seating capacity of the new hall will be about equal to that of the Winter st hall.

The report of the board of auditors certifying to the correctness of the association's accounts was received. These have already been published.

Col Higginson informed the meeting that three of the directors had purchased land adjoining or in the immediate vicinity of that on which the new hall is to be built. This step was taken by them, he said, to prevent the occupation of the land for uses which might operate disadvantageously for the objects for which the new hall was to be devoted. The near location of mechanical or manufacturing purposes would depreciate the value of new music hall. This land bought by these three gentlemen they were willing to dispose of to the association without any personal profit.

Mr Fred P. Bacon, former musical editor on a Boston newspaper, at this point arose and stated that he desired to make some inquiries as to the reasons which had induced the association to deviate from its first purpose of putting up a structure which could be used as a combined opera house and music hall. He said that several persons had subscribed for stock with the understanding that the investment would be pecuniarily a profitable one as well as being solely for the enhancement of art interests.

Mr Bacon said that, with the knowledge and consent of the management of his paper he had advocated the project as it was first broached, and many had been induced to invest on his advocacy of the scheme.

These, principally holders of a few shares, had since held him responsible for their participation in the affair. Mr Bacon spoke of a letter which Col Higginson had written in 1893, in which the duplex plan was spoken of.

Col Higginson answered that he could not at the moment recall the terms used in the letter referred to. It was tentative and was written before the association was formed. In the beginning he thought that the opera house and music hall plan would work. Subsequent investigation had convinced the directors that the thing could not be successfully managed.

It would be a boldly confident man, he said, who would assure returns on an investment of this kind. The architects didn't believe a structure could be built which would serve equally well for both purposes.

Mr Bacon thought the directors should have consulted architects who have made a specialty, as it were, in the building of structures of this kind, and not have allowed themselves to be governed by the ideas of one firm.

Col Higginson replied that the directors had taken the very course that Mr Bacon recommended. Other architects had been consulted. A consideration which had weight with the directors was that a lessee for an opera house could not be secured, while a music hall could be readily leased. All the income above expenses would go to the stockholders.

[illegible] was pro[illegible] with the proxies [illegible] holders holding in the aggregate n[illegible] shares. He did not vote on them, however, having left the meeting before the balloting for officers began.

Of the total of 3472 shares thus far issued, 1847 were voted in the unanimous election of directors and auditors for the ensuing year. These are Henry L. Higginson, Edward W. Hopper, William S. Bigelow, Henry F. Sears and Charles E. Cotting, directors, and Horace D. Chapin, William P. Blake and William Hooper, auditors; Charles E. Cotton, clerk-treas

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"*This Country, with its Institutions, Belongs to the People who Inhabit It.*"

BOSTON EVENING RECORD.

NEW MUSIC HALL

To Be Finished in a Year—Stockholders Meet.

The annual meeting of the stockholders of the new Boston Music Hall was held at noon today in the Tremont building. H. L. Higginson called the gathering to order. Some 25 stockholders were present, among them being six ladies, representing 1847 shares out of a total of 3472. The report of Treasurer C. E. Cotting was presented as already published.

Mr. Higginson explained that the old plans for the hall had been given up as they were too costly and would have been in the nature of an experiment. Half a dozen plans had been worked over, but none really accepted. The idea most approved was to have something similar to the old hall.

The floor would have to be sloped. There would be one gallery clear around, and a second gallery at the far end.

The plans would soon be ready to submit to the stockholders. The seating capacity would be about the same as the present Music Hall, 2400, and the seats would be of about the same description as those now used. The new hall would have to be finished by April, 1900.

It was inquired if the sloping floor could have a false floor to be used when a level one was wanted, and if more room could not be given the seats than with those in the old hall to insure more comfort.

Mr. Higginson said they hoped so. He went on that the directors thought more land might be needed, and as it was particular to have desirable neighbors three of the directors had bought the adjacent land, paid for it, and would hold it subject to the wish of the corporation for a reasonable time.

F. P. Bacon asked for information for the benefit of certain parties he represented. It had been thought that a better financial return could be secured if the new hall combined the features of an opera house. He said Mr. Higginson stated in 1893 that the opera house idea would be supported, but later withdrew from it in favor of an out and out music hall. He wanted to know from Mr. Higginson how that was.

"Is that all, Mr. Bacon?" asked Mr. Higginson.

THAT WAS ALL.

"It is," answered Mr. Bacon.

"Ladies and gentlemen," said Mr. Higginson, "this is Mr. Bacon who issued a circular to you." Mr. Higginson went on that the architects found the combination of a music hall and opera house could not be carried out with good effect and within a reasonable expense.

Mr. Bacon—"Let me ask what class of architects have been consulted in this matter? When this plan was proposed I was musical editor of the Herald, and believing the plan of an opera house and music hall combined would be carried through the Herald's influence was given to that idea, and quite a number of people were induced to interest themselves. Now they do not like the abandonment of the plan as it was first proposed."

Mr. Higginson said the directors were satisfied after a careful investigation that the combination was not desirable. He had heard of no objections except from Mr. Bacon.

Mr. Bacon—I represent a number of small stockholders who do not care to call on Mr. Higginson. They regard him as the controlling power in this movement, and they are afraid of him."

Mr. Higginson—"I should regret to think any stockholder was afraid to call on me. Any one calling courteously receives courteous treatment."

A call for Mr. Bacon's stock representation showed him as proxy for nine shares. The discussion was dropped and Mr. Bacon withdrew.

C. E. Cotting was re-elected clerk and treasurer.

H. L. Higginson, W. S. Bigelow, H. F. Sears, E. W. Hooper and C. E. Cotting were elected directors.

Boston Journal.

WEDNESDAY, FEBRUARY 15, 1899.

BOSTON'S MUSIC HALL.

Rather Lively Meeting of Its Stockholders Today —Outline of Proposed Building.

The annual meeting of the New Music Hall Association, which was held at Room 320 in the Tremont Building this noon, turned out an interesting few moments while Mr. Fred P. Bacon was assailing the attitude of Col. Henry L. Higginson and the Directors of the company in abandoning the opera house phase of the original building intentions. Mr. Bacon held the proxies for nine shares of the stock, and protested, for his proxies, that these latter "would not dare" to bring the matter of their dissatisfaction at the abandoning of the opera house idea.

Col. Higginson replied: "I have not heard of any dissatisfaction, and I think none of the stockholders would be afraid to meet me. There are two ways of getting the information you ask; one is by coming here, and the other is by coming to me courteously. A courteous man will receive courteous treatment."

Mr. Bacon shortly afterward left the meeting.

There were some 25 people present. Charles E. Cotting was re-elected Clerk and Treasurer. His report, already published, was read.

Col. Higginson explained the recent action of the special meeting, and again told of the change in the plans of the Directors, and the practical adoption of the present plan, subject to the approval of the stockholders. This plan contemplates a music hall pure and simple, like the present hall, but with a sloping floor. There is one gallery all around in the plan, and an upper gallery that may go only across the end of the hall. The hall is calculated to seat about 2400, the capacity of the present hall, with much the same pattern seats. As the hall must be ready by April, 1900, the plans will have to be submitted to the stockholders.

It was asked whether the sloping floor could be a false floor, so that a level floor could be made available, and Col. Higginson answered that he hoped it could.

Then uprose Mr. Bacon, saying, with apologies: "It is believed by some of your stockholders that better financial returns could be had if the features of an opera house and a music hall were combined in this new enterprise."

Mr. Bacon said that Col Higginson, in '93, had said the opera house idea would be supported, but that later he had withdrawn in favor of a music hall alone.

Col. Higginson's reply was a rebuke to those stockholders who regard the enterprise as a money-making scheme. Looking at the mere business probabilities, Col. Higginson said that the question of profit was extremely uncertain. "Some years, the present hall has paid and in some years it has not paid."

Some of the entertainments, like dinners, balls and the like, could not be held profitably in the new hall on account of the location uptown, and altogether it would be a foolish man who would predict financial success.

Said Mr. Bacon: "I was musical editor of a Boston paper when the shares were being subscribed, several years ago, and as such had some influence, which I used to get people to put their money into this scheme. A majority of those who were influenced in this way put their money in with the understanding that an opera house was to be erected, or at least a combination of music hall and opera house. I should like to ask, also, what class of architects has been consulted in regard to the plans. We hear that the architects have done or decided this or that as though they were in full charge. Has anybody except Messrs. McKim, Mead & White been consulted? I ask this because I am held responsible by the people whose money I influenced. I interviewed the prominent architects of Boston and New York, and found the most prominent favored the opera house rather than the music hall. I cannot find that McKim, Mead & White have had any experience in building opera houses. Perhaps it was not known, when this company took their op'nion in the matter, that there is a prominent firm of architects in New York that has made a specialty of building opera houses. The people I represent want to know why the company takes the chance of failure with a music hall when an opera house would be an assured success?"

Col. Higginson discussed the various halls and theatres in other cities where the Symphony has played, and then went on: "It was understood by a majority of the stockholders that the company was committed to neither one thing nor the other. I have heard no protest against their decision, nor any dissatisfaction with it."

"It is unfortunate," retorted Mr. Bacon, "that a majority of the stock is held in small blocks, by people who will not come to you, who do not dare to come to you, and who realize that the company is practically controlled by Col. Higginson."

The only business transacted was the election of officers for this year, the proxies being voted unanimously, the opposition not voting. There were 847 votes cast, all for President Henry L. Higginson, and for Directors Henry L. Higginson, William S. Bigelow, Henry F. Sears, Edward W. Hooper and Charles E. Cotting. Mr. Cotting was re-elected Clerk and Treasurer, and President Higginson appointed as Auditors Horace D. Chapin, William P. Blake and William Hooper.

The New York Times

Illustrated Magazine Supplement.

FEBRUARY 19, 1899.

THE DEBUT OF LADY HALLE.

Lady Hallé, born Wilma Neruda, who is to make her début in this country in connection with the Boston Symphony Orchestra on its February tournée, comes from a family of musicians.

The father of Wilma, Josef Neruda, was organist of the Cathedral at Bruenn, and Wilma was born in this town March 29, 1839. When she was scarcely four years old she began to take lessons on the violin from her father. He sent her, in her sixth year, to Vienna, where she studied a year with Leopold Jansa.

With her elder sister, Amalie, she appeared in Vienna parlors in 1846, and in January of the next year she gave three public concerts, at the last of which Jenny Lind sang. About this time their brother Victor, a 'cello player, joined them.

She married the Swedish conductor and composer, Ludwig Norman, in 1864, and went with him to Stockholm. They were soon separated, and Norman died in 1885.

She continued to travel as a virtuoso, and visited Copenhagen, Leipsic, Bruenn, Frankfort, and Cologne. Especially pronounced was her success at Paris in 1868.

She won similar tributes in Amsterdam, Rotterdam, and Brussels. In 1869 she made London her home, and became a most prominent figure in concerts of every kind. She was heard in orchestral concerts, in recitals with Charles Hallé, whom she married in 1888, and in chamber concerts with Piatti, Reeves, Zerbini, and her brother Franz.

She also made many tours, going in 1874 and 1877 to Germany, in 1878 to Paris, in 1879 to Holland, in 1880 and 1881 to all the chief capitals of the Continent. While in South Africa in 1895 she had many curious adventures. On one occasion, over 1,000 Kafirs danced their war dances and sang in her honor.

Lady Halle, Violinist,
Who Will Make Her American Début This Week.

NING TRANSCRI

FEBRUARY 16, 1899

LADY HALLE IN BOSTON

The Distinguished Violinist Rehearses with the Symphony Orchestra—Her Remarkable Career

Lady Hallé, better known as Norman Neruda, the distinguished violinist, wife of the famous composer and director, Sir Charles Hallé, is in this city. She arrived in New York on the Etruria which should have made port on Saturday last at six o'clock, but owing to the tremendous storms and heavy seas was not docked until Tuesday at one o'clock. After remaining for one day in New York, Lady Hallé left there at five o'clock and arrived at the Park-square station a little after midnight, the train being an hour and a half late. She was accompanied by her maid, and was met at the station by Mr. F. R. Comee, assistant manager of the Boston Symphony Orchestra, with which organization Lady Hallé makes her début in this country on Friday afternoon and Saturday evening of this week. The week following she goes on a tour with the orchestra, playing Monday night in Philadelphia, Tuesday night in Baltimore, Wednesday afternoon and Thursday evening in New York and Friday afternoon and Saturday evening in Brooklyn, it being of course her début in all of these cities. It is perhaps worthy of comment, in this connection, that she is the third noted representative artist brought to this city the present season by the Symphony Orchestro, the others being Willy Burmester and Emil Sauer.

Lady Hallé kindly granted an interview at her apartments at the Parker House this afternoon after rehearsal with the orchestra at Music Hall, and chatted pleasantly about herself and her art. She anticipates much pleasure from her short sojourn in this city, which will terminate on Sunday afternoon, as, owing to her high social position in London, she brings letters of introduction to many Boston people. Although Lady Hallé does not lay claim to any such distinction, it is said that the title conferred on her husband was meant as a direct recognition of her services to art, and he was made the recipient of the compliment in order to avoid violating a rule not to confer a title directly on a woman.

Lady Hallé inherits her talents from a generation of musical ancestors, of whom the earliest known was Jakob Neruda, a native of Rossiez, near Prague, who died in 1732, leaving two sons, Johann Chrysostom and Johann Baptist. Both were accomplished performers and held important posts as Capellmeisters, the second being moreover a voluminous composer. Johann Baptist's two sons, Ludwig and Anton, were chamber musicians to the Elector of Dresden. Lady Hallé was born at Bruenn on March 29, 1839, and so early did her gifts assert themselves that before reaching the age of four she was studying the violin under the tuition of her father, Joseph Neruda, organist of the Cathedral of Bruenn. Her progress was so rapid that ere she had attained her sixth year it was deemed advisable to send her to Vienna, where she might have the advantage of instruction from Leopold Jansa, the director of music at the University. After one year's study little Wilma, assisted by her elder sister as pianist, made her first appearance in public. The Viennese public were amazed at the strength of her bow arm, her facility of execution, and with their natural enthusiasm lauded her gifts far and wide. This success encouraged Josef Neruda to undertake a concert tour with little Wilma, her sister and her brother Franz, as violoncellist. They journeyed through the chief cities of North Germany, Holland and Belgium, eventually reaching England.

Shortly afterwards the little lady appeared at a Philharmonic Society concert, playing De Beriot's Concerto in D with inevitable success. The family now migrated to Russia, where they had the misfortune to lose the violoncellist of the group. His place, however, was soon filled by another brother, and when the remaining sister joined the party as second violinist, the trio became a quartet. So cordial was their reception in Russia that they revisited that country annually during the next ten years, arousing more and more enthusiasm in proportion as they became more popular and their talents matured. Now came their appearance at the Gewandhaus, Leipzig, and their trip to Denmark and Sweden. At Stockholm they appeared before the king, who presented Wilma with the gold medal for art and science, and appointed her chamber violinist to the court. It was at this time that she made the acquaintance of her future husband, Louis Norman, the director of the music at the Chapel Royal and conductor of the Opera and Philharmonic concerts at Stockholm. She was married shortly afterwards, and the following year the two sisters, with the assistance of Messrs. Danberd, Lindblad and Sodermann, founded a society for the performance of chamber music. Later still, Madam Norman-Neruda went to Paris, appearing at "les concerts populaires," then conducted by Pasdeloup, meeting with the accustomed tokens of admiration.

From there she went to London and made her reappearance in that city at a Philharmonic concert. Influence was brought to bear that induced Mme. Neruda to prolong her stay, and the following autumn the director of the famous London "Monday popular" concerts made the announcement that:) "Mme. Norman Neruda is engaged as principal violin at all the concerts before Christmas." On her first appearance in this capacity she Mendelssohn's quartet, op. 44 No. 1, and that by Haydn in B flat (op. 64, No. 5), and took part in Mozart's sonata in B flat for violin and piano. Since that time her name has been as intimately associated with this unique seris of concerts as those of Joachim and Piatti. Mme. Neruda then took up her abode in London and became closely identified with the concert life of Great Britain generally. She grew to be as great a favorite in the provinces as in London and abroad, and became so much the fashion that it is safe to attribute largely to her example the number of lady violinists who today may be found in every centre of the land.

In 1885 Mme. Neruda was left a widow and in 1888 she married the great musician whose name has so often figured with hers in musical entertainments. Lady Hallé accompanied her husband in 1890 to Australia where they were lionized to an extent that spoke as highly for the artistic appreciation as for the hospitality of their hosts and in 1895 they made together a concert tour of South Africa. Very soon after their return Sir Charles was taken suddenly ill, and breathed his last before his wife could reach his side.

Boston Journal.

THURSDAY, FEBRUARY 16, 1899.

BOSTON'S MUSIC HALL.

Rather Lively Meeting of Its Stockholders Yesterday—Outline of Proposed Building.

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Col. Higginson replied: "I have not heard of any dissatisfaction, and I think none of the stockholders would be afraid to meet me. There are two ways of getting the information you ask; one is by coming here, and the other is by coming to me courteously. A courteous man will receive courteous treatment."

Mr. Bacon shortly afterward left the meeting.

There were some 25 people present. Charles E. Cotting was re-elected Clerk and Treasurer. His report, already published, was read.

Col. Higginson explained the recent action of the special meeting, and again told of the change in the plans of the Directors, and the practical adoption of the present plan, subject to the approval of the stockholders. This plan contemplates a music hall pure and simple, like the present hall, but with a sloping floor. There is one gallery all around in the plan, and an upper gallery that may go only across the end of the hall. The hall is calculated to seat about 2400, the capacity of the present hall, with much the same pattern seats. As the hall must be ready by April, 1900, the plans will have to be submitted to the stockholders.

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Said Mr. Bacon: "I was musical editor of a Boston paper when the shares were being subscribed, several years ago, and as such had some influence, which I used to get people to put their money into this scheme. A majority of those who were influenced in this way put their money in with the understanding that an opera house was to be erected, or at least a combination of music hall and opera house. I should like to ask, also, what class of architects has been consulted in regard to the plans. We hear that the architects have done or decided this or that as though they were in full charge. Has anybody except Messrs. McKim, Mead & White been consulted? I ask this because I am held responsible by the people whose money I influenced. I interviewed the prominent architects of Boston and New York, and found the most prominent favored the opera house rather than the music hall. I cannot find that McKim, Mead & White have had any experience in building opera houses. Perhaps it was not known, when this company took their op'nion in the matter, that there is a prominent firm of architects in New York that has made a specialty of building opera houses. The people I represent want to know why the company takes the chance of failure with a music hall when an opera house would be an assured success?"

Col. Higginson discussed the various halls and theatres in other cities where the Symphony has played, and then went on: "It was understood by a majority of the stockholders that the company was committed to neither one thing nor the other. I have heard no protest against their decision, nor any dissatisfaction with it."

"It is unfortunate," retorted Mr. Bacon, "that a majority of the stock is held in small blocks, by people who will not come to you, who do not dare to come to you, and who realize that the company is practically controlled by Col. Higginson."

The only business transacted was the election of officers for this year, the proxies being voted unanimously, the opposition not voting. There were 847 votes cast, all for President Henry L. Higginson, and for Directors Henry L. Higginson, William S. Bigelow, Henry F. Sears, Edward W. Hooper and Charles E. Cotting. Mr. Cotting was re-elected Clerk and Treasurer, and President Higginson appointed as Auditors Horace D. Chapin, William P. Blake and William Hooper.

Boston Journal.

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The New York Times

Illustrated Magazine Supplement.

FEBRUARY 19, 1899.

THE DEBUT OF LADY HALLE.

Lady Hallé, born Wilma Neruda, who is to make her début in this country in connection with the Boston Symphony Orchestra on its February tournée, comes from a family of musicians.

The father of Wilma, Josef Neruda, was organist of the Cathedral at Bruenn, and Wilma was born in this town March 29, 1839. When she was scarcely four years old she began to take lessons on the violin from her father. He sent her, in her sixth year, to Vienna, where she studied a year with Leopold Jansa.

With her elder sister, Amalie, she appeared in Vienna parlors in 1846, and in January of the next year she gave three public concerts, at the last of which Jenny Lind sang. About this time their brother Victor, a 'cello player, joined them.

She married the Swedish conductor and composer, Ludwig Norman, in 1864, and went with him to Stockholm. They were soon separated, and Norman died in 1885.

She continued to travel as a virtuoso, and visited Copenhagen, Leipsic, Bruenn, Frankfort, and Cologne. Especially pronounced was her success at Paris in 1868.

She won similar tributes in Amsterdam, Rotterdam, and Brussels. In 1869 she made London her home, and became a most prominent figure in concerts of every kind. She was heard in orchestral concerts, in recitals with Charles Hallé, whom she married in 1888, and in chamber concerts with Piatti, Reeves, Zerbini, and her brother Franz.

She also made many tours, going in 1874 and 1877 to Germany, in 1878 to Paris, in 1879 to Holland, in 1880 and 1881 to all the chief capitals of the Continent. While in South Africa in 1895 she had many curious adventures. On one occasion, over 1,000 Kafirs danced their war dances and sang in her honor.

Lady Halle, Violinist,

Who Will Make Her American Début This Week.

EVENING TRANSCRIPT,

FEBRUARY 16, 1899

LADY HALLE IN BOSTON

The Distinguished Violinist Rehearses with the Symphony Orchestra—Her Remarkable Career

Lady Hallé, better known as Norman Neruda, the distinguished violinist, wife of the famous composer and director, Sir Charles Hallé, is in this city. She arrived in New York on the Etruria, which should have made port on Saturday last at six o'clock, but owing to the tremendous storms and heavy seas was not docked until Tuesday at one o'clock. After remaining for one day in New York, Lady Hallé left there at five o'clock and arrived at the Park-square station a little after midnight, the train being an hour and a half late. She was accompanied by her maid, and was met at the station by Mr. F. R. Comee, assistant manager of the Boston Symphony Orchestra, with which organization Lady Hallé makes her début in this country on Friday afternoon and Saturday evening of this week. The week following she goes on a tour with the orchestra, playing Monday night in Philadelphia, Tuesday night in Baltimore, Wednesday afternoon and Thursday evening in New York and Friday afternoon and Saturday evening in Brooklyn, it being of course her début in all of these cities. It is perhaps worthy of comment, in this connection, that she is the third noted representative artist brought to this city the present season by the Symphony Orchestro, the others being Willy Burmester and Emil Sauer.

Lady Hallé kindly granted an interview at her apartments at the Parker House this afternoon after rehearsal with the orchestra at Music Hall, and chatted pleasantly about herself and her art. She anticipates much pleasure from her short sojourn in this city, which will terminate on Sunday afternoon, as, owing to her high social position in London, she brings letters of introduction to many Boston people. Although Lady Hallé does not lay claim to any such distinction, it is said that the title conferred on her husband was meant as a direct recognition of her services to art, and he was made the recipient of the compliment in order to avoid violating a rule not to confer a title directly on a woman.

Lady Hallé inherits her talents from a generation of musical ancestors, of whom the earliest known was Jakob Neruda, a native of Rossiez, near Prague, who died in 1732, leaving two sons, Johann Chrysostom and Johann Baptist. Both were accomplished performers and held important posts as Capellmeisters, the second being moreover a voluminous composer. Johann Baptist's two sons, Ludwig and Anton, were chamber musicians to the Elector of Dresden. Lady Hallé was born at Bruenn on March 29, 1839, and so early did her gifts assert themselves that before reaching the age of four she was studying the violin under the tuition of her father, Joseph Neruda, organist of the Cathedral of Bruenn. Her progress was so rapid that ere she had attained her sixth year it was deemed advisable to send her to Vienna, where she might have the advantage of instruction from Leopold Jansa, the director of music at the University. After one year's study little Wilma, assisted by her elder sister as pianist, made her first appearance in public. The Viennese public were amazed at the strength of her bow arm, her facility of execution, and with their natural enthusiasm lauded her gifts far and wide. This success encouraged Josef Neruda to undertake a concert tour with little Wilma, her sister and her brother Franz, as violoncellist. They journeyed through the chief cities of North Germany, Holland and Belgium, eventually reaching England.

Shortly afterwards the little lady appeared at a Philharmonic Society concert, playing De Beriot's Concerto in D with inevitable success. The family now migrated to Russia, where they had the misfortune to lose the violoncellist of the group. His place, however, was soon filled by another brother, and when the remaining sister joined the party as second violinist, the trio became a quartet. So cordial was their reception in Russia that they revisited that country annually during the next ten years, arousing more and more enthusiasm in proportion as they became more popular and their talents matured. Now came their appearance at the Gewandhaus, Leipzig, and their trip to Denmark and Sweden. At Stockholm they appeared before the king, who presented Wilma with the gold medal for art and science, and appointed her chamber violinist to the court. It was at this time that she made the acquaintance of her future husband, Louis Norman, the director of the music at the Chapel Royal and conductor of the Opera and Philharmonic concerts at Stockholm. She was married shortly afterwards, and the following year the two sisters, with the assistance of Messrs. Danberd, Lindblad and Sodermann, founded a society for the performance of chamber music. Later still, Madam Norman-Neruda went to Paris, appearing at "les concerts populaires," then conducted by Pasdeloup, meeting with the accustomed tokens of admiration.

From there she went to London and made her reappearance in that city at a Philharmonic concert. Influence was brought to bear that induced Mme. Neruda to prolong her stay, and the following autumn the director of the famous London "Monday popular" concerts made the announcement that:) "Mme. Norman Neruda is engaged as principal violin at all the concerts before Christmas." On her first appearance in this capacity she Mendelssohn's quartet, op. 44 No. 1, and that by Haydn in B flat (op. 64, No. 5), and took part in Mozart's sonata in B flat for violin and piano. Since that time her name has been as intimately associated with this unique seris of concerts as those of Joachim and Piatti. Mme. Neruda then took up her abode in London and became closely identified with the concert life of Great Britain generally. She grew to be as great a favorite in the provinces as in London and abroad, and became so much the fashion that it is safe to attribute largely to her example the number of lady violinists who today may be found in every centre of the land.

In 1885 Mme. Neruda was left a widow and in 1888 she married the great musician whose name has so often figured with hers in musical entertainments. Lady Hallé accompanied her husband in 1890 to Australia where they were lionized to an extent that spoke as highly for the artistic appreciation as for the hospitality of their hosts and in 1895 they made together a concert tour of South Africa. Very soon after their return Sir Charles was taken suddenly ill, and breathed his last before his wife could reach his side.

Boston Journal.

THURSDAY, FEBRUARY 16, 1899.

BOSTON'S MUSIC HALL.

Rather Lively Meeting of Its Stockholders Yesterday—Outline of Proposed Building.

The annual meeting of the New Music Hall Association, which was held at Room 320 in the Tremont Building yesterday, turned out an interesting few moments while Mr. Fred P. Bacon was assailing the attitude of Col. Henry L. Higginson and the Directors of the company in abandoning the opera house phase of the original building intentions. Mr. Bacon held the proxies for nine shares of the stock, and protested, for his proxies, that these latter "would not dare" to bring the matter of their dissatisfaction at the abandoning of the opera house idea.

Col. Higginson replied: "I have not heard of any dissatisfaction, and I think none of the stockholders would be afraid to meet me. There are two ways of getting the information you ask; one is by coming here, and the other is by coming to me courteously. A courteous man will receive courteous treatment."

Mr. Bacon shortly afterward left the meeting.

There were some 25 people present. Charles E. Cotting was re-elected Clerk and Treasurer. His report, already published, was read.

Col. Higginson explained the recent action of the special meeting, and again told of the change in the plans of the Directors, and the practical adoption of the present plan, subject to the approval of the stockholders. This plan contemplates a music hall pure and simple, like the present hall, but with a sloping floor. There is one gallery all around in the plan, and an upper gallery that may go only across the end of the hall. The hall is calculated to seat about 2400, the capacity of the present hall, with much the same pattern seats. As the hall must be ready by April, 1930, the plans will have to be submitted to the stockholders.

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Col. Higginson's reply was a rebuke to those stockholders who regard the enterprise as a money-making scheme. Looking at the mere business probabilities, Col. Higginson said that the question of profit was extremely uncertain. "Some years, the present hall has paid and in some years it has not paid."

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Boston Transcript

MONDAY, FEBRUARY 13, 1899

Music Hall: Boston Symphony Orchestra

The Boston Symphony Orchestra gave its fifteenth symphony concert in the Music Hall last Saturday evening, the programme being as follows:

Bruckner: Symphony No. 4, in E-flat major, "Romantische."
(First time in Boston.)
Brahms: Concerto for Pianoforte, No. 2, in B-flat major, opus 83.
Beethoven: Overture to "Leonore," No. 3, opus 72.
Miss Adele aus der Ohe was the pianist.

Bruckner is a composer of whom the average theatre-goer knows little. He had a small if enthusiastic party of sworn admirers in Vienna during the latter half of his lifetime; but never attained to anything that could justly be called popularity. Perhaps he owed his prominence in the eyes of the Viennese public more to the polemical attitude of his adherents than to his music itself; for the "Brucknerianer" were determined "anti-Brahmsianer"—which antagonism the "Brahmsianer" returned with interest—and the production of a new work by Bruckner was likely as not to turn the concert-hall into a battlefield. The public at large, however, cared more for the row than for the music.

Bruckner's peculiarity as a composer was his standing as a sort of middle term, as a tertium quid, between Wagnerianism and classicism. He was a fervid admirer of the Bayreuth master, while apparently rejecting some of his theories; he insensibly appropriated a good deal of Wagner's style—his cut of melody and harmonic habits—and applied this style to writing in pretty strict traditional forms, and that severely logical development and working out which belonged to them. That Wagner's peculiar style was essentially incompatible with the spirit of these forms does not seem to have occurred to him. If we mistake not, all that had been heard of Bruckner here before this concert was his seventh symphony in E major, which was given under Mr. Gericke in 1887; few of either public or critics could make much out of it; it was received with something akin to horror!

But the "Romantic" symphony given last Saturday seems a very different work. The first three movements are both interesting and impressive, full of power and beauty. About the fitness of the title, "Romantic," there may be some doubts; what of romanticism there is in the work is, at all events, a very mild article compared with what Berlioz and Wagner, let alone the modern Russians, have taught us to accept as romantic; it even pales before the romanticism of Mendelssohn and Schumann; but there is no need of quibbling about titles; if the spirit of the work seemed romantic to the composer, that should be enough. To us the symphony—that is, in its first three movements—is infinitely welcome in these days of ultra-romanticism and unbridled strenuousness, of startling effects and dramatic feverishness, as a sanely logical piece of musical development, based upon thematic material of rare beauty, and carried through with the hand of a master. It is far removed as possible from mere "Kapellmeister-Musik"; that little something in style and harmony which Bruckner caught from Wagner gives it an unmistakably modern air, while the composer wears his classic symphonic garb with freedom and grace, as to the manner born. The music reflects a genial, warmly feeling, beauty-loving soul and, what is more, a distinct individuality. One finds it hard to account for the legend that "Bruckner had no sense for beauty," for what strikes you at once in some of the most strongly emotional moments in this symphony is their purely musical beauty. Of the last movement, however, we can only say that we can find nothing in it; it seems like the disjecta membra of music, without hang-together or consistent meaning. The symphony was admirably played, though rather coldly received by the audience. Was it caviare to the general?

Brahms's B-flat concerto strikes one more and more as a great work of true genius. If it have a fault, it is that it hardly fulfils one of the first requirements of a concerto: that is, to show off the performer. Perhaps Brahms had too little sympathy with display of any sort, too little comprehension of what it meant, to write an impeccable concerto; he took himself and his music too seriously, too grimly, for that. The pianoforte part in this concerto is enormously, almost inordinately difficult technically, but it is not in the least showy; the pianist who demands something more than fine music to play will inevitably find it rather thankless. To the pianist, on the other hand, who asks for nothing more than intrinsically great and beautiful music to play, this work is as noble a task as can be found in the modern literature of the instrument. Miss aus der Ohe played it admirably indeed, especially the first three movements. Her profound and keen musical sense, her warm, generous nature, her quantity of being—not to mention her enormous technique—well fit her for doing full justice to the mighty work. Perhaps she took the music just a thought too reverently, and held herself in too cautiously; especially in the last movement we felt that she might have let herself go more unreservedly in the direction of brilliance and dash. But hers was profound, thoughtful, soulful playing; well rounded in conception, strong and clear in execution; it was all on a grand, heroic scale, with an exquisite touch of poetry at the right moments. Miss aus der Ohe impresses one more and more as a true artist of very high rank; she is eminently one of the great ones.

Beethoven's "Leonore" was wonderfully played, in a word, to perfection; the trumpet solo behind the stage was given with more effect than we have heard it since the days of old Heinicke—and he, poor man, only played a cornet! Indeed it was, accent for accent, stringendo for stringendo, Heinicke's rendering of the passage, as the latter lies in our memory; just what one imagines lay in Beethoven's mind when he wrote it.

The next programme is: Schumann, overture to "Genoveva," opus 81; Spohr, concerto for violin, No. 8, in A minor, "Gesangszene," opus 47; d'Indy, "Istar" (first time in Boston); Beethoven, symphony No. 3, in E-flat major, "Eroica," opus 55. Lady Hallé (Norman Neruda) will be the solo violinist.

BOSTON DAILY ADVERTISER.

Established 1813.
The Official Paper of the State.
The Official Paper of the City.

MONDAY MORNING, FEB. 20, 1899.

Schumann in the Symphony Concert—Lady Halle's Debut.

The concert of Saturday began innocently enough with Schumann's overture to "Genovena." The subject is first cousin to "Euryanthe," and if anything were needed to emphasize the lack of dramatic force or theatrical effect in Schumann, the comparison of Weber's treatment of the subject with the subjective style of "Genoveva" would do it.

The overture is decidedly the best portion of the work, yet it pales before the power of "Euryanthe" overture. The diminished ninth chords placed in vivid contrast with a most delicate violin passage seem to indicate a combat between good and evil at the very outset, and the Coda is a very well arranged climax, while the horn passages sufficiently indicate the sylvan character of the subject, but the bold touches of a Weber are not in the work, much as one may admire its beauties. The performance was an admirable one.

Now followed Lady Halle, greatest of female violinists, with a very fine performance of a very conventional work, Spohr's Concerto—"In modo d'una Scena Cantante." At first one was inclined to think that the celebrated violinist had underrated her audience, but the fact that she made her rentree in Vienna, in 1880, with this same work, seems to indicate that she admires the composition.

If ever there was an example of musical sugar-water, it is to be found in this violin concerto which apes the effects of the operatic "star." Ten measures of the preluding of Bruch's G minor concerto would sink the long-drawn-out recitative of this composition into oblivion. It prolixity is exasperating; never was a composer so long in saying nothing! The mountain after heavy labor brings forth the tiniest of mouselets!

But to chafe against the work is not necessary to animadvert upon its performance. Lady Halle proved that she still stands among violinists as Clara Schumann stood, even in her ripest years, among pianists. It is long ago since a great musician gave her the title of "die Geigenfee" ("the violin fairy"), and the term may still apply, for fairies never grow old. The player who charmed Hanslick in 1846 (she was then a little girl named Wilhelmine Neruda) can still charm every auditor, as was thoroughly proven by more than a half-dozen recalls after the performance of the pallid work.

Lady Halle has not a heavy tone, although she gave some broad passages upon the G string, but her intonation is perfect, her surety inspiring, her double-stopping clean and finely balanced. We hope that Boston may have the opportunity of hearing her in some nobler composition, for it is difficult to dissociate the strength of the artist from the weakness of the concerto.

After this excess of conventionality the programme swept to the other extreme and presented a set of symphonic distortions (called, however—"Symphonic Variations"), by Vincent d'Indy, upon an ancient Assyrian subject—"Istar." The Assyrians are long since dust, but "the evil that men do lives after them," and they left enough poetry to inspire this Gallic Wagnerette to commit his discords. Istar is a sort of female Orpheus who goes to the infernal regions to rescue a male Euridice—the old Nature-myth in a new form; at the different gates the warders despoil her, the first taking her tiara, the second her earrings, the third her necklace, until finally the last takes even the veil which clothes her, until, as the programme-book in a Walt Whitman burst of enthusiasm informs us—"she stands forth in the full splendor of nudity."

We could not quite follow this at a first hearing; we heard her lose a trombone and then a tuba, and then a few other instruments, but the work was to us arrayed in the full splendor of emptiness at the beginning as at the end. We were reminded of the game of younger days when we sang "John Brown's Body," chopping off one syllable at a time until nothing was left. To get the true effect of variations this composition must be played through backwards!

Wagner is the Loreley who is tempting all these talented moderns to shipwreck upon the rocks;

Und das hat mit seinem singen
Der Bayreuther gethan.

Richard Strauss, Bruckner, d'Indy, are all good musicians who have left the highway of art to scratch through the brambles in the hope that what Wagner did gloriously in opera may in some way be done also in symphony, the result being only unrest and ugliness. Even at a single hearing one can recognize d'Indy's mastery of the modern orchestra in a degree probably beyond any Frenchman except St. Saens; one must acknowledge too great a degree of originality, something close akin to genius, but the result is not art, it is rather an exhibition of power and skill. As regards giving pleasure to the auditor that has long since dropped out of the scheme.

After this Mr. Gericke washed our ears out thoroughly with Beethoven's "Heroic Symphony." This was the work with which the true Beethoven first revealed himself, the symphony which first really established the Scherzo (for the "Scherzo" of the second symphony clings closely to the style of a minuet) and the first full application of symphonic variations to a finale; a really "epoch-making" work.

It received a superb performance. That curious bit of iconoclasm, the entrance of the horn in the tonic against the violins in the dominant harmony, was toned down by forcing the strings to an inaudible pianissimo; the Funeral March was taken at just the right tempo, not too slow, and the oboe and the violoncello distinguished themselves in their prominent work. The final sobs of the melody, at the close of the march, were exquisitely given. The horn trio also comes in for praise, for it was given with excellent balance and shading. When one bears in mind that this was composed for the wald-horn, the horn without keys, one must still wonder at the ingenuity which brought forth such rich melody and harmony on an instrument which could not give a complete scale.

One always longs for a touch of trombones in the finale of this heroic work, but the trombones had not yet entered the symphonic orchestra (Beethoven first introduced them in his fifth symphony) and the trumpets were not a much-used instrument in the composer's time; therefore the military scoring is not very prominent in the work.

The capricious variations were very daintily performed. Here everything was tangible and clear, for Beethoven did not, as M. d'Indy, shatter the old saying—"Variatio Delectat."

Louis C. Elson.

Boston Journal.

SUNDAY, FEBRUARY 19, 1899

LADY HALLE.

Her First Appearance in America at the Symphony Concert Last Light—D'Indy's "Istar" Played Here for the First Time.

The program of the 16th Symphony concert, Mr. Gericke conductor, last night in Music Hall was as follows:

Overture to "Genoveva"............Schumann
Concerto for violin, No. 8, in A minor.
"Scena cantante," op. 47...............Spohr
Lady Hallé.
Symphonic variations, "Istar," op. 42..
Vincent d'Indy
(First time in Boston.)
Symphony No. 3, "Eroica".........Beethoven

"Istar" is the work of an eminently serious Frenchman. In search of a subject to inspire his orchestral fancy he went back to one of the two mythological Assyrian poems that have come down to us intact—the descent of Istar into Hades. It might be an agreeable pastime to dilate on the development of solar warships, but if you wish to read the poem, I refer you to Lenormant's books and the Sar's novel "Istar," a story of French provincial life in which the old legend is introduced curiously.

D'Indy, truly, hit on an original idea. He gives the variations before the theme, and, as one bilious critic put it in Paris, when the theme is given out in full and in unison and octaves "you find that it has no likeness to any one of the variations." This is hardly true. (The same writer insists that Istar went to the abode of the dead in search of eau de vie instead of eaux de la vie.)

Istar, according to the legend, went to Hades, clad chiefly in jewelry. There were seven gates; at each gate a warder; they in turn stripped her of tiara, earrings, necklaces, breast jewels, girdle, rings from hands and feet, the last veil. There is a variation for each stripping, and when, as Mr. Apthorp says in the program-book, "she stands forth in the full splendor of nudity," the theme is heard fortissimo.

I should like to see a panorama or a series of living pictures with this music. For the music is necessarily panoramic. Such exhibitions may be possible in the new hall.

The work, however, is one of much musical interest in harmonic and orchestral treatment. D'Indy's melodic vein never seemed to me a rich one; but he is thoughtful, daring, and sincere. There are tone pictures in "Istar" of true and surprising beauty; there are ravishing harmonic progressions; but I should like to be better acquainted with the work, which, by the way, is of exceeding difficulty in performance. It was played last night with great care and with brilliant effect. The apparition of the complete theme is clothed with the richest, the most gorgeous sonorousness, just when the beauty of Istar is revealed in full; and the effect was irresistible.

The Genoveva overture was to me dry and scrappy, inherent faults which conductor and players tried vainly to remedy. The Eroica was finely read and, on the whole, effectively played.

* * *

Lady Hallé, known still to many as Norman-Neruda, made her first appearance in America last night. She had honored South Africa and Australia before she crossed the North Atlantic.

She is a most welcome visitor. The concerto is old-fashioned and in certain ways her playing is old-fashioned or traditional, as in ending a piano phrase with a sforzato on the final note, a habit that is disturbing. Her playing is old-fashioned also in the best sense. Her tone is small, but remarkably fine, and it is warm and penetrating. Her bowing—but why talk of the details of her technic, which has been praised by the best judges for many years? It is more to the point to say that she plays in most womanly manner. She does not ape man's strength, she does not assume Ercles' vein. A true woman uses the violin most skilfully to express a woman's emotions. There are tender, caressing appeals, there is the revelation of simplicity, trust, affection—and all this in the sugar-sweet old-fashioned music of Spohr. Her performance was one of singular individuality, and even the most hardened concert goer hearing her for the first time, experienced a new sensation. Although the music played by another might have bored him, as played by her it put him in emotional and reminiscent mood.

Philip Hale.

Boston Sunday Globe.

SUNDAY, FEB. 19, 1899.

Boston Symphony Orchestra.

The 16th in this season's series of symphony concerts was given in Music hall last evening and the audience was even larger than usual. The program was as follows:

Overture to "Genoveva," op 81.Robert Schumann
Concerto for violin, No 8, in A minor,
"Scena cantante," op 47.........Louis Spohr
Symphonic variations, "Istar," op 42,....
Vincent d'Indy
(First time in Boston.)
Symphony No. 3, in E-flat major, "Eroica."
Op 55 ....Ludwig van Beethoven

The soloist was Lady Halle, who, although long well and favorably known here by reputation, had not before played in Boston. Lady Halle is regarded in England, where she has been prominent in musical circles for nearly half a century, as foremost among women violinists. Whether as Wilma Neruda, or Mme Norman-Neruda, or Lady Halle, there has been no time during the last generation that her name has not been spoken with respect and admiration. She is now 60 years of age, and during her long career as a virtuoso she has played in every country of Europe, and her tours abroad have included Australia and South Africa. It is surprising that she has not before visited America.

The symphony audiences received her with great cordiality, and applauded her playing with sincere enthusiasm. Only words of kindest praise can be written regarding her performance of Spohr's showily brilliant concerto. She gave the work a thoroughly intelligent reading and, technically an absolutely correct interpretation. She is gracefully dignified in manner and bearing, and her playing is utterly devoid of the ostentatious display so often associated with musical genius. As a virtuoso she is not lacking in brilliancy, and poetic temperament is evident, but her playing is more interesting for refinement of technique and classic purity of tone than for appealing sentiment, impassioned fire or other magnetic quality. She is an artist deserving of the utmost respect, and the warmth of her reception Friday afternoon and evening was gratifying evidence of the symphony audiences' consideration and intelligent appreciation.

The novelty played by the orchestra was Vincent d'Indy's symphonic variations, "Istar." It is a symphonic poem based upon parts of the sixth canto of the old Assyrian epic, "Izdubar." The seven variations are intended to represent the seven stages of Istar's being disrobed at the gates of the "immutable land," and a finely attuned imagination can have no difficulty in appreciating the poetic pictures suggested by the composer. The work is richly scored and is brilliant with high colored orchestral ornamentations of the modern school. It is both interesting and enjoyable, and the splendid interpretation given by the orchestra last evening made the composition a notable feature of the concert.

The Schumann "Genoveva" overture is a scholarly and dignified work, but it is not especially entertaining, and there is no occasion for surprise that it does not more often find a place on a modern concert program. Conductor Gericke can scarcely be too warmly praised for his superb reading of Beethoven's grand symphony. It can be said, without hesitation, that this masterpiece had never received a more satisfactory performance from the Boston symphony orchestra.

There will be no symphony concert this week, as the orchestra will be away from Boston. The program announced for the next concert is: Symphony, "La Chasse," Haydn; "Bourree Fantasque," Chabrier; symphony No. 2, Brahms.

BOSTON POST,

The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, FEB. 19, 1899.
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THE SYMPHONY CONCERT.

First Appearance in America of Lady Halle (Norman Neruda), the Eminent English Violiniste.

The sixteenth Symphony concert, given in Music Hall last evening, was of especial interest, in that it introduced to a Boston audience for the first time Lady Halle (Norman Neruda). She has long been known as one of the greatest of violinistes and has for may years been chiefly identified with English musical life.

She comes to America apparently past meridian of life, but that she is still a great artiste there is not the least question. She chose for her first appearance Spohr's concerto No. 8, in A minor, a work that, while not offering the greatest amount of technical difficulty to the present day violinist, still calls for a great amount of artistic skill, especially in sustained cantabile.

Lady Halle plays with a singularly beautiful tone, not, however, very strong, but her intonation is in all respects absolutely true and her phrasing always clear and logical. Her playing in general is of the thoughtful, unassuming kind, rather than any way sensational or tricky.

The concerto received an almost ideal performance, and Lady Halle received an immense ovation, over a half dozen recalls being in order. She must be gratified exceedingly at the success of her first American appearance.

The orchestral selections were Schumann's "Genoveva" overture, a new work entitled "Symphonic variations" Istar, by D'Indy, a French writer of the latter-day school, and Beethoven's third symphony.

D'Indy's composition, like many another of its kind, is rather unintelligible at a first hearing, leaving everything to the imagination. It is brilliantly scored, and the performance was well received. The orchestra was as admirable as ever.

There will be no rehearsal and concert this coming week.

[illegible]

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CV., NO. 50.

SUNDAY, FEBRUARY 19, 1899.

THE SYMPHONY CONCERT.

New Variations Puzzle the People Who Hear Them.

The Story of Istar Told in Musical Numbers—Novel Features Admirably Portrayed—Lady Halle, the Soloist, Received with Great Cordiality by the Audience.

The programme for the 16th concert of the Boston Symphony orchestra, in Music Hall, last evening, was:

Overture, "Genoveva"..............Schumann
Concerto for violin, No. 8, in A minor...Spohr
Symphonic Variations, "Istar"..Vincent d'Indy
Symphony No. 3, "Eroica"........Beethoven

The soloist was Lady Halle.

The Symphonic Variations were new to Boston. They deal with an episode in the sixth canto of the ancient Assyrian epic, "Izdubar." Istar, the daughter of Sin, goes toward the seven-gated abode of the dead. At the first gate the warder deprives her of her tiara; at the second, the warder takes the pendants from her ears; at the third, she is deprived of her necklace of precious stones; at the fourth, the jewels that adorn her breast are taken from her; at the sixth, the rings are taken from her ankles and from her hands, and at the seventh, the last veil that covers her body is taken from her and she stands nude. Each of the variations represents one of these seven stages. That music can in any way or in any sense portray these things, it would be absurd to debate. Even with the description given, it is not easy by the most severe stretch of the imagination to connect the text and the music.

The score is in the extreme modern vein in regard to themes, harmonies and orchestration. Everything in it is so strange and so vague, the color is so peculiarly bizarre and the treatment is of such curious originality that one is puzzled, on a single hearing, to know what to think of the work. Unlike most of the extravagant music of its kind that the modern school has produced, it does not antagonize the listener who hears it for the first time. It has a certain wild grace, a logical self-consistency and an appealing intensity of emotionality that both attract and interest. There is also a picturesqueness of effect that is strikingly impressive. Many of the instrumental combinations are of rare and decided beauty. On the other hand, there are daring harmonic devices that set the teeth on edge. A second hearing would undoubtedly reveal charms that escape one on the first.

Much stress has been laid on the composer's complete succumbing to the influence of Wagner, but in this work there is nothing that suggests him, except one or two moments in which there is a direct bit of plagiarizing from "Die Meistersinger." Otherwise, Wagner in his most wayward mood is lucidity itself, compared with this example of d'Indy. Still, the work seems to have something in it that warrants a desire for a better acquaintance with it, and it is to be hoped that it may be given again to the furthering of that end. It was beautifully played and with a fine appreciation of its remarkable richness and originality of tone color.

Mr. Gericke gave a brilliant interpretation of the "Genoveva" overture. His reading of the symphony was large and noble. He was particularly felicitous in his tempi. The funeral march was not dragged, and a stirring vivacity was given to the scherzo. There was no attempt at modernizing the work nor at finding new effects. The performance was splendid in its clearness and brilliancy.

Lady Halle was received with great cordiality. Her playing of the graceful and melodious Spohr concerto was delightful in its refined intelligence, its delicacy of style and its deep artistic feeling. She has a small tone, but it is clear, round and pure. Her intonation is faultless; her technique ample and of exquisite finish; her bowing is large and free; her phrasing perfect, and her musical feeling irreproachable. Nor is she lacking in warmth, tenderness and fire. No deeper and keener sympathy with the composer could be desired than was that with which Lady Halle performed this work. She fully sustained the high reputation which preceded her hither, and proved to be an artist of the first rank in that broad, simple and undemonstrative style in which she is so thoroughly and so fascinatingly at home. Her success with her audience was immediate and complete. She was tremendously applauded, and was recalled eight times with an enthusiasm that was both excited and exciting.

There will be no rehearsal and concert this week. The next performance is: Symphony, "La Chasse," Haydn, first time; "Bourree Fantasque," Chabrier, first time; Symphony No. 2, Brahms.

Lady Halle created even more of a furor than was expected upon her first appearance in America at the Symphony rehearsal Friday afternoon. For a day audience, and the majority women, such a demonstration was unusual in its fervor. Lady Halle was recalled six times at the end of her masterly rendering of Spohr's concerto. Even the first violins, who do not warm up except on great occasions, let their enthusiasm have full scope, and followed the lady into the artist's room to personally express their delight over her exquisite art. The English violinist was becomingly gowned in clinging black silk, heavily embroidered in black, a bunch of violets the only touch of color in the costume. Her brown hair was worn crimped low on her forehead after the English fashion. Lady Halle is not a handsome woman by any means, and she is no longer young, but she has a [illegible] interesting face, full of intelligence and virility, and her high breeding is unmistakable in appearance and [illegible]. In the great audience which [illegible] the hall were the Hon. Robert Treat Paine, Mrs. Robert C. Hooper, the Rev. Fr. Bodfish, Mr. and Mrs. J. Livingston Grandin, Mrs. Francis H. Peabody, Mrs. William Gericke and her mother, Mrs. Hall Curtis, with her daughter, Mrs. Robert C. Heaton, Mrs. James H. Blake, Mrs. Charles Faulkner and her daughter, Col. and Mrs. Higginson, Mr. and Mrs. C. P. Curtis, Mrs. George Armstrong, Mr. and Mrs. Zerrahn, Mr. Henry Wainwright, the Rev. J. W. Austin, Dr. Bigelow, Mrs. William Whitman and Miss Whitman, Mr. A. Parker Brown, Mr. aud Mrs. Lang, the Rev. E. R. Shippen, Mrs. John Osborn, Mrs. W. W. Blackmar and Miss Brewer, Mrs. J. W. Kenney and Miss Kenney, Miss Bullard, Miss Sturgis, Frau Flamme, Mrs. William Lindsey, Mrs. R. M. Field, Mr. and Mrs. Eliot Pratt, Miss Harriet Shaw and Mr. and Mrs. Grew. Last night Lady Halle had another enormous audience and an even warmer reception.

Lady Halle has captured Boston with her interesting personality, and since seeing her it is easy to understand the hold Norman Neruda has on the London public. She was truly a pathetic picture as, simply dressed in mourning, she stood there, at the Symphony rehearsal, and every woman's heart there went out to her, from that great audience, in the warmest manifestation of applause.

BOSTON SATURDAY EVENING Gazette

ESTABLISHED 1813.

The Symphony Concert.

The program for the seventeenth symphony concert was:

Overture, "Genoveva," op. 81..Schumann
Concerto for violin, No. 8, A minor, op. 47 ....Spohr
Symphonic ariations, "Istar," op. 42 D'Indy
Symphony, No. 3, "Eroica," op. 55 Beethoven

Soloist—Lady Halle.

The interest of the concert naturally centered on the soloist, whose work aroused unusual interest in the audience, and it would be difficult to exactly explain the reason why. Lady Halle cannot be classed with the great violinists, but her playing is very charming. The violin is reticent under her gentle touch; it never pours forth its full soul, but it sings in the neatest, daintiest and prettiest manner, in a manner that would be fully satisfying in a small room, but loses some of its more amiable qualities in a large hall. It is careful, finished, intelligent work, always graceful, and it holds the attention as a sweet voice will hold it, indifferent to the words spoken. This is not great, but it is fascinating art, with a certain old-fashioned quaintness in its graciousness. There is a certain formality in its friendliness, for it is always on its good behavior; it instinctively obeys all the rules of good breeding and is more attractive because of the formal little restraints that it places on itself. It is impossible to forget the sex of the artist in her work; it is womanly playing, tactful, daintily finished and always appealing. It is the best of its kind and the kind is good, if not the highest, art. It was the species of art that directly appealed to the audience, and to thunderous applause Lady Halle was recalled many times to bow her acknowledgements.

The d'Indy symphonic variations were a pleasant surprise; an explanatory program naturally accompanied them, but they were interesting in themselves as music. The work is weird, but the weirdness is not produced in the modern method by leaving out ideas, for the motive is easily followed, and the orchestral setting is original and of the most effective kind. It is a brilliant piece of tone color and under Mr. Gericke's sympathetic reading its merits were brought out in full relief.

There will be no public rehearsal and no concert next week.

Boston Courier.

SUNDAY MORNING, FEB. 19, 1899.

The most important musical incident of the week, and one of the most important of the whole season, was the debut of Mme. Norman Neruda—Lady Halle—whom well-won fame has long placed at the head of women violinists. This entrance was effected in Spohr's eighth concerto, at the sixteenth Symphony rehearsal, followed by the regular reappearance at the concert. It is now many years since we used to hear Mme. Neruda in the great concerts of London, when she was distinguished for the delicate grace, the womanly softness, the fine penetration and the quiet expressiveness of her young artist's style. Now that years have passed over her, bringing joys, honors, promotions, losses and griefs, we find that style ripened into perfect beauty and warmed by an unspeakable tenderness. Yet it has vitality, also, quick spirit, and a simple but searching strength. The concerto she chose was written by Spohr to please the Italian taste of his time, and its three connected movements take the form of a recitative, an air and a cavatina. Indeed, it has been known as "the dramatic scene." From the first long sustained notes so slender and filmy that one might almost doubt whether his ears were not deceiving him and he were but imagining a sound, to the broad, firm, animated and stirring phrases of the finale, Mme. Neruda held her audience as by a fairy spell, so intent was the silence, and even the rehearsal hearers recalled her eight times. Masculine force and fullness of volume she has not—nor does she need it; for within the range of her perfect purity of tone and method she can enlighten the intellect and touch the heart as surely if not as mightily as if she had the massiveness of an Ysaye or the ardor of a Sarasate. It was a performance as suggestive and instructive as it was gracious and lovely.

A real novelty was on the programme—Vincent d'Indy's Symphonic variations upon a theme, which, as thus presented, may be taken to illustrate an episode in the history of Sofar, the heroine of an ancient Assyrian legend, from whom it takes its name. It is an indescribable music—free, romantic, poetic, fanciful and very, very in the qualities which make abstract music. At the outset it suggests Delibas—for of course it is entirely French in its fashion—but its author's individuality soon stamps itself clearly on its fascinating pages, which grow in elaboration and effectiveness as they are turned. It was heard with much delight and greatly applauded.

Schumann's "Genoveva" overture began the concert, and Beethoven's "Eroica" symphony ended it—both splendidly achieved.

A fortnight hence the programme will be:—Haydn, Symphony ("La Chasse"), (first time,) Chabrier, Bourree Fantasque; (first time,) Brahms, Symphony No. 2.

HOWARD MALCOM TICKNOR.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, FEBRUARY 15, 1899.

BOSTON, Mass., February 12, 1899.

THE program for the fifteenth concert of the Boston Symphony Orchestra in Music Hall last evening was:

Symphony No. 4, Romantic..............................Bruckner
Concerto, No. 2, for piano..................................Brahms
Overture, Leonore, No. 3...............................Beethoven

Miss Adele Aus der Ohe was the soloist.

This was the first hearing accorded the symphony here. Some twelve years ago the same composer's seventh symphony was performed here, also under Mr. Gericke's direction, since which time no important work of his has been given in this city. My memories of the first played symphony have lashed me down to this very day. They were painful, yawn permeated and peace disturbing owing to the great length of the work and its solemn dullness. Hence it was with no pleasing anticipation that I contemplated hearing another composition of the same order from the same source. However, the results were far less trying than I imagined they would be, for I found the symphony to abound in charming moments, grace of theme, freshness of idea and felicity in harmonic and orchestral treatment—that is, in the first three movements. The finale was utterly incomprehensible on a first hearing, and suggested that Bruckner himself was by no means clear regarding what he had to say nor how to say it. The rest of the work holds the interest steadily. It is strongly redolent of Wagner, with here a bit of "Siegfried," there a fragment of "Tristan," now a reminiscence of "Lohengrin" and then of "Die Walküre." These things were less potent incentives to fault finding than they would have been if Bruckner had not enough and to spare to say for himself and in a fashion that was not Wagnerian. The whole of the opening movement is delightful in its tender suavity. The andante is lovely in its quiet, poetic feeling and its delicate warmth of color. The scherzo is a little gem in its dainty brightness and its refined simplicity. After all this lucidity the crabbed and incomprehensible finale, to use the language of Richard Swiveller, came as a regular staggerer. What the work seems to lack as a whole is the effect of spontaneity in inspiration. Then, too, the symphony takes within a few minutes of an hour for its performance, and it does not appear that what it says of importance should have taken so long in the saying. However, a second hearing may make an entirely different impression, though I doubt if any number of hearings will cause it to be esteemed a really great work, or even a work denoting the possession of a marked original individuality by the composer. It was splendidly read and played, but was coldly received.

The long and grave Brahms Concerto following immediately after so long and grave a symphony was heard somewhat at a disadvantage. The juxtaposition was unfortunate for both the music and the soloist. Miss Aus der Ohe's performance, however, did her ample credit and won her as ample honor. It was thoughtful and able, dignified in style and pure in taste, and was particularly interesting as an evidence of the artist's growth in the higher and finer essentials of her art.

THE TIMES

Feb 19

ESTABLISHED 1864.

MR. APTHORP'S BOOK.

Work by the Editor of the Symphony Concert Programmes.

"We take pleasure in sending to you herewith for review a copy of 'By the Way' (2 vols.), by William Foster Apthorp, which sells at $1.50 retail," etc. Once upon a time, a matter of seven or eight years, maybe, a newly arrived but famous orchestra leader exclaimed: "I care not who is flute soloist or who the one to agitate the cats' intestines with hairs from horse's tail, but I must be permitted to say who shall edit the programme books of our symphonic concerts." The able manager caught his breath as soon as possible, then whistled down, "Marry, come up," to his careful assistant. "Come, eh?" inquired the latter, being of cautious build. "Yes, Comee, and p. d. q.," was the swift reply. And when the assistant had arrived the manager asked: "Now pray what think you Nikisch wants? and the assistant thought it over for awhile, then said: "Of course I am not dead sure about it, but it is either an introduction to Philip Hale or a drawing-room to himself in the Pullman next time we go to Cambridge." Thereupon the able manager smiled wearily. Time passed, so, too, did the cars in Tremont row, for the subway wickedness was not yet conceived. Then the Teutonic kappellmeister again entered the sanctum of the HALL and brusquely demanded:

"Mein guter freund, haben sie den schreiber fur mich gefunden?"

"Well, rather!" was the reply, and so it came about that seeds of thought and philosophical observations on persons and music were sown "By the Way," for the man thus chosen was none other than the distinguished critic of the Transcript, Mr. Apthorp, aforementioned.

The wit and wisdom of these two volumes when printed originally in the official programmes of the Boston Symphony concerts undoubtedly saved many lives, particularly so during that period of infliction when Emil Paur conducted the sad ceremonies. It was indeed a siliculous pleasure, after having to endure allegro risolutos, poco allegrettos, adagio lomentosos, and all those other so-so's and woes, to read these "entr'actes." It was such a delight to get, in so few lines, the whole glittering lot of musico-philosophico summed up, "a travers le mauvais air," in a nutshell. Moreover, while reading Mr. Apthorp's comment we at least escaped the curious wristing of Timotheus the fiddler, contemplation of the leader's ill-fitting trousers and the awful noise of musical sounds as caused by foreign composers.

It is these entr'acte dissertations which are now published in book form, and the two volumes are pretty specimens of the printer's art. Here and there are some slang words which sound out of tune with the production as a whole, and some of the circumlocutory sentences are rather bewildering. Another thing. The author excuses himself for "the system of dividing words at the end of a line followed in these volumes," but he makes no apology for his use of u's. We find an u in honor and one in color; but le pire de tous is where he tells us of a concert in the Ninth-regiment armoury! Still, Milton and Ben Jonson spelled armory with a u, but so, too, does little Zangwill.

(Copeland & Day, Boston.)

HENRY HAYNIE.

[105]

SUNDAY HERALD.
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VOL. CV., NO. 50.
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Symphony No. 3, "Eroica"........Beethoven

The soloist was Lady Halle.

The Symphonic Variations were new to Boston. They deal with an episode in the sixth canto of the ancient Assyrian epic, "Isdubar." Istar, the daughter of Sin, goes toward the seven-gated abode of the dead. At the first gate the warder deprives her of her tiara; at the second, the warder takes the pendants from her ears; at the third, she is deprived of her necklace of precious stones; at the fourth, the jewels that adorn her breast are taken from her; at the sixth, the rings are taken from her ankles and from her hands, and at the seventh, the last veil that covers her body is taken from her and she stands nude. Each of the variations represents one of these seven stages. That music can in any way or in any sense portray these things, it would be absurd to debate. Even with the description given, it is not easy by the most severe stretch of the imagination to connect the text and the music.

The score is in the extreme modern vein in regard to themes, harmonies and orchestration. Everything in it is so strange and so vague, the color is so peculiarly bizarre and the treatment is of such curious originality that one is puzzled, on a single hearing, to know what to think of the work. Unlike most of the extravagant music of its kind that the modern school has produced, it does not antagonize the listener who hears it for the first time. It has a certain wild grace, a logical self-consistency and an appealing intensity of emotionality that both attract and interest. There is also a picturesqueness of effect that is strikingly impressive. Many of the instrumental combinations are of rare and decided beauty. On the other hand, there are daring harmonic devices that set the teeth on edge. A second hearing would undoubtedly reveal charms that escape one on the first.

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Mr. Gericke gave a brilliant interpretation of the "Genoveva" overture. His reading of the symphony was large and noble. He was particularly felicitous in his tempi. The funeral march was not dragged, and a stirring vivacity was given to the scherzo. There was no attempt at modernizing the work nor at finding new effects. The performance was splendid in its clearness and brilliancy.

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Boston Courier.
SUNDAY MORNING, FEB. 19, 1899.

The most important musical incident of the week, and one of the most important of the whole season, was the debut of Mme. Norman Neruda—Lady Halle—whom well-won fame has long placed at the head of women violinists. This entrance was effected in Spohr's eighth concerto, at the sixteenth Symphony rehearsal, followed by the regular reappearance at the concert. It is now many years since we used to hear Mme. Neruda in the great concerts of London, when she was distinguished for the delicate grace, the womanly softness, the fine penetration and the quiet expressiveness of her young artist's style Now that years have passed over her, bringing joys, honors, promotions. losses and griefs, we find that style ripened into perfect beauty and warmed by an unspeakable tenderness. Yet it has vitality, also, quick spirit, and a simple but searching strength. The concerto she chose was written by Spohr to please the Italian taste of his time, and its three connected movements take the form of a recitative, an air and a cavatina. Indeed, it has been known as "the dramatic scene." From the first long sustained notes so slender and filmy that one might almost doubt whether his ears were not deceiving him and he were but imagining a sound, to the broad, firm, animated and stirring phrases of the finale, Mme. Neruda held her audience as by a fairy spell, so intent was the silence, and even the rehearsal hearers recalled her eight times. Masculine force and fullness of volume she has not—nor does she need it; for within the range of her perfect purity of tone and method she can enlighten the intellect and touch the heart as surely if not as mightily as if she had the massiveness of an Ysaye or the ardor of a Sarasate. It was a performance as suggestive and instructive as it was gracious and lovely.

A real novelty was on the programme—Vincent d'Indy's Symphonic variations upon a theme, which, as thus presented, may be taken to illustrate an episode in the history of Sofar, the heroine of an ancient Assyrian legend, from whom it takes its name. It is an indescribable music—free, romantic, poetic, fanciful and very, very in the qualities which make abstract music. At the outset it suggests Delibas—for of course it is entirely French in its fashion—but its author's individuality soon stamps itself clearly on its fascinating pages, which grow in elaboration and effectiveness as they are turned. It was heard with much delight and greatly applauded.

Schumann's "Genoveva" overture began the concert, and Beethoven's "Eroica" symphony ended it—both splendidly achieved.

A fortnight hence the programme will be:—Haydn, Symphony ("La Chasse"), (first time,) Chabrier, Bourree Fantasque; (first time,) Brahms, Symphony No. 2.

Howard Malcom Ticknor.

THE MUSICAL COURIER.
NEW YORK, WEDNESDAY, FEBRUARY 15, 1899.

Boston, Mass., February 12, 1899.

The program for the fifteenth concert of the Boston Symphony Orchestra in Music Hall last evening was:

Symphony No. 4, Romantic..............................Bruckner
Concerto, No. 2, for piano..............................Brahms
Overture, Leonore, No. 3..............................Beethoven

Miss Adele Aus der Ohe was the soloist.

This was the first hearing accorded the symphony here. Some twelve years ago the same composer's seventh symphony was performed here, also under Mr. Gericke's direction, since which time no important work of his has been given in this city. My memories of the first played symphony have lashed me down to this very day. They were painful, yawn permeated and peace disturbing owing to the great length of the work and its solemn dullness. Hence it was with no pleasing anticipation that I contemplated hearing another composition of the same order from the same source. However, the results were far less trying than I imagined they would be, for I found the symphony to abound in charming moments, grace of theme, freshness of idea and felicity in harmonic and orchestral treatment—that is, in the first three movements. The finale was utterly incomprehensible on a first hearing, and suggested that Bruckner himself was by no means clear regarding what he had to say nor how to say it. The rest of the work holds the interest steadily. It is strongly redolent of Wagner, with here a bit of "Siegfried," there a fragment of "Tristan," now a reminiscence of "Lohengrin" and then of "Die Walküre." These things were less potent incentives to fault finding than they would have been if Bruckner had not enough and to spare to say for himself and in a fashion that was not Wagnerian. The whole of the opening movement is delightful in its tender suavity. The andante is lovely in its quiet, poetic feeling and its delicate warmth of color. The scherzo is a little gem in its dainty brightness and its refined simplicity. After all this lucidity the crabbed and incomprehensible finale, to use the language of Richard Swiveller, came as a regular staggerer. What the work seems to lack as a whole is the effect of spontaneity in inspiration. Then, too, the symphony takes within a few minutes of an hour for its performance, and it does not appear that what it says of importance should have taken so long in the saying. However, a second hearing may make an entirely different impression, though I doubt if any number of hearings will cause it to be esteemed a really great work, or even a work denoting the possession of a marked original individuality by the composer. It was splendidly read and played, but was coldly received.

The long and grave Brahms Concerto following immediately after so long and grave a symphony was heard somewhat at a disadvantage. The juxtaposition was unfortunate for both the music and the soloist. Miss Aus der Ohe's performance, however, did her ample credit and won her as ample honor. It was thoughtful and able, dignified in style and pure in taste, and was particularly interesting as an evidence of the artist's growth in the higher and finer essentials of her art.

THE TIMES
ESTABLISHED 1864.

Feb 19

MR. APTHORP'S BOOK.

Work by the Editor of the Symphony Concert Programmes.

"We take pleasure in sending to you herewith for review a copy of 'By the Way' (2 vols.), by William Foster Apthorp, which sells at $1.50 retail," etc. Once upon a time, a matter of seven or eight years, maybe, a newly arrived but famous orchestra leader exclaimed: "I care not who is flute soloist or who the one to agitate the cats' intestines with hairs from horse's tail, but I must be permitted to say who shall edit the programme books of our symphonic concerts." The able manager caught his breath as soon as possible, then whistled down, "Marry, come up," to his careful assistant. "Come, eh?" inquired the latter, being of cautious build. "Yes, Comee, and p. d. q.," was the swift reply. And when the assistant had arrived the manager asked: "Now pray what think you Nikisch wants? and the assistant thought it over for awhile, then said: "Of course I am not dead sure about it, but it is either an introduction to Philip Hale or a drawing-room to himself in the Pullman next time we go to Cambridge." Thereupon the able manager smiled wearily. Time passed, so, too, did the cars in Tremont row, for the subway wickedness was not yet conceived. Then the Teutonic kappellmeister again entered the sanctum of the HALL and brusquely demanded:

"Mein guter freund, haben sie den schreiber fur mich gefunden?"

"Well, rather!" was the reply, and so it came about that seeds of thought and philosophical observations on persons and music were sown "By the Way," for the man thus chosen was none other than the distinguished critic of the Transcript, Mr. Apthorp, aforementioned.

The wit and wisdom of these two volumes when printed originally in the official programmes of the Boston Symphony concerts undoubtedly saved many lives, particularly so during that period of infliction when Emil Paur conducted the sad ceremonies. It was indeed a siliculous pleasure, after having to endure allegro risolutos, poco allegrettos, adagio lomentosos, and all those other so-so's and woes, to read these "entr'actes." It was such a delight to get, in so few lines, the whole glittering lot of musico-philosophico summed up, "a travers le mauvais air," in a nutshell. Moreover, while reading Mr. Apthorp's comment we at least escaped the curious wristing of Timotheus the fiddler, contemplation of the leader's ill-fitting trousers and the awful noise of musical sounds as caused by foreign composers.

It is these entr'acte dissertations which are now published in book form, and the two volumes are pretty specimens of the printer's art. Here and there are some slang words which sound out of tune with the production as a whole, and some of the circumlocutory sentences are rather bewildering. Another thing. The author excuses himself for "the system of dividing words at the end of a line followed in these volumes," but he makes no apology for his use of u's. We find an u in honor and one in color; but le pire de tous is where he tells us of a concert in the Ninth-regiment armoury! Still, Milton and Ben Jonson spelled armory with a u, but so, too, does little Zangwill.

(Copeland & Day, Boston.)

Henry Haynie.

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[illegible] Transcript

FEBRUARY 20, 1899

Boston Symphony Orchestra

The programme of the sixteenth symphony concert, given in the Music Hall last Saturday evening, was:

Schumann: Overture to "Genoveva," opus 81.
Spohr: Concerto for Violin, No. 8, in A minor, "In modo d'una scena cantante," opus 47.
Vincent d'Indy: Symphonic Variations, "Istar," opus 42. (First time in Boston.)
Beethoven: Symphony No. 3, in E-flat major, "Eroica," opus 55.

Lady Hallé (Norman Neruda) was the solo violinist.

Schumann wrote two overtures which can distinctly be called great—the "Genoveva," opus 81, and the "Manfred," opus 115. Save that both are sharply characteristic of the finest phases of his genius, and that both show true mastery, the two are quite different in character. The "Genoveva" is romantic and brilliant, if with a constant undercurrent of emotional depth; the "Manfred," grand, tragic, unbridled in its passionateness. If the second can be called greater than the first it is only in virtue of what, in a poem, would be called the superior greatness of its subject, the profounder spring from which the emotion flows. But the "Genoveva" is quite as perfect in its way; it may stand long as a model of the serious romantic style of which Schumann was a master. A more irresistibly exciting final climax can hardly be found this side of Beethoven; in point of pure musical beauty, the work is impeccable! It was played to perfection last Saturday evening, with admirable technical finish, with just the right brilliancy and vigor of accent.

Vincent d'Indy's "Istar" had raised great expectations; and it proved no disappointment. A good deal might be said in admiration of the originality and poetic beauty of the plan of the work, were that the really important point. But, as Erich Prieger said in reply to those who laid great stress upon the deeply poetic plan of a certain "St. Luke-Passion," ascribed to Sebastian Bach, that this was, in itself, no sufficient proof of the work's authenticity, and no proof at all, considering that the musical working-out of this plan showed none of Bach's mastery, so may it also be said of this "Istar" that the poetic beauty of its scheme is no sufficient earnest of its value as a composition. Let it only be said in passing that the idea of identifying a theme with the demi-goddess who is gradually disrobed to nakedness, as she passes successively through the seven gates of heaven, and of letting this theme appear in its completeness (and in bare unisons and octaves, too) only after the last veil has fallen from her body, is intrinsically and highly poetic; and poetic in a finer, more natural way than one often finds emanating from the Gallic brain. The idea is at once "saisissant" and on an elevated poetic plane. So fine is this idea, indeed, that many a compatriot of d'Indy's might have been content to stop at it, to let it do all the work in his composition, restricting the musical embodiment of it to a few conventional, commonplace hints. But d'Indy has done otherwise; instead of making this idea the be-all and end-all, the final goal of his composition, he has merely taken it for his starting-point. In how far his music is successively suggestive of the seven stages of his heroine's disrobing, and of the several articles of attire—tiara, jewels, girdle, veil—of which she is stripped, we cannot well judge after but a single hearing; it often takes study and familiarity to enable one to see clearly into matters of this sort, and it is no discredit to a musical composition that this should be so. For this, too, is a matter of secondary artistic importance. It is by the intrinsic beauty of the music itself that d'Indy here takes us captive. Of course we can speak only of first impressions here; but the impression made upon us last Saturday by this symphonic poem—we prefer this title to "symphonic variations"—was that we know of hardly anything in modern French music that can fairly be placed beside it. There is such an earnestness of feeling in the music, showing the composer to be fully possessed with and inspired by the beauty of his subject, to the point of becoming quite unconscious of the cleverness of his own technique, that we should be tempted to call it un-French, were it not that we find this feeling so unmistakably in some French painters. Truly, d'Indy here shows both the sincerity and the depth of emotion, the superiority to self-consciousness that one finds in Corot and Millet. Save in Berlioz and Gounod, we know not where to look for anything of the sort in modern French composers; and Gounod's sincerity is as that of a child in arms compared with d'Indy's! With all the patent Wagnerishness of matter and manner, there is still an individual note in this work. The man has musical originality. Perhaps he shows his originality most convincingly as a colorist; and by originality in coloring we do not mean the mere discovery of unheard-of and "unedited" combinations; we mean that keen eye for the harmony of color with form, for a fine scheme of color-values, which is never anything but individual, which cannot be acquired nor copied. Such a sense for coloring belongs only to those who can see; and a man really sees only with his own eyes. He who sees so sees not only clearly but profoundly. In this composition of d'Indy's the ear is met by perturbing shades of tone that seem to come from the secret heart of things; they lay bare to you the very essence of his emotion, and you thrill with him. Moreover, you everywhere feel the orchestral color to be the direct outgrowth of the musical form itself; it has the appositeness of Nature! This is what we call being a musical colorist; not merely a man—say, like Carl Goldmark—with an opulent palette and a natural taste for sumptuousness. A colorist in the sense that Mozart, Beethoven, Berlioz, Wagner were great colorists. The work was, as far as we could judge, admirably, superbly read and played; Mr. Gericke seemed to find himself sympathetically at home in its atmosphere, and the performance was convin-

[illegible] was grandly played, at once with Beethovenish fire and intensity and with classic measure. Was the scherzo taken a thought too slow? We are not sure. But of the Marcia funebre we can heartily say that the performance was in every way exhaustive; first movement and finale, too, went to perfection. As for the effect of the great work, a word or two may not be superfluous. There is no denying that both it and the "Genoveva" rather paled, in one way, beside the "Istar;" some of the best musicians in the orchestra found the "Eroica" a little dull after d'Indy's poem. And we are not such prejudiced classicists as to find fault with them. It took us some time to get acclimated to the Beethoven orchestra after d'Indy's more imposing glow of color. The style, too, seemed at first rather homely and small after the Frenchman's broader sweep of phrase. But it did not take long to get back to the "Eroica" plane. Still the very fact of its taking any time at all is suggestive. Of what? To our mind of this: that neither the classic style—the cut of phrase and mode of development—nor the classic orchestration is made for the large halls in which our more modern music of today finds its natural home. We have said this before, but tire less and less of repeating it. No matter what a composer's intrinsic power may be, there is no sane denying that some purely physical qualities have infinitely much to do with vigor of impression. Size and its correlatives are factors which cannot safely be left out of account. It is equal folly to sky a Meissonnier and to look at a Michael Angelo through a magnifying glass; the one may be as intrinsically great and strong as the other, only one is bigger than the other, and its true focus is at a greater distance. Both the modern melodic style, the cut of phrase and the modern instrumentation are on a larger scale than the classic; and that is all that is important in the difference between the two. Give the great orchestral classics in a hall of appropriate size, and we defy any modern work you please to make them seem weak by comparison; but, like all works of art, they demand their own conditions, and, if these conditions are unfulfilled, they will fail of producing their true effect.

Lady Hallé's playing of Spohr's "Gesangszene" was very beautiful indeed. Warm purity of tone, immaculate intonation, beauty of feeling, technical brilliance, grace and sensibility of phrasing—save for a tendency to indulge too often in the upward slide of the finger along the string, and to take somewhat more than the allotted breathing time between phrases—were all richly there. A more thoroughly artistic performance, in its way, we have seldom listened to. It was all of a piece; it showed true mastery, a fine and finely cultivated artistic nature. Yet it came like a breath from long-forgotten days; there was something almost ghostly about it. It seemed like the dim shadow of dead music; to be greeted with tender reverence, like all dead beauty. Somehow it kept making us think of Cranford and Miss Matty; these closing years of our century seemed all too rough a place for it, one felt like sheltering it from the eager air of our modern musical feeling, as a thing too delicate, too unused to the world to consort with that of which our minds and souls are now full. It had a something of grandmotherly tenderness, and we felt as though we ought to become little children again to be worthy of it. The audience enjoyed it hugely; that was evident enough, for applause and recalls seemed as if they would know no end.

The next programme—for Friday afternoon, March 3, and Saturday evening, March, 4 (there will be no rehearsal nor concert this week)—is: Haydn, symphony in D major, "La Chasse" (Rieter-Biedermann edition, No. 5); Chabrier, Bourrée Fantasque; Brahms, symphony No. 2, in D major, opus 73.

Boston Journal.

SUNDAY, FEBRUARY 26, 1899

NO WANAMAKER STORE.

Rumor That He Had Purchased Music Hall Denied—No Intention of Opening Another Store.

New York, Feb. 25.—It is denied here that John Wanamaker intends to establish a branch department in Boston.

The report in Boston that Music Hall was to be utilized as a store for the well-known Philadelphia and New York dry goods merchant is therefore erroneous. Similar reports have been received here from time to time from other cities, but have proved to be entirely without foundation. It is probable that these rumors have arisen from the fact that Mr. Wanamaker has been approached by representative business men from many of the leading cities of the country with offers of suitable sites for a department store such as is established here and in Philadelphia. While Mr. Wanamaker has had some of these proposals under consideration, he ultimately arrived at the conclusion that an enlargement of his present business would be beyond the managing powers of an individual firm.

There is, however, a rumor among the dry goods trade that the present firm is to be merged into a corporation capitalized at a large sum, to the end of establishing first-class branches in many of the leading cities. This rumor cannot be confirmed, but at the same time will not be downed.

The report that he was to establish a branch in Boston, and that he had purchased Music Hall in that city as the initiative step, was emphatically denied by his New York manager, Mr. Ogden, this morning.

When questioned on the matter by the New York representative of the Boston Journal, he said: "You may quote me as saying that Mr. Wanamaker never entertained any such proposal."

"The purchase of the Boston Music Hall for the purpose of establishing a branch store was never under consideration, and I am at a loss to understand how such a rumor came into circula-

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The Boston Traveler

THE SYMPHONY.

First American Appearance of Lady Halle, the Famous Violinist—Initial Hearing of Vincent D'Indy's "Istar."

Eighteenth season Boston Symphony Orchestra, sixteenth concert, Lady Halle, soloist. The programme:

Overture, "Genoveva"..........Schumann
Concerto for violin, No. 8, in A minor ....Spohr
Symphonic variations, "Istar" Vincent d'Indy
Symphony No. 3, "Eroica"......Beethoven

D'Indy's "Istar" is a fresh illustration of the fact that beyond a few of the elementary emotions music can represent nothing—or, better, be made to represent everything. Here is a story of the Assyrian princess who descended into Hades on a mission best known to herself, and is held up at each of the seven gates to that abode of despair. At each of them some portion of her adornment is removed by a warder, until at the last she "stands forth in the full splendor of nudity."

No one in his senses could contend that the rich and passionate music of D'Indy suggests anything of the story, nor can any programme music do so much as that. The question is, does it fit itself to the various scenes after one knows what those are? In a certain way, yes, although why the removing of a girdle should be musically different from the removal of a tiara is not fully apparent. But the climax of the piece is brought out with such beauty and splendor that it may easily be accepted as the tone painting of the mental picture. The work as a whole is of the fiery modern style, more irregular and unhampered by the usual laws of progressions than is Wagner, but infinitely less beautiful and majestic.

Lady Halle, famous in her youthful days as Norman-Neruda, made her American debut on this occasion. She created an impression of great refinement, the most perfect musical taste and a warm and sympathetic nature. She handles the violin in a tender and caressing way, and never forgets her femininity. Her tone is not large, but it is full of an appealing charm, and absolutely true in intonation. Her technical ability is worthy her great reputation, but it is never projected beyond the bounds of good taste. Her playing of the Spohr concerto was in accord with its old-fashioned grace and melodiousness, and was practically without a flaw. She was very heartily applauded by the delighted audience.

The ever-noble "Eroica" was read with care and played with all the skill we are accustomed to expect. The "Genoveva" overture also went with elegance and facility.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, FEBRUARY 22, 1899.

THE program for the sixteenth concert of the season by the Boston Symphony Orchestra, Mr. Gericke conductor, in Music Hall, last evening, was:

Overture to Genoveva..Schumann
Concerto for violin No. 8, in A minor, Scena Cantante, op. 47 ....Spohr
Symphonic Variations, Istar, op. 42..................Vincent d'Indy
(First time in Boston.)
Symphony No. 3, Eroica......................................Beethoven

The soloist was Lady Hallé, who on this occasion made her first appearance in this country. After having made professional visits to nearly every other land, including Australia and South Africa, it was fully time that she should come hitherward. Her reception was exceedingly cordial. At the close of her performance of the concerto there was a tremendous fury of plaudits, and the artist was recalled eight times. The concerto is old fashioned and affords the artist little opportunity for virtuoso show, and Lady Hallé's playing is old fashioned—delightfully so, but still, old fashioned. Her tone is not large, but it is warm, pure and searching. From the beginning to the end of this concerto both her reading and her playing were charming in their fine artistic intelligence and sincerity of feeling. Her style is broad, simple and undemonstrative, and, as fitly emphasized in its application to the somewhat effeminate music of the concerto, fascinatingly womanly. The suave delicacy, the graceful flow, winning individuality and the utter abstention from mere display that are characteristic of her work made listening to her an unalloyed pleasure. Just the same, however, I am none the less surprised that the huge audience should have taken so spontaneously and so enthusiastically to an artist in whom there is not a trace of modern sensationalism, who does not devote herself to the glorification of mere technic and who makes no attempt to dazzle and astonish for the reward of popular applause.

D'Indy's "Istar" is a curious work, program music pure and simple, in which the composer has tried to make the orchestra depict in tone-color things that are wholly beyond its reach. These variations, seven in number, deal with an episode in the sixth canto of the old Assyrian epic "Isdubar." Istar goes toward the seven-gated abode of the dead. Before she reaches the end of her journey she is stripped of all she wears, until at length, according to the program-book, she stands forth "in the full splendor of nudity." Fortunately, music is incapable of presenting nakedness with anything approaching vividness, even with naked fifths, and hence there is no good excuse for the interference of the police or of the society for the protection of public morality.

Istar does not seem to have been clad at the outset in any more charm-concealing wearing apparel than jewelry. At the first gate the warden deprives her of her tiara; at the second the pendants are removed from her ears; at the third she is deprived of her necklace of precious stones; at the fourth the jewels that adorn her breast are taken from her; at the fifth the girdle is removed from her waist; at the sixth the rings are taken from her hands and her ankles, and at the seventh the veil that covers her body is removed and she stands nude. In this condition she is permitted to enter the abode of the dead in search of the waters of life—or, as one profane French critic has put it—the brandy and waters.

Each variation depicts a stripping, and when it comes to the last and the veil is removed there is an immense fortissimo of the orchestra; whether intended for astonished admiration or for vigorous protest the music does not say clearly. An understanding of the score would be greatly assisted by a succession of stereopticon views thrown on a screen, one for each variation.

Everything in this music is so strange and so vague, the color is so curiously bizarre, that one is puzzled what to think of it on a single hearing. Oddly enough, unlike most of the extravagant works in kind that the modern school has produced, it does not antagonize the listener who hears it for the first time. It has a certain wild grace and an appealing intensity of emotion that attract and interest. Much of the instrumentation is of rare originality and of decided beauty. There are also daring harmonic progressions that set the teeth on edge, but which one accepts without protest, and, oh, the sinfulness of it!—finds singularly effective.

I read that D'Indy has delivered himself up soul and body to the influence of Wagner, but I failed to detect it in this work except in two of the variations where there are phrases that are strongly reminiscent of moments in the overture to "Die Meistersinger." Compared with D'Indy in this composition, Wagner in his most abstract mood is lucidity itself.

The work, which is very exacting on the orchestra, was beautifully and effectively played and with an admirable appreciation of its extraordinary richness and originality of tone color.

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Boston Symphony Orchestra.

CARNEGIE HALL, NEW YORK.
PROGRAMS.

Wednesday Afternoon, February 22.

Overture, Carnival, op. 92..............................Dvorák
Concerto for violin, No. 8..................................Spohr
Overture to Leonore, No. 3, op. 72..............Beethoven
Symphony No. 3, in G major, with viola obligato, Harold in Italy, op. 16..................................Berlioz
(Viola obligato by Franz Kneisel.)
Soloist, Lady Hallé (Norman Neruda).

Thursday Evening, February 23.

Overture-Fantasy, Romeo and Juliet........Tschaikowsky
Concerto for violin, No. 1, in G minor..............Bruch
Symphonic Variations, Istar (first time)............d'Indy
Symphony No. 3, Eroica..................................Beethoven
Soloist, Lady Hallé (Norman Neruda).

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Boston Transcript

MONDAY, FEBRUARY 20, 1899

Music Hall: Boston Symphony Orchestra

The programme of the sixteenth symphony concert, given in the Music Hall last Saturday evening, was:

Schumann: Overture to "Genoveva," opus 81.
Spohr: Concerto for Violin, No. 8, in A minor, "In modo d'una scena cantante," opus 47.
Vincent d'Indy; Symphonic Variations, "Istar," opus 42. (First time in Boston.)
Beethoven: Symphony No. 3, in E-flat major, "Eroica," opus 55.

Lady Hallé (Norman Neruda) was the solo violinist.

Schumann wrote two overtures which can distinctly be called great—the "Genoveva," opus 81, and the "Manfred," opus 115. Save that both are sharply characteristic of the finest phases of his genius, and that both show true mastery, the two are quite different in character. The "Genoveva" is romantic and brilliant, if with a constant undercurrent of emotional depth; the "Manfred," grand, tragic, unbridled in its passionateness. If the second can be called greater than the first it is only in virtue of what, in a poem, would be called the superior greatness of its subject, the profounder spring from which the emotion flows. But the "Genoveva" is quite as perfect in its way; it may stand long as a model of the serious romantic style of which Schumann was a master. A more irresistibly exciting final climax can hardly be found this side of Beethoven; in point of pure musical beauty, the work is impeccable! It was played to perfection last Saturday evening, with admirable technical finish, with just the right brilliancy and vigor of accent.

Vincent d'Indy's "Istar" had raised great expectations; and it proved no disappointment. A good deal might be said in admiration of the originality and poetic beauty of the plan of the work, were that the really important point. But, as Erich Prieger said in reply to those who laid great stress upon the deeply poetic plan of a certain "St. Luke-Passion," ascribed to Sebastian Bach, that this was, in itself, no sufficient proof of the work's authenticity, and no proof at all, considering that the musical working-out of this plan showed none of Bach's mastery, so may it also be said of this "Istar" that the poetic beauty of its scheme is no sufficient earnest of its value as a composition. Let it only be said in passing that the idea of identifying a theme with the demi-goddess who is gradually disrobed to nakedness, as she passes successively through the seven gates of heaven, and of letting this theme appear in its completeness (and in bare unisons and octaves, too) only after the last veil has fallen from her body, is intrinsically and highly poetic; and poetic in a finer, more natural way than one often finds emanating from the Gallic brain. The idea is at once "saisissant" and on an elevated poetic plane. So fine is this idea, indeed, that many a compatriot of d'Indy's might have been content to stop at it, to let it do all the work in his composition, restricting the musical embodiment of it to a few conventional, commonplace hints. But d'Indy has done otherwise; instead of making this idea the be-all and end-all, the final goal of his composition, he has merely taken it for his starting-point. In how far his music is successively suggestive of the seven stages of his heroine's disrobing, and of the several articles of attire—tiara, jewels, girdle, veil—of which she is stripped, we cannot well judge after but a single hearing; it often takes study and familiarity to enable one to see clearly into matters of this sort, and it is no discredit to a musical composition that this should be so. For this, too, is a matter of secondary artistic importance. It is by the intrinsic beauty of the music itself that d'Indy here takes us captive. Of course we can speak only of first impressions here; but the impression made upon us last Saturday by this symphonic poem—we prefer this title to "symphonic variations"—was that we know of hardly anything in modern French music that can fairly be placed beside it. There is such an earnestness of feeling in the music, showing the composer to be fully possessed with and inspired by the beauty of his subject, to the point of becoming quite unconscious of the cleverness of his own technique, that we should be tempted to call it un-French, were it not that we find this feeling so unmistakably in some French painters. Truly, d'Indy here shows both the sincerity and the depth of emotion, the superiority to self-consciousness that one finds in Corot and Millet. Save in Berlioz and Gounod, we know not where to look for anything of the sort in modern French composers; and Gounod's sincerity is as that of a child in arms compared with d'Indy's! With all the patent Wagnerishness of matter and manner, there is still an individual note in this work. The man has musical originality. Perhaps he shows his originality most convincingly as a colorist; and by originality in coloring we do not mean the mere discovery of unheard-of and "unedited" combinations; we mean that keen eye for the harmony of color with form, for a fine scheme of color-values, which is never anything but individual, which cannot be acquired nor copied. Such a sense for coloring belongs only to those who can see; and a man really sees only with his own eyes. He who sees so sees not only clearly but profoundly. In this composition of d'Indy's the ear is met by perturbing shades of tone that seem to come from the secret heart of things; they lay bare to you the very essence of his emotion, and you thrill with him. Moreover, you everywhere feel the orchestral color to be the direct outgrowth of the musical form itself; it has the appositeness of Nature! This is what we call being a musical colorist; not merely a man—say, like Carl Goldmark—with an opulent palette and a natural taste for sumptuousness. A colorist in the sense that Mozart, Beethoven, Berlioz, Wagner were great colorists. The work was, as far as we could judge, admirably, superbly read and played; Mr. Gericke seemed to find himself sympathetically at home in its atmosphere, and the performance was convin-

Beethoven's "Eroica" was grandly played, at once with Beethovenish fire and intensity and with classic measure. Was the scherzo taken a thought too slow? We are not sure. But of the Marcia funebre we can heartily say that the performance was in every way exhaustive; first movement and finale, too, went to perfection. As for the effect of the great work, a word or two may not be superfluous. There is no denying that both it and the "Genoveva" rather paled, in one way, beside the "Istar;" some of the best musicians in the orchestra found the "Eroica" a little dull after d'Indy's poem. And we are not such prejudiced classicists as to find fault with them. It took us some time to get acclimated to the Beethoven orchestra after d'Indy's more imposing glow of color. The style, too, seemed at first rather homely and small after the Frenchman's broader sweep of phrase. But it did not take long to get back to the "Eroica" plane. Still the very fact of its taking any time at all is suggestive. Of what? To our mind of this: that neither the classic style—the cut of phrase and mode of development—nor the classic orchestration is made for the large halls in which our more modern music of today finds its natural home. We have said this before, but tire less and less of repeating it. No matter what a composer's intrinsic power may be, there is no sane denying that some purely physical qualities have infinitely much to do with vigor of impression. Size and its correlatives are factors which cannot safely be left out of account. It is equal folly to sky a Meissonnier and to look at a Michael Angelo through a magnifying glass; the one may be as intrinsically great and strong as the other, only one is bigger than the other, and its true focus is at a greater distance. Both the modern melodic style, the cut of phrase and the modern instrumentation are on a larger scale than the classic; and that is all that is important in the difference between the two. Give the great orchestral classics in a hall of appropriate size, and we defy any modern work you please to make them seem weak by comparison; but, like all works of art, they demand their own conditions, and, if these conditions are unfulfilled, they will fail of producing their true effect.

Lady Hallé's playing of Spohr's "Gesangszene" was very beautiful indeed. Warm purity of tone, immaculate intonation, beauty of feeling, technical brilliance, grace and sensibility of phrasing—save for a tendency to indulge too often in the upward slide of the finger along the string, and to take somewhat more than the allotted breathing time between phrases—were all richly there. A more thoroughly artistic performance, in its way, we have seldom listened to. It was all of a piece; it showed true mastery, a fine and finely cultivated artistic nature. Yet it came like a breath from long-forgotten days; there was something almost ghostly about it. It seemed like the dim shadow of dead music; to be greeted with tender reverence, like all dead beauty. Somehow it kept making us think of Cranford and Miss Matty; these closing years of our century seemed all too rough a place for it, one felt like sheltering it from the eager air of our modern musical feeling, as a thing too delicate, too unused to the world to consort with that of which our minds and souls are now full. It had a something of grandmotherly tenderness, and we felt as though we ought to become little children again to be worthy of it. The audience enjoyed it hugely; that was evident enough, for applause and recalls seemed as if they would know no end.

The next programme—for Friday afternoon, March 3, and Saturday evening, March, 4 (there will be no rehearsal nor concert this week)—is: Haydn, symphony in D major, "La Chasse" (Rieter-Biedermann edition, No. 5); Chabrier, Bourrée Fantasque; Brahms, symphony No. 2, in D major, opus 73.

Boston Journal.

SUNDAY, FEBRUARY 26, 1899.

NO WANAMAKER STORE.

Rumor That He Had Purchased Music Hall Denied—No Intention of Opening Another Store.

New York, Feb. 25.—It is denied here that John Wanamaker intends to establish a branch department in Boston.

The report in Boston that Music Hall was to be utilized as a store for the well-known Philadelphia and New York dry goods merchant is therefore erroneous. Similar reports have been received here from time to time from other cities, but have proved to be entirely without foundation. It is probable that these rumors have arisen from the fact that Mr. Wanamaker has been approached by representative business men from many of the leading cities of the country with offers of suitable sites for a department store such as is established here and in Philadelphia. While Mr. Wanamaker has had some of these proposals under consideration, he ultimately arrived at the conclusion that an enlargement of his present business would be beyond the managing powers of an individual firm.

There is, however, a rumor among the dry goods trade that the present firm is to be merged into a corporation capitalized at a large sum, to the end of establishing first-class branches in many of the leading cities. This rumor cannot be confirmed, but at the same time will not be downed.

The report that he was to establish a branch in Boston, and that he had purchased Music Hall in that city as the initiative step, was emphatically denied by his New York manager, Mr. Ogden, this morning.

When questioned on the matter by the New York representative of the Boston Journal, he said: "You may quote me as saying that Mr. Wanamaker never entertained any such proposal."

"The purchase of the Boston Music Hall for the purpose of establishing a branch store was never under consideration, and I am at a loss to understand how such a rumor came into circulation.

The Boston Traveler

THE SYMPHONY.

First American Appearance of Lady Halle, the Famous Violinist—Initial Hearing of Vincent D'Indy's "Istar."

Eighteenth season Boston Symphony Orchestra, sixteenth concert, Lady Halle, soloist. The programme:

Overture, "Genoveva"..........Schumann
Concerto for violin, No. 8, in A minor ....Spohr
Symphonic variations, "Istar" Vincent d'Indy
Symphony No. 3, "Eroica"......Beethoven

D'Indy's "Istar" is a fresh illustration of the fact that beyond a few of the elementary emotions music can represent nothing—or, better, be made to represent everything. Here is a story of the Assyrian princess who descended into Hades on a mission best known to herself, and is held up at each of the seven gates to that abode of despair. At each of them some portion of her adornment is removed by a warder, until at the last she "stands forth in the full splendor of nudity."

No one in his senses could contend that the rich and passionate music of D'Indy suggests anything of the story, nor can any programme music do so much as that. The question is, does it fit itself to the various scenes after one knows what those are? In a certain way, yes, although why the removing of a girdle should be musically different from the removal of a tiara is not fully apparent. But the climax of the piece is brought out with such beauty and splendor that it may easily be accepted as the tone painting of the mental picture. The work as a whole is of the fiery modern style, more irregular and unhampered by the usual laws of progressions than is Wagner, but infinitely less beautiful and majestic.

Lady Halle, famous in her youthful days as Norman-Neruda, made her American debut on this occasion. She created an impression of great refinement, the most perfect musical taste and a warm and sympathetic nature. She handles the violin in a tender and caressing way, and never forgets her femininity. Her tone is not large, but it is full of an appealing charm, and absolutely true in intonation. Her technical ability is worthy her great reputation, but it is never projected beyond the bounds of good taste. Her playing of the Spohr concerto was in accord with its old-fashioned grace and melodiousness, and was practically without a flaw. She was very heartily applauded by the delighted audience.

The ever-noble "Eroica" was read with care and played with all the skill we are accustomed to expect. The "Genoveva" overture also went with elegance and facility.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, FEBRUARY 22, 1899.

THE program for the sixteenth concert of the season by the Boston Symphony Orchestra, Mr. Gericke conductor, in Music Hall, last evening, was:

Overture to Genoveva..Schumann
Concerto for violin No. 8, in A minor, Scena Cantante, op. 47 ....Spohr
Symphonic Variations, Istar, op. 42..................Vincent d'Indy
(First time in Boston.)
Symphony No. 3, Eroica....................................Beethoven

The soloist was Lady Hallé, who on this occasion made her first appearance in this country. After having made professional visits to nearly every other land, including Australia and South Africa, it was fully time that she should come hitherward. Her reception was exceedingly cordial. At the close of her performance of the concerto there was a tremendous fury of plaudits, and the artist was recalled eight times. The concerto is old fashioned and affords the artist little opportunity for virtuoso show, and Lady Hallé's playing is old fashioned—delightfully so, but still, old fashioned. Her tone is not large, but it is warm, pure and searching. From the beginning to the end of this concerto both her reading and her playing were charming in their fine artistic intelligence and sincerity of feeling. Her style is broad, simple and undemonstrative, and, as fitly emphasized in its application to the somewhat effeminate music of the concerto, fascinatingly womanly. The suave delicacy, the graceful flow, winning individuality and the utter abstention from mere display that are characteristic of her work made listening to her an unalloyed pleasure. Just the same, however, I am none the less surprised that the huge audience should have taken so spontaneously and so enthusiastically to an artist in whom there is not a trace of modern sensationalism, who does not devote herself to the glorification of mere technic and who makes no attempt to dazzle and astonish for the reward of popular applause.

D'Indy's "Istar" is a curious work, program music pure and simple, in which the composer has tried to make the orchestra depict in tone-color things that are wholly beyond its reach. These variations, seven in number, deal with an episode in the sixth canto of the old Assyrian epic "Isdubar." Istar goes toward the seven-gated abode of the dead. Before she reaches the end of her journey she is stripped of all she wears, until at length, according to the program-book, she stands forth "in the full splendor of nudity." Fortunately, music is incapable of presenting nakedness with anything approaching vividness, even with naked fifths, and hence there is no good excuse for the interference of the police or of the society for the protection of public morality.

Istar does not seem to have been clad at the outset in any more charm-concealing wearing apparel than jewelry. At the first gate the warden deprives her of her tiara; at the second the pendants are removed from her ears; at the third she is deprived of her necklace of precious stones; at the fourth the jewels that adorn her breast are taken from her; at the fifth the girdle is removed from her waist; at the sixth the rings are taken from her hands and her ankles, and at the seventh the veil that covers her body is removed and she stands nude. In this condition she is permitted to enter the abode of the dead in search of the waters of life—or, as one profane French critic has put it—the brandy and waters.

Each variation depicts a stripping, and when it comes to the last and the veil is removed there is an immense fortissimo of the orchestra; whether intended for astonished admiration or for vigorous protest the music does not say clearly. An understanding of the score would be greatly assisted by a succession of stereopticon views thrown on a screen, one for each variation.

Everything in this music is so strange and so vague, the color is so curiously bizarre, that one is puzzled what to think of it on a single hearing. Oddly enough, unlike most of the extravagant works in kind that the modern school has produced, it does not antagonize the listener who hears it for the first time. It has a certain wild grace and an appealing intensity of emotion that attract and interest. Much of the instrumentation is of rare originality and of decided beauty. There are also daring harmonic progressions that set the teeth on edge, but which one accepts without protest, and, oh, the sinfulness of it!—finds singularly effective.

I read that D'Indy has delivered himself up soul and body to the influence of Wagner, but I failed to detect it in this work except in two of the variations where there are phrases that are strongly reminiscent of moments in the overture to "Die Meistersinger." Compared with D'Indy in this composition, Wagner in his most abstract mood is lucidity itself.

The work, which is very exacting on the orchestra, was beautifully and effectively played and with an admirable appreciation of its extraordinary richness and originality of tone color.

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Boston Symphony Orchestra.

CARNEGIE HALL, NEW YORK.
PROGRAMS.

Wednesday Afternoon, February 22.

Overture, Carnival, op. 92..............................Dvorák
Concerto for violin, No. 8..............................Spohr
Overture to Leonore, No. 3, op. 72...............Beethoven
Symphony No. 3, in G major, with viola obligato, Harold in Italy, op. 16...............................Berlioz
(Viola obligato by Franz Kneisel.)
Soloist, Lady Hallé (Norman Neruda).

Thursday Evening, February 23.

Overture-Fantasy, Romeo and Juliet.......Tschaikowsky
Concerto for violin, No. 1, in G minor...............Bruch
Symphonic Variations, Istar (first time)............d'Indy
Symphony No. 3, Eroica.............................Beethoven
Soloist, Lady Hallé (Norman Neruda).

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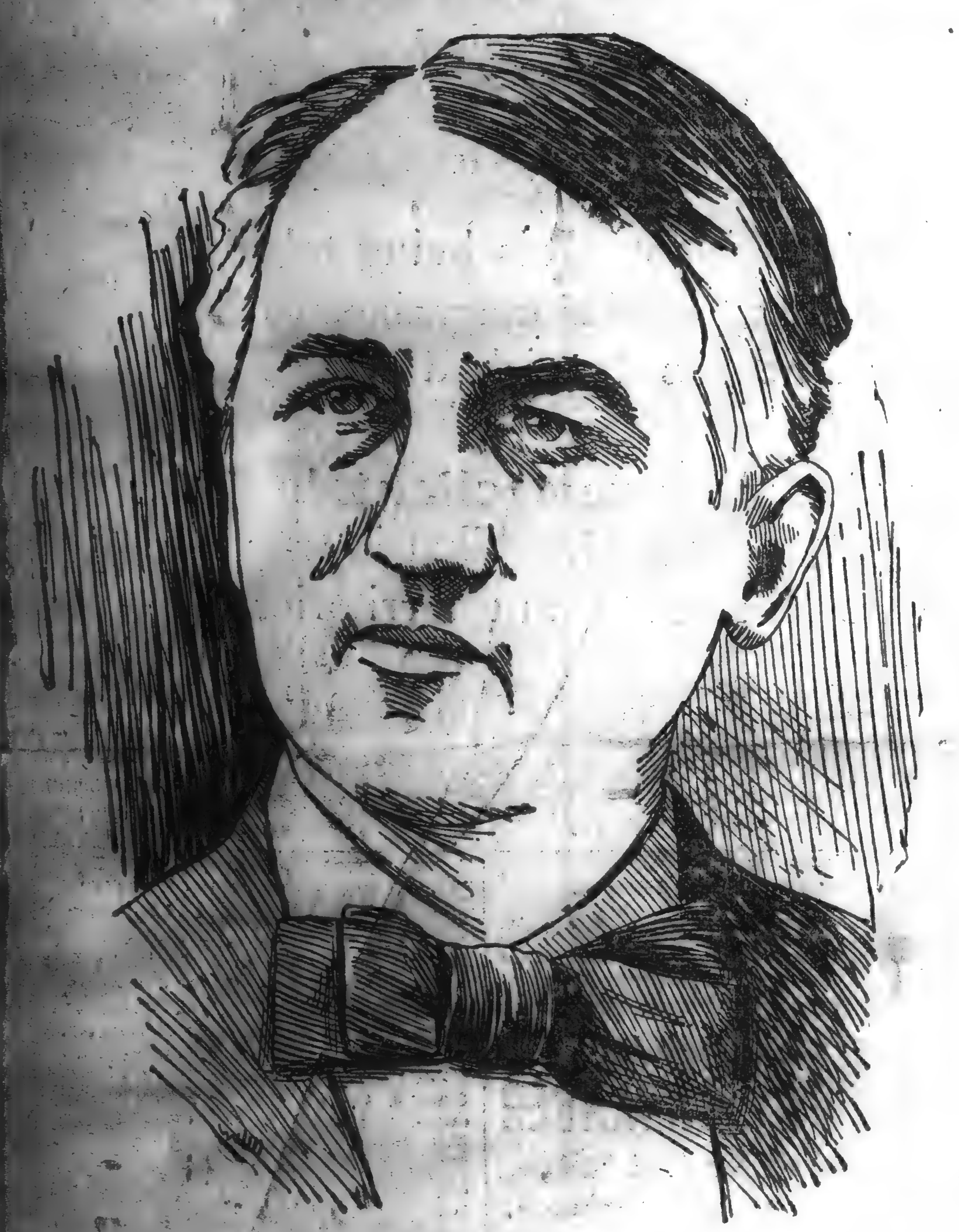
The Boston Traveler

WANAMAKER COMING TO TOWN

He Owns Music Hall Property With Entrances on Tremont, Bromfield, Winter and Washington Streets.

TO OPEN A BIG DEPARTMENT STORE



JOHN WANAMAKER.

Philadelphia merchant—the most famous Sunday School superintendent in the world, and ex-postmaster-general in President Harrison's cabinet. He has large department stores in Philadelphia, New York and Chicago. It is understood that he now contemplates opening in Boston, on the Music Hall site, the biggest department store in the city, with entrances on Winter, Bromfield and Washington streets, and another entrance on Hammond place, leading from Tremont street.

John Wanamaker of Philadelphia, it is understood, is soon to have a store in Boston that will eclipse anything in the line of a department store ever opened here.

Large parcels of real estate in the block bounded by Washington, Bromfield, Tremont and Winter streets, have been sold and resold during the past year. A mystery has been hanging over these sales, and all the leading business men of this city have been trying to ascertain the last purshaser's name.

The principal transaction of all was the sale of the Boston Music Hall property by the Boston Real Estate Trust, which bought it a little more than 11 months ago through C. W. Whittier.

The latter, about three weeks ago, made a resale to a client, whose name at the time was unknown, but whom it has been since learned is John Wanamaker. Business reasons were given for withholding the name of the purchaser.

Mr. Whittier then sold to the same buyer the valuable parcel of land numbered 413-415 Washington street, owned by Harvard College trustees, and purchased from the Dix estate in 1897.

The price paid for the Music Hall property is said to be between $425,000 and $450,000, and for the Harvard College property about $190,000. Each parcel was sold at a profit.

It is now understood that the same buyer has the option on the Wesleyan building, 36 Bromfield street. This is owned by the Wesleyan Building Association, composed of leading Methodists.

It is a known fact that the "unknown" buyer has an option on this building because others in this city have tried to buy this building and were told it was about to be sold.

Another parcel of land on Tremont street, numbered 114 and 116 Tremont street, is at present occupied by a furniture concern. The unknown buyer, John Wanamaker, is about to take this valuable parcel of land, which will give him entrances on four of the principal streets of this city to the Music Hall property.

As near as can be learned Mr. Wanamaker proposes to come to this city and start an emporium similar to those he is at present conducting in other large cities. With Music Hall remodelled he would have one of the largest stores in this city, and the other buildings remodelled would add to the size of the store. Moreover, it would give four spacious entrances: Winter, Washington, Bromfield and Tremont streets.

While at present there is an entrance on Winter street, Mr. Wanamaker's agent in this city, C. W. Whittier, is trying to get the buildings on either side of Winter place. As there are leases on the Harvard College property running for four years, the old Music Hall property will probably stand for some time unless the leases are bought, which is a probability.

Boston Sunday Globe.

SUNDAY, FEB. 26, 1899.

—Maj H. L. Higginson and Mrs Higginson had a jolly party of New York friends lunching with them at the Albemarle Wednesday, having gone over to enjoy the repetition at Carnegie Music hall of the symphony concert program of last Friday. Others there were Mr and Mrs F. H. Shapleigh, who are moving to Lakewood and thence to Wash-

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4 Feb 25

BOSTON POST.

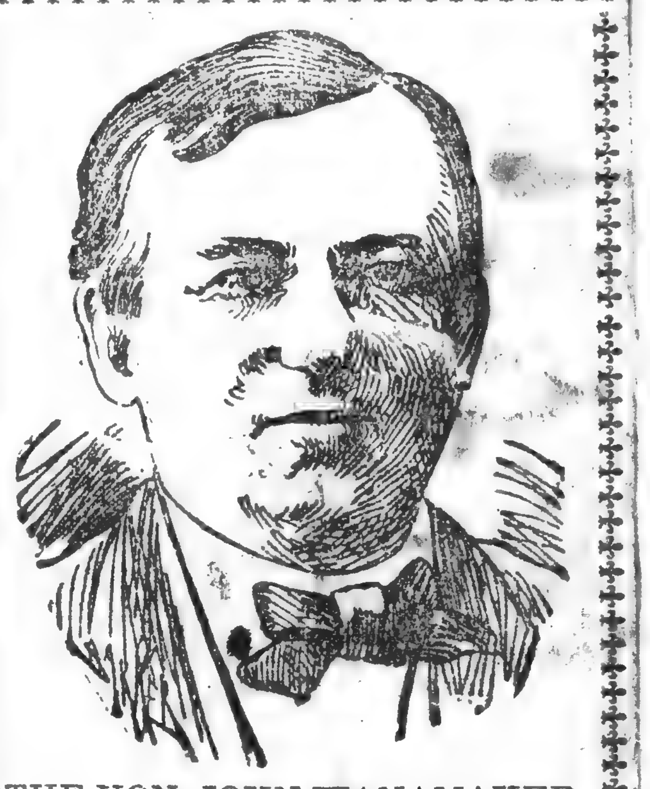
WANAMAKER'S PLAN.

To Open Large Department Store in Boston — Music Hall and Other Buildings Said to Have Been Purchased.

A report is current that John Wanamaker of Philadelphia is to open a large department store in this city, and that it will occupy Music Hall and other buildings after such structures have been remodelled to suit the needs of a well equipped modern department store.

During the past year large parcels of real estate have passed hands in the area bounded by Washington, Bromfield, Tremont and Winter streets, and to these transactions there has been more or less of mystery.

The Music Hall property is said to have been sold to Wanamaker through C. W. Whittier about three weeks ago. Mr. Whittier could not be seen yesterday, as he is out of town. He is said to have also sold to the same purchaser the property numbered 413-415 Washington street, which was owned by the trustees of Harvard College, and which was a part of the Dix estate until 1897. It is said that the price brought by the Music Hall property approximated $450,000; that bought by the Harvard College property nearly $200,000. Wanamaker, through his representative, is also said to have an option on the Wesleyan building, 36 Bromfield street, owned by the Wesleyan Building Association, and also on the property 114-116 Tremont street.



THE HON. JOHN WANAMAKER,
Who is to build a big department store on the site of the old Music Hall in Boston.

Mr. Whittier, it is learned, is endeavoring to get the buildings on either side of Winter place.

As near as can be learned Mr. Wanamaker proposes to come to this city and start an emporium similar to those he is at present conducting in other large cities. With Music Hall remodelled he would have one of the largest stores in this city, and the other buildings remodelled would add to the size of the store. Moreover, it would give four spacious entrances: Winter, Washington, Bromfield and Tremont streets.

MUSICAL AMERICA

New York, February 25, 1899.

BOSTON, Feb. 20, 1899.

The sixteenth concert of the Symphony Orchestra was notable in that it presented to an American audience for the first time, the famous violinist, Lady Hallé (Norman Neruda), who chose for her number Spohr's concerto No. 8, in A minor, op. 47.

Lady Hallé was warmly welcomed, and after the concerto was recalled many times by the enthusiastic audience.

Her playing was marked by delicacy, clearness, pure intonation and a facility as regards technic that was ample in easily surmounting the difficulties of the composition. Her tone, although not large, was pure and possessed of carrying power. In most every respect she played in an unaffected, simple manner. The exception was in the slow movement, which was rendered dead and draggy in its effect because of a constant "shoving" about for intervals that gave the movement a sickly, sentimental twang not at all in accord with her otherwise highly artistic and definite interpretation. Mr. Gericke accompanied the concerto exquisitely.

The orchestral numbers were Schumann's "Genoveva," overture; symphonic variations, "Istar," by Vincent d'Indy; and Beethoven's symphony No. 3. "Istar" is a work in the ultra modern vein, in which color, orchestral devices, harmonies and dynamic contrasts appear in the most extravagant shapes and juxtaposition. Even as programme music it was obscure; as music pure and simple, melodic and harmonic, it was nothing; as a curiosity in modern musical invention, it was extremely interesting.

The Schumann overture and Beethoven symphony were read by Mr. Gericke in the loud and coarse manner of his present mode.

The skill and precision of the orchestra in the "Istar" number were superbly displayed.

BOSTON SYMPHONY CONCERTS.

The only event of unusual interest at the concerts of the Boston Symphony Orchestra, in Carnegie Hall, last Wednesday and Thursday, was the appearance of Lady Hallé, who has long been known in Europe as one of the best violinists of modern times.

She made an excellent impression, playing Spohr's eighth concerto and Bruch's G minor concerto with technical facility, finished phrasing and unusually elegant bowing. It cannot be said, however, that her interpretations were distinguished by any particular breadth of style. All was polished, correct, and even brilliant, but there was little warmth of the kind that carries conviction to the hearers.

Twenty years ago Lady Hallé's playing might have been accepted as almost the last word on the violin; to-day, the day of Isaye, Sarasate and Burmester, it commands only respectful attention.

Nevertheless, Lady Hallé may find many admirers in this country, particularly among those musicians who preach objectivity as the aim of interpretative art. The orchestra accompanied well.

* * *

The opposition presented at the meeting of the New Music Hall Corporation, by the faction antagonistic to Mr. Higginson's ideas, did not prevail, being rather a feeble effort. The arrangements for the building of the new hall will now be carried forward to completion with as much despatch as possible.

The Sun.

THURSDAY, FEBRUARY 23, 1899.

Boston Symphony Concert.

The feature of yesterday afternoon's Boston symphony concert was the violin playing of Lady Hallé. This was her first appearance here, and it is much to be regretted that it was deferred until now. Lady Hallé is about 60 years old, but neither her appearance nor her playing indicates her age. She was heard in the eighth Spohr concerto (the "Gesangscene"), a work which permitted the violinist to exhibit her genius in all its phases. Her execution is dignified and refined. The *cantabile* passages were beautifully played with a delightfully sweet and pure tone and with admirable repose.

Her attack is positive. She does not give her hearers that feeling of nervous apprehension which some artists cause, but rather inspires them with a sense of security. Lady Hallé's intonation is pure and her phrasing artistic. Her playing of the passage in double stops and of the cadenza at the close of the famous concerto were brilliant exhibitions of her power. Her tone is full without being forced; this is due to her excellent bowing. Her left hand is finely developed, as her performance of the technically difficult portions of the "Gesangscene" showed. Lady Hallé impresses the listener with the perfect balance of her art.

The Boston Symphony Orchestra always plays well; yesterday it played even better than usual. Two great overtures, the "Carnival," by Dvorák, and Beethoven's "Leonore" and the "Harold" symphony, by Berlioz, were given under Mr. Gericke's direction. The viola obligato in the symphony was played by Mr. Kneisel, who revealed no new beauty in the work. The composition is neither a symphony nor a concerto; it does not afford the viola player a grateful medium, and as an orchestral work is not of great importance.

The overtures, representing composers of the beginning and end of the century, were given with spontaneity and fire. The orchestra's playing was an evidence of the fine material contained in it. The men reflected the unusual animation which Mr. Gericke displayed.

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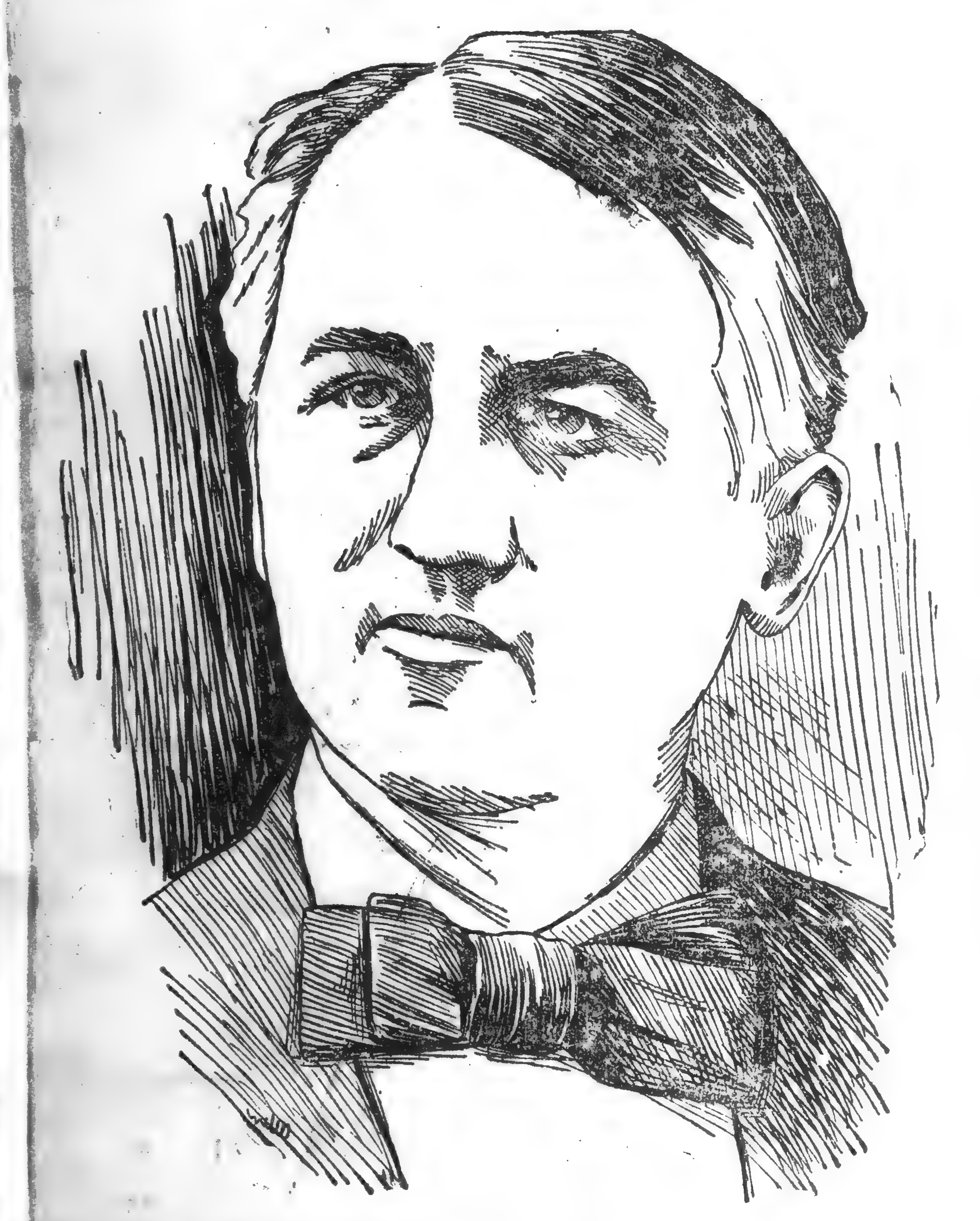

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Another parcel of land on Tremont street, numbered 114 and 116 Tremont street, is at present occupied by a furniture concern. The unknown buyer, John Wanamaker, is about to take this valuable parcel of land, which will give him entrances on four of the principal streets of this city to the Music Hall property.

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While at present there is an entrance on Winter street, Mr. Wanamaker's agent in this city, C. W. Whittier, is trying to get the buildings on either side of Winter place. As there are leases on the Harvard College property running for four years, the old Music Hall property will probably stand for some time unless the leases are bought, which is a probability.

Boston Sunday Globe.

SUNDAY, FEB. 26, 1899.

Maj H. L. Higginson and Mrs Higginson had a jolly party of New York friends lunching with them at the Albemarle Wednesday, having gone over to enjoy the repetition at Carnegie Music hall of the symphony concert program of last Friday. Others there were Mr and Mrs F. H. Shapleigh, who are moving to Lakewood and thence to Washington.

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BOSTON POST,

WANAMAKER'S PLAN.

To Open Large Department Store in Boston — Music Hall and Other Buildings Said to Have Been Purchased.

A report is current that John Wanamaker of Philadelphia is to open a large department store in this city, and that it will occupy Music Hall and other buildings after such structures have been remodelled to suit the needs of a well equipped modern department store.

During the past year large parcels of real estate have passed hands in the area bounded by Washington, Bromfield, Tremont and Winter streets, and to these transactions there has been more or less of mystery.

The Music Hall property is said to have been sold to Wanamaker through C. W. Whittier about three weeks ago. Mr. Whittier could not be seen yesterday, as he is out of town. He is said to have also sold to the same purchaser the property numbered 413-415 Washington street, which was owned by the trustees of Harvard College, and which was a part of the Dix estate until 1897. It is said that the price brought by the Music Hall property approximated $450,000; that bought by the Harvard College property nearly $200,000. Wanamaker, through his representative, is also said to have an option on the Wesleyan building, 36 Bromfield street, owned by the Wesleyan Building Association, and also on the property 114-116 Tremont street.

THE HON. JOHN WANAMAKER.

Who is to build a big department store on the site of the old Music Hall in Boston.

Mr. Whittier, it is learned, is endeavoring to get the buildings on either side of Winter place.

As near as can be learned Mr. Wanamaker proposes to come to this city and start an emporium similar to those he is at present conducting in other large cities. With Music Hall remodelled he would have one of the largest stores in this city, and the other buildings remodelled would add to the size of the store. Moreover, it would give four spacious entrances: Winter, Washington, Bromfield and Tremont streets.

MUSICAL AMERICA

EDITED BY JOHN C FREUND

PUBLISHED AT 27 UNION SQUARE NEW YORK

New York, February 25, 1899.

BOSTON, Feb. 20, 1899

The sixteenth concert of the Symphony Orchestra was notable in that it presented to an American audience for the first time, the famous violinist, Lady Hallé (Norman Neruda), who chose for her number Spohr's concerto No 8, in A minor, op. 47.

Lady Hallé was warmly welcomed, and after the concerto was recalled many times by the enthusiastic audience.

Her playing was marked by delicacy, clearness, pure intonation and a facility as regards technic that was ample in easily surmounting the difficulties of the composition. Her tone, although not large, was pure and possessed of carrying power. In most every respect she played in an unaffected, simple manner. The exception was in the slow movement, which was rendered dead and draggy in its effect because of a constant "shoving" about for intervals that gave the movement a sickly, sentimental twang not at all in accord with her otherwise highly artistic and definite interpretation. Mr. Gericke accompanied the concerto exquisitely.

The orchestral numbers were Schumann's "Genoveva," overture; symphonic variations, "Istar," by Vincent d'Indy; and Beethoven's symphony No. 3. "Istar" is a work in the ultra modern vein, in which color, orchestral devices, harmonies and dynamic contrasts appear in the most extravagant shapes and juxtaposition. Even as programme music it was obscure; as music pure and simple, melodic and harmonic, it was nothing; as a curiosity in modern musical invention, it was extremely interesting.

The Schumann overture and Beethoven symphony were read by Mr. Gericke in the loud and coarse manner of his present mode.

The skill and precision of the orchestra in the "Istar" number were superbly displayed.

BOSTON SYMPHONY CONCERTS.

The only event of unusual interest at the concerts of the Boston Symphony Orchestra, in Carnegie Hall, last Wednesday and Thursday, was the appearance of Lady Hallé, who has long been known in Europe as one of the best violinists of modern times.

She made an excellent impression, playing Spohr's eighth concerto and Bruch's G minor concerto with technical facility, finished phrasing and unusually elegant bowing. It cannot be said, however, that her interpretations were distinguished by any particular breadth of style. All was polished, correct, and even brilliant, but there was little warmth of the kind that carries conviction to the hearers.

Twenty years ago Lady Hallé's playing might have been accepted as almost the last word on the violin; to-day, the day of Isaye, Sarasate and Burmester, it commands only respectful attention.

Nevertheless, Lady Hallé may find many admirers in this country, particularly among those musicians who preach objectivity as the aim of interpretative art. The orchestra accompanied well.

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The opposition presented at the meeting of the New Music Hall Corporation, by the faction antagonistic to Mr. Higginson's ideas, did not prevail, being rather a feeble effort. The arrangements for the building of the new hall will now be carried forward to completion with as much despatch as possible.

The Sun.

THURSDAY, FEBRUARY 23, 1899.

Boston Symphony Concert.

The feature of yesterday afternoon's Boston symphony concert was the violin playing of Lady Hallé. This was her first appearance here, and it is much to be regretted that it was deferred until now. Lady Hallé is about 60 years old, but neither her appearance nor her playing indicates her age. She was heard in the eighth Spohr concerto (the "Gesangscene"), a work which permitted the violinist to exhibit her genius in all its phases. Her execution is dignified and refined. The *cantabile* passages were beautifully played with a delightfully sweet and pure tone and with admirable repose.

Her attack is positive. She does not give her hearers that feeling of nervous apprehension which some artists cause, but rather inspires them with a sense of security. Lady Hallé's intonation is pure and her phrasing artistic. Her playing of the passage in double stops and of the cadenza at the close of the famous concerto were brilliant exhibitions of her power. Her tone is full without being forced; this is due to her excellent bowing. Her left hand is finely developed, as her performance of the technically difficult portions of the "Gesangscene" showed. Lady Hallé impresses the listener with the perfect balance of her art.

The Boston Symphony Orchestra always plays well; yesterday it played even better than usual. Two great overtures, the "Carnival," by Dvorák, and Beethoven's "Leonore" and the "Harold" symphony, by Berlioz, were given under Mr. Gericke's direction. The viola obligato in the symphony was played by Mr. Kneisel, who revealed no new beauty in the work. The composition is neither a symphony nor a concerto; it does not afford the viola player a grateful medium, and as an orchestral work is not of great importance.

The overtures, representing composers of the beginning and end of the century, were given with spontaneity and fire. The orchestra's playing was an evidence of the fine material contained in it. The men reflected the unusual animation which Mr. Gericke displayed.

The New York Times.
"All the News That's Fit to Print."
PUBLISHED EVERY DAY IN THE YEAR.
NEW YORK, THURSDAY, FEB. 23, 1899.

MUSIC HEARD YESTERDAY.

The Boston Symphony Orchestra's Fourth Afternoon Concert.

Some of the features of the fourth afternoon concert of the Boston Symphony Orchestra, which took place yesterday afternoon at Carnegie Hall, call for an earnest, though possibly useless, protest from the New York supporters of the organization. In the first place these concerts are advertised to begin "at 2 o'clock precisely." Yesterday afternoon's entertainment began at 2:25. It is customary to make prompt attendants at concerts wait ten minutes for those people who never consider any one beside themselves, but when it comes to keeping part of an audience nearly half an hour, it is time to object. However, this is a purely business matter, and will perhaps be remedied.

The other cause for complaint is even more serious because it is related to the artistic doings of the orchestra. The assertion has been made this season, and hotly denied, that the conductors of different orchestras indulge in a childish forcing of comparisons. If Mr. Paur conducts a certain work, some one else is sure to conduct it soon afterward, and thus the public is invited to hear the same composition twice simply in order to be convinced that this conductor reads it more beautifully than that one. The conductors vehemently vow that they are never actuated by such motives, yet the cold facts are not disconcerted by their avowals.

Not a great while ago Mr. Paur and his orchestra gave us Berlioz's "Harold in Italy" symphony, with Nahan Franko as the performer of the violin obbligato. Yesterday Mr. Gericke and the Boston Symphony Orchestra gave us the same work, with Mr. Kneisel as the viola player—and that, too, in spite of the fact that the soloist of the concert was a violinist. The number of persons in this city who hunger and thirst to hear this symphony twice in one season is painfully small, and it is not kind of Mr. Gericke to play it at us just to show that his men can do it better than ours. We are willing to admit that without hearing it. In fact we would be glad to admit that the Irkutsk Gruendhaus (if there be one) can play it better than ours because in that case we should not have to undergo the demonstration. As far as the authority of this journal goes, let it now proclaim with all its might and all its main that the Boston Symphony Orchestra can play the "Harold in Italy" symphony better than any other orchestra west of the meridian of Paris, and that Mr. Kneisel can make Childe Harold sing arpeggios through his nose in a manner that leaves nothing to be desired except a long and thoughtful silence, during which the congregation may be permitted to wonder what it is all about. These admissions having been made, we trust that we shall not again be arpeggioed to make a Berlioz holiday.

A more pleasant topic for discussion is the soloist of yesterday's concert, Lady Hallé, a violinist who has long enjoyed a well-earned reputation and who is one of the permanent favorites of London. Lady Hallé elected to make herself known to New York music lovers through the medium of Spohr's eighth violin concerto, the "Scena Concertanti," which he wrote in operatic style for use in his Italian tour, and which he played to the children of sunny Tuscany with great success. It was a wise choice, for if yesterday's performance was an adequate revelation of Lady Hallé's style, we should say that it was as classic as the composition.

A large tone is not expected of a woman, but Lady Hallé's tone is neither diminutive nor thin. It is large enough for such a work as that played yesterday, and it is uncommonly pure, sweet, and round. It is a smooth, fresh, and reposeful tone, natural, unforced, and penetrating, and it made a substantial foundation for a clean, graceful, and well-balanced performance. Lady Hallé's stopping is excellent—it rarely strays from accuracy, even in double notes—and her bowing is, while not forceful, clear, elastic, free, and elegant. She played yesterday with fine finish, with authority, and without tricks or affectations of any kind whatever. It cannot be said that her work was notable for warmth or expressiveness, but that was as much the fault of the composition as of the player. There was a lack of incisiveness in her accentuation of the last theme of the concerto, but aside from that her reading was one to command hearty praise. If yesterday's performance was a fair sample of her work, Lady Hallé may be regarded as a very accomplished artist of the classic school. She was warmly applauded.

In addition to the Berlioz symphony the orchestra played Dvorak's "Carnival" overture, and Beethoven's overture "Leonora," No. 3. Mr. Gericke's reading of the latter number was cold and conventional. The "Carnival" was excellently played. To-night a wholly different programme will be presented.

The Evening Post.
New York, Friday, February 24, 1899.

Boston Symphony Orchestra.

Mme. Halle was again the soloist at last evening's concert of the Boston Orchestra in Carnegie Hall, where a large audience had occasion to admire her beautiful tone, adroit bowing, and refined art of interpretation, although even she could not conceal the fact that Bruch's concertos are cheap in their ornamentation and shallow in sentiment. The orchestra gave a finished performance of Tchaikovsky's "Romeo and Juliet," but there was not much of the Russian spirit in it. In the "Eroica" symphony the first movement held out a promise which was hardly kept in the funeral march, in which there was no agony. In the scherzo both orchestra and conductor were admirable. The novelty of the concert was Vincent d'Indy's symphonic variations, "Istar," concerning which it is perhaps safe to defer judgment till after further hearing. It seemed chaotic, but brilliant and finely colored. Perhaps the chaos will resolve itself into order by and by.

The Evening Sun.
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The Evening Sun, per year $2.00
FRIDAY, FEBRUARY 24, 1899.

The Boston Symphony Orchestra under Conductor Gerick gave last night the fourth of its evening concerts at Carnegie Hall, and the audience that fill d nearly every chair in the hall was again an evidence of the established popularity of this Boston band with the musical public of Manhattan. Chief interest in last evening's concert, as in that of Wednesday afternoon, attached to the soloist of the two occasions, Lady Hallé, a violinist of established high position in England, but playing here for the first time.

Lady Hallé in appearance is a woman no longer young, with a pale, tired face that lights up most agreeably in response to the intentions of a composer or the attentions of an audience. She handicapped herself unnecessarily last evening with an unbecoming English gown of black satin, with elbow sleeves and white lace borders. The gown did not disguise, however, a slender, well-poised figure, that added grace and womanly strength to the general appearance of the violinist.

A full, sympathetic tone is the musicianly virtue of Lady Hallé's playing. Her selection last night was Bruch's concerto, No. 1, Op. 26, in G minor. There was a nervous stiffness in the opening allegro moderato, but this gave place to wholly graceful effect in the three-time adagio that, without interruption, followed it. The closing allegro energico made broader demands upon the violinist, but she met them with a dignity and skill that won uncommon approval from her audience. The recalls were enthusiastic and so persistent that, after a considerable interval of bows and bravas, it took a genuine hiss from half the audience to suppress the other half in order that the concert might go on.

The orchestral programme began and ended with familiar numbers, Tchaikowsky's overture-fantasy, "Romeo and Juliet," and Beethoven's Symphony No. 3, "Eroica." The symphony was played with dignified, if not inspiring, effect, and the tone of the orchestra was superb, happily no unusual achievement for the Boston players. The overture was neither highly picturesque nor highly romantic, but it appeared to give pleasure.

There was heard for the first time here a work of Vincent d'Indy, symphonic variations under the name of "Istar," which was not only strange to the audience, but also to the writer of programme explanations, who had pages of comment for the other numbers, but not one line for "Istar." If that writer had turned to ancient mythology, he might have found in Istar the Assyrian love-goddess who descended into the nether-world in search of her lover, and, being required to surrender some one garment or jewel to every gatekeeper, entered at last without dress or covering. The musical composition heard yesterday was a modern example of shimmery, shivery orchestral effects, through which a melody made itself at first only felt, then later became more distinct, and finally was heard in the simplicity of orchestral unison. This number was received with mental confusion, not to say actual alarm, by some persons in last night's house. It is likely to be heard again, however, and is sure to be received with interest.

Telegram.
HIGH WATER MARK
Circulation . . 320,000
NEW YORK, FRIDAY, FEBRUARY 24, 1899.

The fourth evening concert of the Boston Symphony Orchestra attracted a large and most attentive audience to Carnegie Hall last night. The programme offered could not have failed to please the most fastidious, and as played last night afforded an evening of pure musical delight. It consisted of Tchaikovsky's Overture Fantasy, "Romeo and Juliet;" Max Bruch's concerto for violin No. 1, in G minor; symphonic variations, "Istar," by Vincent d'Indy, played here for the first time, and the "Ervica" symphony, by Beethoven.

Lady Halle was again the soloist and charmed her audience by the manner in which she played the Bruch concerto. An interpretation such as this artist gave of that beautiful work could only be given by one who was as thoroughly equipped with every artistic essential as is Lady Halle, gifted with musical instincts of an exceptional nature and a technique that knows no difficulties. Lady Halle played the concerto with great dignity and power. Her tone flowed from her instrument in a pure, sweet and penetrating stream; she threw a wealth of feeling into her work, and at the same time gave exquisite attention to every detail.

The novelty on the programme, the symphonic variations, is one of those modern descriptive compositions so frequently heard in recent times. It purposes to tell some tale of Eastern life, but as we are left to infer what the story is from the composition, it must be confessed we are still in the dark, as the music fails to suggest anything like a connected story. The tempi change so frequently, the themes have apparently so little connection with each other, and there are so many changes in the rhythms as to create an impression of dissatisfaction.

The Tchaikowsky number was superbly played and the "Eroica" symphony was given with a breadth and dignity that was highly impressive. The funeral march was well read. The chorus covered themselves with glory in the scherzo, and the tutti were splendid in their solidity and brilliance of tone.

The Evening Post.
New York, Thursday, Feb. 23, 1899.

Boston Symphony Orchestra.

Fifty-three years after making her public début as a violinist, Lady Hallé has undertaken to conquer a new continent. She conquered Australia in 1890, South Africa in 1895—why not America in 1899? She was only seven years old when she played for the first time in Vienna, and won instantaneous success. She belongs to a family noted for its musical proclivities as far back as the beginning of the eighteenth century. The Nerudas constituted in the days of her childhood, a family band, and travelled in Russia, Germany, and Scandinavia. In Sweden, Miss Neruda not only won the usual laurels as a violinist, but a husband, Louis Norman. Three years after his death, she married, in 1888, the man whose name she now bears. For several decades she has been identified with the chamber-music interests in London, and her talent, success, and social position are believed to have had much to do with making the violin a fashionable instrument for young ladies to play.

Lady Hallé could not have appeared in this city under more favorable auspices than in association with the Boston Symphony Orchestra and that finished accompanist Mr. Gericke. She played Spohr's eighth concerto, an old-fashioned piece, which, however, as she played it, was not tiresome. Her tone, without being strong, is deliciously pure and always agreeable. There is a feminine sweetness and tenderness about it which is as fascinating as a beautiful, smiling face. From her technique no one would infer her age; her runs are as smooth and flawless as they can have ever been, and her intonation is never at fault, even in the most difficult double stops. Her cantabile is expressive, and the only thing she seemed to lack was vigor; but that was perhaps the concerto's fault. At any rate it is pleasant, once in a while, to find a female artist whose shortcomings are on the masculine, not the feminine side.

The performance of Beethoven's Leonore overture was notable for the fine trumpet solo; but Mr. Gericke did not reveal the dramatic spirit of this famous work. Perhaps it would be unfair to chide him for not reading between the lines, and making a miniature music-drama of it as Wagner and Seidl did; but he might at least observe the written signs where they call for a climax. Toward the close, where the trombones come in, Beethoven uses not merely the ordinary fortissimo but *fff*. By attending to those, Anton Seidl used to produce a swelling climax suggesting the surging chords in "Tristan." He was accused of "Wagnerizing" Beethoven; but in this case he simply followed the letter of the text. Mr. Gericke's reading of Berlioz's "Harold" symphony was more satisfactory, and Mr. Kneisel's playing of the solo viola part was of ravishing beauty and effect, the performance of a true artist. There is much that is beautiful in this symphony, and much that is ugly. It should have been "boiled down" by its composer.

The [illegible] Press
TUESDAY, FEBRUARY 21, 1899.

SYMPHONY ORCHESTRA.

The fourth concert of the Boston Symphony Orchestra at the Academy of Music last evening was made notable by the appearance of Lady Halle, the celebrated violinist, whose European reputation is of the highest and whose vogue in England is particularly marked. Lady Halle was heard in Max Bruch's concerto in G minor, which, while not giving her the full opportunity to display her varied powers at their best, did not prevent the beauty of her tone, her almost masculine technique, and her complete command of the instrument from being brought home to her auditors. In the first and second movement a certain suave melodiousness made the ringing sympathetic tone of Lady Halle's work particularly delightful and, in the adagio, there was some splendidly smooth and impressive interpretation, while the final movement was marked by technical difficulties in which the player evinced that thorough knowledge of her art as well as dexterity that easily justified her great reputation and the reception she received.

The orchestral selections afforded special contrasts in that the modernity of Dvorah and Wagner were set off against the ever-wonderful Eroica of Beethoven. The Dvorah carnival overture was rendered with splendid spirit, but the Wagner selections as arranged by Richter hardly met the dramatic possibilities by reason of their disjointed, haphazard character, though as a potpourri, the work is naturally on a higher plane than most arrangements of opera and music dramas. Yet the relation between Wagner's music and action is so close that the selections no matter how well welded, seem to be out of place and a trifle chaotic and unmeaning, particularly as Mr. Geriche is not much given to broad dramatic effects.

The symphony was Beethoven's No. 3, in E flat major, the Eroica, the reading of Mr. Geriche being scholarly, if at times a little draggy, his effort being to give Beethoven after the older manner. The orchestra was as usual in fine form and the interpretation was finish itself.

THE MAIL AND EXPRESS
Broadway and Fulton St., New York.
THURSDAY EVENING, FEB. 23, 1899.

Although Mr. Wilhelm Gericke, conductor of the Boston Symphony Orchestra, is frequently dubbed a classicist, the term being used with the implied reproach of not being in sympathy with romantic music, he put to his credit yesterday afternoon a reading of Dvorak's "Carnival" overture that must have stirred every hearer, and that did so, if one could judge by the spontaneous applause of the big Carnegie Hall audience. It is some time since this brilliant composition of the Bohemian master has been played here with the refined strength, the intensity coupled with delicacy in the more intricate parts, that Mr. Gericke and his men gave to its presentation yesterday.

Mr. Seidl frequently conducted the Philharmonic Orchestra through its difficult mazes, painting in broad strokes and using bright lights and heavy shadows; the effect was often magical even though the orchestra's occasional crudities tended toward brutalizing some of Dvorak's more energetic passages, for Mr. Seidl knew Dvorak's secrets and sympathized with his ideas, better than any other living conductor. Mr. Gericke's reading lacked the reckless, daring, fascinating quality of Mr. Seidl's, but instead it had a confident, intelligent, snappy air that counted for much and that made the overture a thing of exuberant beauty.

From Dvorak in one of his most headlong dashes to Spohr at a mincing gait that seemed to lead backward as often as forward and that frequently degenerated to "marking time," was the contrast afforded by yesterday's programme. The Spohr piece was one of the composer's most amiable productions, his eighth concerto for violin, frequently called the "Gesangszene," the soloist being Lady Halle, whose maiden name, Norman Neruda, is as thoroughly familiar as her present title. Spohr's composition has so little in common with the thought of to-day, save, perhaps, in its earlier portion, that its appeal has shrunk to small dimensions. Lady Halle played it in a way that suggested her entire satisfaction with the composition and its limitations. Her tone was small enough and her style precise enough to fit easily into the shallow mold. Lady Halle, who is a newcomer here, though she has won fame in nearly every other civilized country of the world, played with spirit and an evident enjoyment of her task. Barring a tendency toward sentimentality, not surprising under the circumstances, her performance of the Spohr concerto was extremely satisfactory.

To-night, when Lady Halle plays the G minor Bruch concerto, her powers may be more fully summoned forth than yesterday. Bruch is not a giant, by any means, but his music calls for a little more masculinity than Spohr's. The audience yesterday gave Lady Halle an uncommonly enthusiastic welcome.

The Beethoven "Leonore" overture, No. 3, and the Berlioz "Harold in Italy" symphony, the latter with viola obligato, played by Mr. Franz Kneisel, constituted the second half of the programme. With Beethoven, Mr. Gericke is on terms as familiar as is consonant with respect. The "Leonore" overture went with a steady and resistless progress that was often thrilling.

In the Berlioz symphony, the Boston men played with all the finesse called for by this always extraordinary music. In the second movement, "March of the Pilgrims," the delicacy and shrewdness of touch with which the fascinating rhythms and harmonies were brought out was quite captivating. The last movement, with its roar and rush and rattle, was also played admirably. Mr. Kneisel, who, by the way, held himself in reserve until the Berlioz symphony begun, did full justice to the viola obligato.

At this evening's Carnegie Hall concert the Boston Symphony orchestra will play the Tschaikowsky "Romeo and Juliet" overture, the Beethoven "Eroica" symphony, and set of symphonic variations by Vincent d'Indy, entitled "Istar," which latter the Boston critics pronounced remarkably interesting when it was played there last week. Lady Halle, as already mentioned, will play the first Bruch violin concerto.

SAMUEL SWIFT.

The New York Press
DAILY EDITION.
New York, Thursday, Feb. 23, 1899.

LADY HALLE IN CONCERT.

Gifted Violinist Heard at Symphony Orchestra Matinee.

At the matinee of the Boston Symphony Orchestra, in Carregie Hall yesterday, Lady Halle (Norma Neruda), the violinist, played in masterful manner the Spohr concerto, No. 8, in A minor.

Lady Halle is too well known to need any description of her work. That she is one of the greatest artists of the day is conceded. To-night she will play the Max Bruch concerto, No. 1, in G minor, op. 26.

The orchestra, under Mr. Gericke, played the Carnival overture, op. 92, by Dvorak; Beethoven's Leonore overture, No. 3, op. 72, and the Harold symphony, No. 3, in G major, by Berlioz, with viola obligato, played by Franz Kneisel.

To-night's programme is: Overture-Fantasy, "Romeo and Juliet," Tchaikowsky; concerto for violin, No. 1, in G minor, op. 26, Max Bruch; symphonic variations, "Istar," Vincent d'Indy, and the "Eroica" symphony of Beethoven.

[illegible]

[illegible]DAY, FEBRUARY 24, 1899.

THE BOSTON SYMPHONY ORCHESTRA.

Lady Hallé was again the solo performer at the second concert of the Boston Symphony Orchestra's fourth visit to New-York this season. The concert took place last night in Carnegie Hall, and proved to be one of the most delightful affairs of its kind that the winter has offered. Lady Hallé played Bruch's first concerto for violin with faultless intonation and with considerable more breadth and depth of tone than were manifest in the Spohr concerto on Wednesday afternoon. Her success with the audience was complete and emphatic, and deservedly so, though a certain nervousness of manner prevented the first movement from sounding as reposeful and authoritative as did the finale. Here there was a youthful dash and vivacity which took her listeners quite off their feet.

Besides the concerto, the programme contained three numbers, two of which were familiar and one was an utter novelty. They were Tschaikowsky's overture-fantasia, "Romeo and Juliet" (which will be played by the New-York Philharmonic Society this afternoon and to-morrow evening); Beethoven's symphony, "Eroica," and a set of symphonic variations by Vincent d'Indy, entitled "Istar." With the last Mr. Gericke gave the orchestra's patrons as pretty a puzzle as they have ever had. The annotated programme contained many pages about the familiar music, but not one about the fantasia composition, whose title was probably as bewildering as its form to the vast majority of those who heard it. Much is asked of those who would follow the progress of latter-day music; in this case nothing less than a chapter of Assyrian mythology.

In the absence of information on the subject of the composer's intentions, it may be assumed that M. d'Indy attempted a musical delineation of Istar's descent into Hades in search of her husband-lover Tammuz. Istar was an Oriental love-goddess of unspeakable antiquity. In visiting the underground world she was compelled by each of the guardians of its portals to divest herself of an article of ornament and dress, till at last she passed through the last portal entirely nude. The composer of the variations invented an ingenious scheme to illustrate the series of adventures, the most novel feature of which was to reverse the old process and present the variations first and the theme last. Only a fragment of the theme is heard at the outset, and this is tricked out with a deal of scintillant ornament. As the music goes on the melodic foundation is augmented until at last the theme stalks forth in its whole stature and in complete nudity—a pompous unisono of the strings and brass. Whatever else may be said about the music, which it is impossible to grasp fully at a single hearing, the structural device is at least ingenious, and we should like its better acquaintance. It is a favorite amusement of smart critics of late to affect contempt for the notes which have become the rule on symphonic programmes. No doubt some of them are foolish and idle enough, but it would be interesting to know what sort of an idea of Vincent d'Indy's variations was carried away last night by the people to whom the title "Istar" conveyed no information.

NEW YORK HERALD.

NEW YORK, THURSDAY, FEBRUARY 23, 1899.

LADY HALLE'S DEBUT.

The feature of special interest at the Boston Symphony concert, in Carnegie Hall, yesterday afternoon, was the appearance of Lady Hallé, the violinist. Lady Hallé, or Norman Neruda, to give the name by which she is best known, is making her first tour of this country. She comes of a family which has been continuously active in German musical circles, especially as violin players, since the early part of the last century.

Lady Hallé played yesterday Spohr's violin concerto, No. 8, in A minor, "In Modo d'Una Scena Cantante." She displayed an excellent technical command of the instrument, produced a warm, vibrant, though not very large tone, and her interpretation was musicianly and expressive. She was very well received.

The orchestra played with its usual proficiency and tonal beauty Dvorak's "Carnival" overture, Beethoven's third "Leonore" overture and Berlioz's "Harold" symphony.

The Sun.

FRIDAY, FEBRUARY 24, 1899.

SYMPHONY CONCERT.

Lady Hallé's Violin Playing Again the Centre of Interest.

The interest of the audience at the Boston Symphony Orchestra's concert at Carnegie [illegible] night again centred in the playing [illegible] Lady Hallé, the violinist. She gave Bruch's G minor concerto, an effective medium, in a manner which betokened the experienced and developed artist. She forced her tone somewhat in the first movement, but redeemed herself in the *adagio*, which she played with the utmost delicacy and sweetness. The *finale* was given with an impetuosity and brilliance surprising even those who knew the artist's abilities. An unpleasant quality of Lady Hallé's playing is a tendency to slide too slowly from one note to another on the same string, in slow passages. But when [illegible] other admirable points of her work are considered, this can be forgiven.

The orchestra played Tschaikowsky's "Romeo and Juliet" overture, the "Eroica" symphony, and symphonic variations entitled [illegible] by Vincent d'Indy, heard here [illegible] the first time. The scoring of [illegible] composition is in the end-of-the-century [illegible] and it is dependent for interest on [illegible] effects and combinations in orchestration [illegible] than on its intrinsic merits. [illegible] splendidly throughout. [illegible] the symphony is ele[illegible] inspired. [illegible] audience was

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The New-York Times.

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

NEW YORK, FRIDAY, FEB. 24, 1899.

MUSIC HEARD YESTERDAY.

The Boston Symphony Orchestra and Lady Halle Play Excellently.

Whatever dissatisfaction may have been aroused by the programme of the Boston Symphony Orchestra's matinée concert on Wednesday, there could not have been any with the entertainment given at Carnegie Hall last night. It was the fourth evening concert of the season and it was attended by a numerous and apparently critical audience. There was certainly an attitude of calm observation when Lady Halle, who was again the soloist, began her share of the evening's work; but when she had finished it, the audience bestowed upon her an unqualified demonstration, marred only by the foolish persistence of some encore demanders who continued to bruise their palms after it had been made clear to all others that no encore number was to be forthcoming. Lady Halle deserves praise for refusing to dim in the minds of the judicious the bright impression of her playing of the concerto, and it is to be hoped that Mr. Gericke will see to it that the Boston Symphony concerts never cater to those who ask for more than has been promised them in return for their money.

The programme last night consisted of Tschaikowsky's "Romeo and Juliet" overture in fantasia form, Max Bruch's G minor violin concerto, Vincent d'Indy's symphonic poem, "Istar," heard for the first time here, and Beethoven's "Eroica" symphony. This formed a compact and well-balanced programme, and did not necessarily weary the hearer. As a rule creative work takes precedence of interpretation, and d'Indy's composition might under that rule claim the place of honor, but we unhesitatingly accord the position to the lady. It was an almost unalloyed delight to hear such a clean, straightforward, musicianly performance of the Bruch concerto as Lady Halle gave last evening. The alloy was infused into the enjoyment by some uncertainty in the intonation of the higher double-stopping in the finale and by a slight deficiency in incisiveness of accent and general brightness of style in that movement.

Her playing of the first two movements, however, was beautiful, and could have been done only by a true artist, well equipped with technical skill and stage experience, and gifted with strong musical instincts. It was a performance conspicuous for its lofty serenity, its fine poise, its polished dignity. It was not cold—far from it; it was full of feeling. But it was feeling guided in artistic channels. The contour of the melos was never blurred; the details of the phrasing were never slurred. The music flowed from the instrument in a stream of pure, vibrant, penetrating tone, with a wealth of nuance in its utterance, with breadth and dignity of style, with just a delicious touch of womanly reserve, without attempts at exaggeration. The slow movement was fluently and thoughtfully sung, and its close left the hearer with a feeling of complete satisfaction.

D'Indy's composition, suggested by a psychologic tale in Eastern poetry, proved to be one of those works which are common in our day. Mr. Apthorp, who writes the programme books of these concerts, dealt the work a deadly blow by leaving it to tell its own story, which it utterly failed to to. Music can express moods, but when it tries to tell a story it needs the help of text. D'Indy's composition contains all the changes of tempo and thematic matter, alterations of rhythm, and tricks of instrumentation which are common to story-telling music; but music has to be judged as music, and as such this work must be pronounced fragmentary in matter, disjointed, and for three-quarters of its length dry and wearisome. It closing passage is one of real effectiveness written for violins, violas, cellos, horns, and trombones in unison. The work was well played, but there was a scherzando passage, composed in an idiom so foreign to the orchestra, that not even the Boston artists could make it sound well.

Except for one unfortunate and inexplicable false note by the tuba, the Tschaikowsky number was superbly played, with a solidity, richness, and balance of tone quite perfect, with flawless precision and unanimity, and with splendid masculinity of style. Such a reading as Mr. Gericke gave this work was enough to prove that he is not always in a cold mood. His interpretation of the "Eroica" was broad, vigorous, and dramatic, without wholly sacrificing the traditions of the classic style. He did not make some of the ritardandi employed by many conductors in the first movement, and possibly may have given the impression that his tempo was much too fast, but it was very little more than that indicated by the metronome mark. The funeral march was nobly read, the climax at the first return of the brass theme being admirably produced. The horns, as usual, covered themselves with glory in the trio of the scherzo, and the tutti were always solid and brilliant in tone. Altogether it was a notably good concert.

HOME JOURNAL.

NEW YORK:

WEDNESDAY, FEBRUARY 22, 1899.

Boston Symphony Orchestra.—Programmes for this Wednesday afternoon and to-morrow, Thursday evening, respectively: Dvorak, overture, "Carnival," op. 92; Spohr, concerto for violin No. 8; Beethoven, overture to "Leonore," No. 3, op. 72; Berlioz, symphony No. 3, in G major, with viola obligata by Franz Kneisel, "Harold in Italy," op. 16.——Tschaikowsky, overture-fantasy, "Romeo and Juliet;" Bruch, concerto for violin No. 1, in G minor; Vincent d'Indy, symphonic variations, "Istar" (first time); Beethoven, symphony No. 3, "Eroica." Soloist: Lady Hallé (Norman Neruda).

New-York [illegible]

THURSDAY, FEBRUARY 23, 1899.

THE BOSTON SYMPHONY ORCHESTRA.

The fourth afternoon concert of the Boston Symphony Orchestra was given yesterday, and Carnegie Hall was well filled with an audience that rejoiced, as New-York audiences have often rejoiced before, at the marvellously beautiful tonal quality, balance and sonority of that band, which seemed yesterday at one of its highest points of excellence, and at the noble and eloquent readings which Mr. Gericke gives of music with which he is in complete sympathy. They heard such readings as Dvorak's "Carnival" overture and Beethoven's third "Leonore" overture. Both were played with splendid eloquence and vigor, and the "Leonore" with a breadth of view and dramatic accent that put it high among Mr. Gericke's achievements. Dvorak's "Carnival," though it does not, perhaps, stand among his productions of the first rank, is one of the ruddiest and fullest-blooded of them, and justifies its title—the justification being furthered yesterday by the rich color and expansive spirit in which it was reproduced. The symphony was that of Berlioz's called "Harold in Italy," in which Mr. Kneisel played the viola obbligata part. Not all the care which the orchestra lavished upon its details nor the consummate art of Mr. Kneisel's playing could make this piece seem alive or bring it into relation with the living art of to-day. Like so much else of Berlioz's music, repeated scrutiny discloses it to be the skilful manufacture of a man desperately anxious to be among the great ones, and to say great things, but often able to give voice to nothing deeper than grandiose phraseology, a gaunt framework of empty phrases dressed in the gorgeous habiliments of glittering orchestration. But orchestration, as we have frequent occasion to observe in the works of some of the young men of to-day, is not enough to carry through a lack of idea; most clever conservatory pupils, having got the seed, can raise the flowers. And even Berlioz's orchestration, nowadays, sometimes begins to show a frayed edge. There are places in the "Harold" symphony, for instance, where it seems wiry and unpleasing, with more of noise than richness.

The concert had a special interest in that it introduced to a New-York audience a violinist of distinguished reputation, Lady Halle. She has for long years been one of the most noted of her craft in England—noted alike for her performances of the great works of the solo violinist's repertory and as a member of string quartets that have given London some of the keenest musical delights. The New-York public has learned to distrust the estimates put by European publics upon their favorites, particularly when they reach these shores with the momentum acquired by long-standing traditions of success and enveloped with the authority therefrom derived. Such estimates have frequently been reversed; in the case of Lady Halle, fortunately, there need be no such disagreeable proceeding. She is an artist of high attainments and high ideals; that was made unmistakable at the very beginning of her performance. Her tone is small, but of charming quality, and her technique fluent and dextrous. Her art is, perhaps, small, but it is none the less exquisite, and exercises a potent charm. The Spohr concerto called the "Gesangscene," in which she chose first to display her powers, is a somewhat saccharine work of old-fashioned substance, and is eminently adapted to the kind of treatment she gave it, though, doubtless, it may be made somewhat more robust. It may appear to-night, when she will play Bruch's G minor concerto, that she commands a broader style than she showed yesterday, but she will scarcely give greater pleasure. Lady Halle's playing does not illumine the chambers of the heart that are reserved for the greatest emotions, but it is delightfully feminine in its attributes.

The North American

Daily Advertiser and United States Gazette.

PHILADELPHIA, PA.

TUESDAY, FEBRUARY 21, 1899.

BOSTON SYMPHONY CONCERT.

One of the Best Musical Entertainments of the Season Given Last Night.

At the Academy of Music last evening the Boston Symphony Orchestra gave the fourth concert of the present season. Mr. William Gericke was again in command, and a most beautiful and well selected programme was enjoyed.

These concerts are the most delightful musical events of the season, and the one given last evening was no deviation from the rule, hence the rare enjoyment by the large and intelligent audience. The opening numbers of the programme were admirably given, Dvorak's "Carnival" overture, so full of rippling melody and musical rhythm, and Richter's arrangement of selections from "Siegfried" and "Gotterdammerung," found rich expression in the skilful orchestration. The feature of the concert, however, was the grand third symphony of Beethoven, generally known as the "Eroica."

In this wonderful composition the author takes up the divine art where Mozart and Haydn left it, and carries it to a height which no other musician of any time has ever rivalled. The music is marvellously descriptive, and the wonderful scherzo is by some said to represent "the revel of the unburied dead," while the funeral march has certainly never been equalled. Although very familiar to this city, new beauties were unfolded by the skilful treatment of the leader.

Mme. Norman Neruda was the soloist of the occasion, and played Max Bruch's concerto for the violin, No. 1. While the composition is obscure as an entirety, it afforded the soloist opportunities to display her splendid control of the violin. Her execution leaves very little to be desired, while her grip upon the instrument and her bowing reminds one of M. Wieniawski.

[illegible]

PHILADELPHIA, FEBRUARY 21, 1899.

BOSTON ORCHESTRA

Lady Halle's Success—A Violinist of Wonderful Accomplishments—A Misarranged Programme.

There should be, and doubtless are, many symphonies within the repertory of the Boston Symphony Orchestra which might be chosen to complete a programme containing modern works by Dvorak, Bruch and Wagner in its first part without the necessity of misplacing Beethoven's Eroica Symphony as the final number, and there can therefore be little excuse offered for the arrangement of that most stupid sequence of musical contributions which constituted last night's concert by the Boston Symphony Orchestra.

Everything that preceded the Beethoven number, and the whole balance of the programme preceded it, operated against a complete enjoyment of the symphony. Even the few minutes occupied by the "entr' acte" would be insufficient to reinstate a mind at the point where the beauty of primitive simplicity might be fully appreciated after the whirlwind of melody which preceded it. But when even the efficacy of this medicinal solitude has an antidote in Wagner's music a result is attained where musical intoxication demands some profferment more elaborate in form and thought than the Eroica Symphony to conclude an evening's enjoyment. In short, if there ever was a place on any programme where that work should not have been it was the position occupied by it last night.

Up to the time when that number began the concert had been one of unalloyed pleasure. Every phrase of the orchestra was a unanimous paragraph, and the compositions were read with great vigor and intelligence. The soloist, Lady Halle, heard here for the first time, illustrated her great art with the first few phrases which were uttered from her instrument. The Bruch concerto for violin, No. 1, in G minor, is a composition which abounds with musical difficulties. Whether these extend to extraordinary technical demands from the executant, only a skilled violinist may say. Most certainly they could not convey that impression to one who witnessed Lady Halle's easy mastery of them. The principal great characteristics of this great woman's musical accomplishments seem to be in the absolute perfection of her pianissimo and the completeness of her rhythmical accent. Her arpeggios are turned with beautiful grace and charm, and the pulse of the tone her instrument emits, particularly from the lower strings, is strong in sympathy and carries an insinuation with its command that cannot be denied. Per contra, it may be said that some of this quality disappeared in the forte passages, and the near strings were less characteristic, but these are slight discrepancies when taken in connection with her great strength of musical phrase and her perfection of rhythm. The instrument she used was a Stradivarius of 1709, which at one time belonged to Ernst.

Wilhelm Gericke conducted with a far greater authority than on the occasion of his last concert, at which time his virility had been impaired through sickness, and it may be concluded that he has the men thoroughly instructed in his mode of discipline by this time. It may, therefore, be concluded that the standard of excellence, for this season at least, was reached by the orchestra last night, and as an illustration of ensemble excellence it is hard to imagine wherein it might be improved. But programmes arranged with a clearer idea of musical ethics and the presentation of a few of those novelties which are being heard elsewhere would tend to make the concerts more interesting. The final concert of the series takes place Monday, March 20, and, if the list of soloists as announced has no further change, Teresa Carreno will be the soloist.

THE RECORD

Philadelphia, February 21, 1899.

Boston Symphony Concert — Academy of Music.

In these days of showy playing it is a pleasure to listen to a violinist like Lady Halle, who was the soloist of the Boston Symphony concert at the Academy of Music last evening. We have been treated so often to mere displays of clever technique that an artist such as she, who places sentiment above mere musical gymnastics, is something for which to be thankful. In the concerto in G minor, by Max Bruch, which was her selection for last evening, Lady Halle was heard at her best in the two first movements, her piano passages being particularly beautiful. The allegro energico, which constitutes the third movement, was somewhat lacking in strength, although its technical difficulties were finely handled. The rest of the programme consisted of Dvorak's "Carnival" overture; a series of selections from "Siegfried," and the "Twilight of the Gods," arranged by Hans Richter; and the "Eroica" symphony of Beethoven.

New-York Daily Tribune.

FRIDAY, FEBRUARY 24, 1899.

THE BOSTON SYMPHONY ORCHESTRA.

Lady Hallé was again the solo performer at the second concert of the Boston Symphony Orchestra's fourth visit to New-York this season. The concert took place last night in Carnegie Hall, and proved to be one of the most delightful affairs of its kind that the winter has offered. Lady Hallé played Bruch's first concerto for violin with faultless intonation and with considerable more breadth and depth of tone than were manifest in the Spohr concerto on Wednesday afternoon. Her success with the audience was complete and emphatic, and deservedly so, though a certain nervousness of manner prevented the first movement from sounding as reposeful and authoritative as did the finale. Here there was a youthful dash and vivacity which took her listeners quite off their feet.

Besides the concerto, the programme contained three numbers, two of which were familiar and one was an utter novelty. They were Tschaikowsky's overture-fantasia, "Romeo and Juliet" (which will be played by the New-York Philharmonic Society this afternoon and to-morrow evening); Beethoven's symphony, "Eroica," and a set of symphonic variations by Vincent d'Indy, entitled "Istar." With the last Mr. Gericke gave the orchestra's patrons as pretty a puzzle as they have ever had. The annotated programme contained many pages about the familiar music, but not one about the fantasia composition, whose title was probably as bewildering as its form to the vast majority of those who heard it. Much is asked of those who would follow the progress of latter-day music; in this case nothing less than a chapter of Assyrian mythology.

In the absence of information on the subject of the composer's intentions, it may be assumed that M. d'Indy attempted a musical delineation of Istar's descent into Hades in search of her husband-lover Tammuz. Istar was an Oriental love-goddess of unspeakable antiquity. In visiting the underground world she was compelled by each of the guardians of its portals to divest herself of an article of ornament and dress, till at last she passed through the last portal entirely nude. The composer of the variations invented an ingenious scheme to illustrate the series of adventures, the most novel feature of which was to reverse the old process and present the variations first and the theme last. Only a fragment of the theme is heard at the outset, and this is tricked out with a deal of scintillant ornament. As the music goes on the melodic foundation is augmented until at last the theme stalks forth in its whole stature and in complete nudity—a pompous unisono of the strings and brass. Whatever else may be said about the music, which it is impossible to grasp fully at a single hearing, the structural device is at least ingenious, and we should like its better acquaintance. It is a favorite amusement of smart critics of late to affect contempt for the notes which have become the rule on symphonic programmes. No doubt some of them are foolish and idle enough, but it would be interesting to know what sort of an idea of Vincent d'Indy's variations was carried away last night by the people to whom the title "Istar" conveyed no information.

NEW YORK HERALD.

NEW YORK, THURSDAY, FEBRUARY 23, 1899.

LADY HALLE'S DEBUT.

The feature of special interest at the Boston Symphony concert, in Carnegie Hall, yesterday afternoon, was the appearance of Lady Hallé, the violinist. Lady Hallé, or Norman Neruda, to give the name by which she is best known, is making her first tour of this country. She comes of a family which has been continuously active in German musical circles, especially as violin players, since the early part of the last century.

Lady Hallé played yesterday Spohr's violin concerto, No. 8, in A minor, "In Modo d'Una Scena Cantante." She displayed an excellent technical command of the instrument, produced a warm, vibrant, though not very large tone, and her interpretation was musicianly and expressive. She was very well received.

The orchestra played with its usual proficiency and tonal beauty Dvorak's "Carnival" overture, Beethoven's third "Leonore" overture and Berlioz's "Harold" symphony.

The Sun.

FRIDAY, FEBRUARY 24, 1899.

SYMPHONY CONCERT.

Lady Halle's Violin Playing Again the Centre of Interest.

The interest of the audience at the Boston Symphony Orchestra's concert at Carnegie Hall last night again centred in the playing of Lady Hallé, the violinist. She gave Bruch's G minor concerto, an effective medium, in a manner which betokened the experienced and developed artist. She forced her tone somewhat in the first movement, but redeemed herself in the *adagio*, which she played with the utmost delicacy and sweetness. The *finale* was given with an impetuosity and brilliance surprising even those who knew the artist's abilities. An unpleasant quality of Lady Hallé's playing is a tendency to slide too slowly from one note to another on the same string, in slow passages. But when the other admirable points of her work are considered, this can be forgiven.

The orchestra played Tschaikowsky's "Romeo and Juliet" overture, the "Eroica" symphony, and symphonic variations entitled "Istar" by Vincent d'Indy, heard here for the first time. The scoring of this composition is in the end-of-the-century style and it is dependent for interest on its unusual effects and combinations in orchestration rather than on its intrinsic merits. The orchestra played splendidly throughout. Mr. Gericke's reading of the symphony is elegant and polished if not deeply inspired. A very large and friendly audience was

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The New York Times.

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

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MUSIC HEARD YESTERDAY.

The Boston Symphony Orchestra and Lady Halle Play Excellently.

Whatever dissatisfaction may have been aroused by the programme of the Boston Symphony Orchestra's matinée concert on Wednesday, there could not have been any with the entertainment given at Carnegie Hall last night. It was the fourth evening concert of the season and it was attended by a numerous and apparently critical audience. There was certainly an attitude of calm observation when Lady Halle, who was again the soloist, began her share of the evening's work; but when she had finished it, the audience bestowed upon her an unqualified demonstration, marred only by the foolish persistence of some encore demanders who continued to bruise their palms after it had been made clear to all others that no encore number was to be forthcoming. Lady Halle deserves praise for refusing to dim in the minds of the judicious the bright impression of her playing of the concerto, and it is to be hoped that Mr. Gericke will see to it that the Boston Symphony concerts never cater to those who ask for more than has been promised them in return for their money.

The programme last night consisted of Tschaikowsky's "Romeo and Juliet" overture in fantasia form, Max Bruch's G minor violin concerto, Vincent d'Indy's symphonic poem, "Istar," heard for the first time here, and Beethoven's "Eroica" symphony. This formed a compact and well-balanced programme, and did not necessarily weary the hearer. As a rule creative work takes precedence of interpretation, and d'Indy's composition might under that rule claim the place of honor, but we unhesitatingly accord the position to the lady. It was an almost unalloyed delight to hear such a clean, straightforward, musicianly performance of the Bruch concerto as Lady Halle gave last evening. The alloy was infused into the enjoyment by some uncertainty in the intonation of the higher double-stopping in the finale and by a slight deficiency in incisiveness of accent and general brightness of style in that movement.

Her playing of the first two movements, however, was beautiful, and could have been done only by a true artist, well equipped with technical skill and stage experience, and gifted with strong musical instincts. It was a performance conspicuous for its lofty serenity, its fine poise, its polished dignity. It was not cold—far from it; it was full of feeling. But it was feeling guided in artistic channels. The contour of the melos was never blurred; the details of the phrasing were never slurred. The music flowed from the instrument in a stream of pure, vibrant, penetrating tone, with a wealth of nuance in its utterance, with breadth and dignity of style, with just a delicious touch of womanly reserve, without attempts at exaggeration. The slow movement was fluently and thoughtfully sung, and its close left the hearer with a feeling of complete satisfaction.

D'Indy's composition, suggested by a psychologic tale in Eastern poetry, proved to be one of those works which are common in our day. Mr. Apthorp, who writes the programme books of these concerts, dealt the work a deadly blow by leaving it to tell its own story, which it utterly failed to to. Music can express moods, but when it tries to tell a story it needs the help of text. D'Indy's composition contains all the changes of tempo and thematic matter, alterations of rhythm, and tricks of instrumentation which are common to story-telling music; but music has to be judged as music, and as such this work must be pronounced fragmentary in matter, disjointed, and for three-quarters of its length dry and wearisome. It closing passage is one of real effectiveness written for violins, violas, cellos, horns, and trombones in unison. The work was well played, but there was a scherzando passage, composed in an idiom so foreign to the orchestra, that not even the Boston artists could make it sound well.

Except for one unfortunate and inexplicable false note by the tuba, the Tschaikowsky number was superbly played, with a solidity, richness, and balance of tone quite perfect, with flawless precision and unanimity, and with splendid masculinity of style. Such a reading as Mr. Gericke gave this work was enough to prove that he is not always in a cold mood. His interpretation of the "Eroica" was broad, vigorous, and dramatic, without wholly sacrificing the traditions of the classic style. He did not make some of the ritardandi employed by many conductors in the first movement, and possibly may have given the impression that his tempo was much too fast, but it was very little more than that indicated by the metronome mark. The funeral march was nobly read, the climax at the first return of the brass theme being admirably produced. The horns, as usual, covered themselves with glory in the trio of the scherzo, and the tutti were always solid and brilliant in tone. Altogether it was a notably good concert.

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New-York Daily Tribune.

THURSDAY, FEBRUARY 23, 1899.

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The fourth afternoon concert of the Boston Symphony Orchestra was given yesterday, and Carnegie Hall was well filled with an audience that rejoiced, as New-York audiences have often rejoiced before, at the marvellously beautiful tonal quality, balance and sonority of that band, which seemed yesterday at one of its highest points of excellence, and at the noble and eloquent readings which Mr. Gericke gives of music with which he is in complete sympathy. They heard such readings as Dvorak's "Carnival" overture and Beethoven's third "Leonore" overture. Both were played with splendid eloquence and vigor, and the "Leonore" with a breadth of view and dramatic accent that put it high among Mr. Gericke's achievements. Dvorak's "Carnival," though it does not, perhaps, stand among his productions of the first rank, is one of the ruddiest and fullest-blooded of them, and justifies its title—the justification being furthered yesterday by the rich color and expansive spirit in which it was reproduced. The symphony was that of Berlioz's called "Harold in Italy," in which Mr. Kneisel played the viola obbligata part. Not all the care which the orchestra lavished upon its details nor the consummate art of Mr. Kneisel's playing could make this piece seem alive or bring it into relation with the living art of to-day. Like so much else of Berlioz's music, repeated scrutiny discloses it to be the skilful manufacture of a man desperately anxious to be among the great ones, and to say great things, but often able to give voice to nothing deeper than grandiose phraseology, a gaunt framework of empty phrases dressed in the gorgeous habiliments of glittering orchestration. But orchestration, as we have frequent occasion to observe in the works of some of the young men of to-day, is not enough to carry through a lack of idea; most clever conservatory pupils, having got the seed, can raise the flowers. And even Berlioz's orchestration, nowadays, sometimes begins to show a frayed edge. There are places in the "Harold" symphony, for instance, where it seems wiry and unpleasing, with more of noise than richness.

The concert had a special interest in that it introduced to a New-York audience a violinist of distinguished reputation, Lady Halle. She has for long years been one of the most noted of her craft in England—noted alike for her performances of the great works of the solo violinist's repertory and as a member of string quartets that have given London some of the keenest musical delights. The New-York public has learned to distrust the estimates put by European publics upon their favorites, particularly when they reach these shores with the momentum acquired by long-standing traditions of success and enveloped with the authority therefrom derived. Such estimates have frequently been reversed; in the case of Lady Halle, fortunately, there need be no such disagreeable proceeding. She is an artist of high attainments and high ideals; that was made unmistakable at the very beginning of her performance. Her tone is small, but of charming quality, and her technique fluent and dextrous. Her art is, perhaps, small, but it is none the less exquisite, and exercises a potent charm. The Spohr concerto called the "Gesangscene," in which she chose first to display her powers, is a somewhat saccharine work of old-fashioned substance, and is eminently adapted to the kind of treatment she gave it, though, doubtless, it may be made somewhat more robust. It may appear to-night, when she will play Bruch's G minor concerto, that she commands a broader style than she showed yesterday, but she will scarcely give greater pleasure. Lady Halle's playing does not illumine the chambers of the heart that are reserved for the greatest emotions, but it is delightfully feminine in its attributes.

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In this wonderful composition the author takes up the divine art where Mozart and Haydn left it, and carries it to a height which no other musician of any time has ever rivalled. The music is marvellously descriptive, and the wonderful scherzo is by some said to represent "the revel of the unburied dead," while the funeral march has certainly never been equalled. Although very familiar to this city, new beauties were unfolded by the skilful treatment of the leader.

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The Times

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Lady Halle's Success—A Violinist of Wonderful Accomplishments—A Misarranged Programme.

There should be, and doubtless are, many symphonies within the repertory of the Boston Symphony Orchestra which might be chosen to complete a programme containing modern works by Dvorak, Bruch and Wagner in its first part without the necessity of misplacing Beethoven's Eroica Symphony as the final number, and there can therefore be little excuse offered for the arrangement of that most stupid sequence of musical contributions which constituted last night's concert by the Boston Symphony Orchestra.

Everything that preceded the Beethoven number, and the whole balance of the programme preceded it, operated against a complete enjoyment of the symphony. Even the few minutes occupied by the "entr' acte" would be insufficient to reinstate a mind at the point where the beauty of primitive simplicity might be fully appreciated after the whirlwind of melody which preceded it. But when even the efficacy of this medicinal solitude has an antidote in Wagner's music a result is attained where musical intoxication demands some profferment more elaborate in form and thought than the Eroica Symphony to conclude an evening's enjoyment. In short, if there ever was a place on any programme where that work should not have been it was the position occupied by it last night.

Up to the time when that number began the concert had been one of unalloyed pleasure. Every phrase of the orchestra was a unanimous paragraph, and the compositions were read with great vigor and intelligence. The soloist, Lady Halle, heard here for the first time, illustrated her great art with the first few phrases which were uttered from her instrument. The Bruch concerto for violin, No. 1, in G minor, is a composition which abounds with musical difficulties. Whether these extend to extraordinary technical demands from the executant, only a skilled violinist may say. Most certainly they could not convey that impression to one who witnessed Lady Halle's easy mastery of them. The principal great characteristics of this great woman's musical accomplishments seem to be in the absolute perfection of her pianissimo and the completeness of her rhythmical accent. Her arpeggios are turned with beautiful grace and charm, and the pulse of the tone her instrument emits, particularly from the lower strings, is strong in sympathy and carries an insinuation with its command that cannot be denied. Per contra, it may be said that some of this quality disappeared in the forte passages, and the near strings were less characteristic, but these are slight discrepancies when taken in connection with her great strength of musical phrase and her perfection of rhythm. The instrument she used was a Stradivarius of 1709, which at one time belonged to Ernst.

Wilhelm Gericke conducted with a far greater authority than on the occasion of his last concert, at which time his virility had been impaired through sickness, and it may be concluded that he has the men thoroughly instructed in his mode of discipline by this time. It may, therefore, be concluded that the standard of excellence, for this season at least, was reached by the orchestra last night, and as an illustration of ensemble excellence it is hard to imagine wherein it might be improved. But programmes arranged with a clearer idea of musical ethics and the presentation of a few of those novelties which are being heard elsewhere would tend to make the concerts more interesting. The final concert of the series takes place Monday, March 20, and, if the list of soloists as announced has no further change, Teresa Carreno will be the soloist.

THE RECORD

Philadelphia, February 21, 1899.

Boston Symphony Concert—Academy of Music.

In these days of showy playing it is a pleasure to listen to a violinist like Lady Halle, who was the soloist of the Boston Symphony concert at the Academy of Music last evening. We have been treated so often to mere displays of clever technique that an artist such as she, who places sentiment above mere musical gymnastics, is something for which to be thankful. In the concerto in G minor, by Max Bruch, which was her selection for last evening, Lady Halle was heard at her best in the two first movements, her piano passages being particularly beautiful. The allegro energico, which constitutes the third movement, was somewhat lacking in strength, although its technical difficulties were finely handled. The rest of the programme consisted of Dvorak's "Carnival" overture; a series of selections from "Siegfried," and the "Twilight of the Gods," arranged by Hans Richter; and the "Eroica" symphony of Beethoven.

The Commercial Advertiser.

By The Commercial Advertiser Association.

THURSDAY AFTERNOON, FEB. 23, 1899.

It seemed scarcely possible to believe, when looking at the slender, black-gowned and youthful looking woman on the stage in Carnegie Hall yesterday afternoon, that she, Lady Hallé, had been before the public as a musician for over a half century. To be sure, she was but a tiny child of six when she began to play, but even at that there were few signs of her fifty-nine years. Lady Hallé is the second violinist which the Boston Symphony Orchestra has introduced to New York this winter, and most of the patrons of that organization will probably agree that of the two she gives the greater pleasure and will win the greater success.

It is not often that the soloist overshadows in importance and interest the Boston orchestra, but at yesterday's concert such was the case. This was due partly to a natural interest in and curiosity about the personality and attainments of one who for many years has been England's favorite violinist and whose continental reputation has been nearly as great, and partly to the programme offered by Mr. Gericke. It contained nothing new or novel, and much that was not particularly interesting. Dvorak's *Carnival* overture and Beethoven's *Leonore* overture, No. 3, are always welcome numbers, especially when the Boston men play them, but the same cannot be said of Berlioz's *Harold in Italy* Symphony. This piece is neither fish nor flesh nor good red herring. It is not a symphony nor is it a viola concerto, and while it has its points of interest, we have already heard it this year, and that only two and a half months ago, by the Paur Symphony Orchestra. That is enough for one season.

The work of the band yesterday was of the highest order. Dvorak's overture is decidedly attractive, with its many rich colors and its melodious themes. It was played in a most brilliant fashion, with more spirit and life than one expects from Mr. Gericke. The *Leonore* overture also had a splendid performance. No piece brings out into clearer light the many beauties of the orchestra, its superb tonality, the perfection of balance and the eloquence of its different choirs. Likewise did Berlioz's work receive fine treatment. Mr. Kneisel played the solo viola, and played it well, as he does everything he undertakes. The two middle movements were the most attractive, not because the orchestra did better work in them, but because they are the most pleasing of the four. The final movement, the "Orgy of Brigands," perhaps was something less of an orgy than Mr. Paur's, but however it may be played, compared with some things which have been written since then, it will sound rather mild and subdued.

Lady Hallé chose Spohr's Eighth Concerto, the *Gesangscene*, as a vehicle for her introduction to New York, and doubtless she chose wisely, for it seemed to fit in perfectly with her temperament and her methods. It is a bit old-fashioned, rather mild in tone, and does not give much opportunity for the display of the player's individuality. On the other hand, it is melodious and graceful and gives abundant room for the exhibition of style and finish. Lady Hallé is a most graceful player. She bows easily and with freedom. There are no affectations; rather is the simplicity of her style always in evidence. Her work was not distinguished by warmth, but it was full of tenderness and care. It was most finished and was distinguished by an authority which never left the hearer in doubt as to the musician's ability and her thorough understanding of her own powers. She did not strive for masculine and virile effects, but seemed always to give herself to her work and be content with that. In other words, the grace, the tenderness and style was that of a woman who was willing to remain such.

Her tone was not large, but it was exceedingly pure, mellow and sweet. How well it will adapt itself to the works of the more strenuous moderns will be seen to-night, when she plays Bruch's G minor Concerto, but it fitted in with the Spohr piece perfectly. Her technique was quite sufficient to meet any demands the piece made on it. Her intonation was gratefully correct even in the most involved passages. After what we are so often compelled to submit to, this alone would be sufficient to recommend her. In short, her work, while not dashing and brilliant, was exquisite in its fineness and altogether satisfactory.

The programme for to-night's concert is Tchaikowsky's Overture-Fantasy, *Romeo and Juliet*, a novelty in d'Indy's *Istar* symphonic variations, the *Eroica* symphony and Bruch's G minor Concerto.

PUBLIC LEDGER

Philadelphia, Tuesday, Feb. 21, 1899.

BOSTON SYMPHONY ORCHESTRA.

Lady Halle Delights the Audience with Her Violin Playing.

The fourth concert of the season by the Boston Symphony Orchestra was given last night at the Academy of Music, before an audience that filled every available nook and corner from floor to ceiling.

The four concerts cover a period of something over three months, enough to see what the installation of Mr. Wilhelm Gericke as conductor has effected. Not that any violent change could be expected; the orchestra was too good before to allow any vast room for improvement. So far as one could judge from the work of last night, it is very much as it was before, a slight gain in sentiment, perhaps, which has been offset by an equivalent in a something loss of virility; for, to take the test of last night's programme, while nothing could exceed the beauty of their interpretation of Dvorak's "Carnival" overture for poetic expression, coupled with perfection of precision, the "Eroica" symphony lacked fire, especially in the second movement, the marche funebre, which was so subdued as to be almost monotonous. And this recalls the fact that Mr. Gericke does not shine as a programme maker. The experiment of putting the symphony last was tried by him in last November, when Beethoven's symphony in C minor was played as a finale with soporific effect. Last night's "Eroica" symphony might better have followed the Max Bruch concerto, and left Hans Richter's delightful selections from "Siegfried" and "Gotterdammerung" for the final wind-up. These however, are but details; the orchestra gave a most delightful concert, and it is only by considering the highest possibilities of orchestral music that any fault can be found.

The Boston Symphony Orchestra has been the means of introducing to Philadelphia some of the greatest musicians of this generation, but few have placed themselves more quickly en rapport with their audience than Lady Charles Halle, who played Max Bruch's concerto in G minor in a way that went straight to every heart. The fire of the days of Normann-Neruda still sits in her finger tips, but with it there is an added tenderness of tone—rich and beautiful, a majesty of simplicity, a freedom from artifice, a precision and an accuracy that awaken the profoundest admiration. Her playing last night was irreproachable and secured for her at least half a dozen recalls, but, as she remarked afterwards, "What an inspiration it is to play with such an accompaniment."

Philadelphia Inquirer

TUESDAY - - - - FEBRUARY 21, 1899

MUSIC AT THE ACADEMY

Fourth Concert for the Season of the Boston Symphony Orchestra

The Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke, gave its fourth concert for the season at the Academy of Music last evening, under the usual brilliant and auspicious conditions. Every part of the auditorium was crowded with people and the great audience followed the interpretation of the interesting program which had been arranged for the occasion with every indication of satisfaction and of delight. The symphony was Beethoven's third in E flat, the majestic "Eroica," and a nobler performance of this great work, one more elevated in spirit, more appreciative in intelligence, more profound in feeling or more perfect in execution could hardly be imagined and need not be desired.

Mr. Gericke's artistic growth during the past ten years is in nothing more marked than in his interpretation of Beethoven. It is an interpretation from which every trace of dilletantism, every suggestion of eccentricity or affectation has been eliminated. To express with the utmost eloquence and fidelity the ideas of the composer has become Mr. Gericke's only aim, and this aim, thanks to the unrivalled capacities of the orchestra, is accomplished with an incomparable measure of efficiency. Never did the impetuous allegro of the "Eroica" seem more brilliant or the funeral march more solemnly majestic, or the finale more inspiring than at last night's performance. The other orchestral selections were Dvorak's "Carnival" overture and an arrangement by Hans Richter from "Siegfried" and "Die Gotterdamerung," both of which numbers were superbly rendered.

That eminent violinist, Mme. Norman-Neruda, or Lady Charles Halle, as she is now, an artist who has long occupied a place in the front rank of European musicians, was the soloist. She played Bruch's first Concerto and played it in a manner that fully sustained her high reputation. Her tone is for a woman remarkably full and large, her intonation unfailingly accurate, her sentiment in admirable taste, and her execution extremely brilliant. She was enthusiastically applauded, and the audience eagerly demanded an encore which in accordance with Mr. Gericke's well-known practice, was firmly, though courteously, declined. It may be hoped that Philadelphia will have the pleasure of hearing Lady Halle again.

Boston Journal

FRIDAY, MARCH 3, 1899.

MUSIC HALL SALE.

Marshall Wentworth of Dedham the New Owner—Declines to Divulge the Scheme Which Is Afoot.

The old Music Hall property and the estate at 413-415 Washington Street, about which so many rumors have been current, have passed into the possession of a group of Boston capitalists who are represented in the deeds by Marshall Wentworth of Dedham. The transaction became a matter of public knowledge yesterday, when they were duly recorded at the office of the Register of Deeds.

C. W. Whittier, the real estate man at 209 Washington Street, who negotiated the sale, later made the details public in a statement which he issued to the newspapers. The statement follows:

Mr. Whittier's Statement.

"The titles to Music Hall and the estate 413-415 Washington Street, both estates having been sold by C. W. Whittier in the early part of February, have gone on record today.

"The purchaser of the two parcels is Marshall Wentworth of Dedham.

"It is the intention of the new owner to make no change in the buildings until the termination of the leases which have some time to run.

"The new owner has already entered into negotiations, through C. W. Whittier, with a large dry goods concern which has previously been in negotiation with the former owners of Music Hall, to erect a new fire proof building on the two lots.

"It is impossible at the present time to make a definite statement as to what disposition will be made of this property, but it is certain that a large fire proof structure will be erected in the near future covering the whole lot.

"The assessed valuation of the two estates is as follows:

413-415 Washington Street..........	$190,000
Music Hall..........................	397,000
Total	$587,000

"The revenue stamps on the deed would show the consideration to have been for the estate 413-415 Washington Street, $300,000; Music Hall, $600,000; making a total of $900,000."

When seen by a Journal reporter, Mr. A. R. Whittier of the concern said that the statement contained all the information that could be given out now. He declined to state what dry goods firm was referred to in the written statement. Neither would he say anything concerning Mr. Wentworth, in whose name the purchase was made.

Mr. Wentworth Seen.

Mr. Wentworth was seen in Dedham by a Journal reporter last evening. He is a young man, a Harvard graduate and the past couple of years has been a teacher in and is now assistant master of the Dedham High School. He lives at East and Park Streets, in the family homestead. In response to the Journal reporter's inquiries Mr. Wentworth said:

"Yes, the property you refer to has been purchased by a syndicate of Boston capitalists, but to what use it will be put cannot now be told. Plans are not far enough advanced as yet to tell definitely. But that is a matter which I can say nothing about at present. The two lots purchased are adjoining and probably an edifice will be erected upon them, but how soon this will be done or for what purpose the buildings will be used are matters that cannot now be told in detail.

"As for the rumor that John Wanamaker is to come to Boston and carry on a department store on that site, I can only say that I have not been told by any of the gentlemen of the syndicate that such a movement was in contemplation. I can say the same thing regarding the rumors that other firms were to occupy the site.

"I do not care to give you the names of the gentlemen who form the syndicate. I do not think that they would wish to have their names made public at this time. There is no further information that I can give you now concerning the transaction."

Regarding Mr. Whittier's statement that the new owner was in communication with a large dry goods concern for the disposal of the property, Mr. Wentworth declined to talk. He would neither deny nor affirm the statement.

Mr. Wentworth stated that he had a certain interest in the transaction, and that he had been interested with the same gentlemen previously. He didn't want it understood that he was the sole owner of the property. His business, he said, was not real estate; he was a teacher.

There has been a great deal of gossip about the purchaser of this property ever since Mr. Whittier secured control of it, and he has been besieged with requests for the name of the purchaser and the purposes to which the property was to be put. He has good-naturedly said all along that the time was not ripe to disclose this knowledge and the statement printed above is the first authorized one from him.

One report has been that John Wanamaker was the purchaser and that he was to open a store on the site. This, however, was denied in an interview with Mr. Wanamaker's manager, recently printed in the Boston Journal.

Unexpired Leases.

The sale of the Music Hall property is subject to a lease to Henry L. Higginson, which expires in April, 1900, and of the Washington Street parcel subject to a lease to the Jacobs Brothers, of the firm of the "Six Little Tailors," which has several years to run.

Maj. Higginson, when seen by a Journal reporter last evening, said he could not give any information as to what dry goods house was to locate on the Music Hall site, if there was to be one.

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THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, MARCH 1, 1899.

Boston Symphony Orchestra.

THE fourth matinee and concert of the Boston Symphony Orchestra were given Wednesday afternoon and Thursday evening of last week at Carnegie Hall. There was a light attendance at the afternoon affair; but at the concert the house was a large and brilliant one. Curiosity to hear Lady Hallé doubtlessly stimulated this attendance, for, of late, thanks to the operatic fever, concert giving has been at low ebb in Greater New York. The program Wednesday afternoon was this:

Overture, Carnival, op. 92	Dvorák
Concerto for Violin, No. 8, in A minor, Gesangscene, op. 47	Spohr
Overture to Leonore, No. 3, op. 72	Beethoven
Symphony No. 3, in G major, with viola obligato, Harold in Italy, op. 16	Berlioz

(Viola obligato by Franz Kneisel.)

Dvorák's Overture was written to inaugurate his visit to this country some years ago, when he was director of the National Conservatory. It is a highly colored, rather excited specimen of writing, and the very opening measures suggest, with rhythmical alterations, the familiar Rakoczy March. There is also a distinct flavor of the Venusberg music in the piece which is more pleasing than original. It was animatedly played. The Beethoven Overture sounded academic in conception. We are accustomed to freer and more dramatic readings. Why the "Harold" symphony and its viola philanderings were put in this scheme is something that the concertmaster of the orchestra may know, but no one else. In the first place, the work is a bore, and was heard here this season. Once in a decade is enough. Secondly, it gave us, with Lady Hallé, too much solo string music; thirdly, why was the concertmaster and not Louis Svecenski, the first viola of the orchestra, not selected? This question we may have to answer ourselves.

The violinist, better known to us as Norman Neruda than Lady Hallé, made her début here in the familiar Spohr selection. She seemed timid, almost apathetic, and not until she was well into the work were the good qualities of her playing manifest. She is musical, but not a virtuosa—virtuosa, in the modern sense, is the phrasing suffered on the side of a fatal fluency. There was much sliding, much clipping, of runs at their close, but there was also suavity of tone—her instrument, a magnificent one, was played upon by Ernst—ease in execution and certainty in technics. In the beginning her intonation was not impeccable. But of the distinction, elegance and beauty of her art—withal a little old-fashioned there can be no doubt. All was ripe, if not dazzling, and Lady Hallé may be said to have made an excellent impression. Mr. Gericke conducted sympathetically.

Thursday evening this was the program:

Overture-Fantaisie, Romeo and Juliet	Tschaikowsky
Concerto for Violin, No. 1, in G minor, op. 26	Bruch
Symphonic Variations, Istar (First time.)	D'Indy
Symphony No. 3, in E flat major, Eroica, op. 55	Beethoven

This concert was the best so far this season of this series. The attendance was large. Mr. Gericke was in good form and Lady Hallé, animated by her reception, played like another woman. Her gray mood of the day previous had vanished, and the artist put forth her best. She has no longer the physical strength of her youth and middle years, but her splendid technical training and spirit—purely a feminine one, be it understood—enabled her to carry off with honors the Brüch Concerto. There was not much breadth in the opening, the academic breadth of Camilla Urso or the impetuosity of Maud Powell, but there was a smooth, musical tone, a subtle understanding, a refinement of feeling. Lady Hallé is not a Valkyr of the violin, she does not storm, she is urbane, distinguished, yet never dry. The slow movement was delicate, the last full of vitality. She was recalled six times. Unfortunately Lady Hallé had a severe fall on the stairs leading to the stage—an awkwardly contrived place—and could not respond with an encore.

The symphony was well read, although not expansively so. The scherzo was played with wonderful finish, the horns in the trio being all that could be wished for. The march was impressive. The Tschaikowsky Overture lacked the dramatic note, and, lacking that, lacked all. However, it was—with one exception in the brass—technically remarkable.

We wonder if W. F. Apthorp, the learned maker of the analytical programs, dropped, with malice aforethought, all mention of the inner and outer meanings of "Istar," in his New York notes? We were compelled to listen to it as music *per se* and, thus divested of all symbolism, these variations stand out as something overwhelmingly clever and individual, as clever and individual, for example, as those for piano and orchestra by César Franck, played here last season by Raoul Pugno. We petition Mr. Gericke to repeat "Istar" at the next concert. Vincent D'Indy is not well known here. A symphonic poem, "Wallerstein," was given here some years ago, but it is a mere memory. This composer handles the orchestral apparatus in the plasticity of Richard Strauss and the jauntiness of Saint-Saëns. He has worshipped at the shrine of Wagner, of Franck, and at sundry strange haunts of his own. He delights in harmonic deviltry, and, to his technical invention there is seemingly no end. D'Indy plays the devil in his orchestra, rioting in harsh modulations, odd instrumental marriages and rhythmic variousness. But he never loses his head. His passion is cerebral; he watches, a slightly *ennuied* spectator, the astonishing contrapuntal tricks he devises. One trick—a Gallic one—is the giving forth of the theme in such low color relief as to make it practically unrecognizable. But from cloudy chaos it emerges into startling maturity, and here the orchestra—violins, violas, celli, horns and trombones in *unisono*—produce a startling climax. It is the principle of attrition of one's consciousness by massed effects, and so we become very conscious and even happy when M. D'Indy's well kept thematic secret sees the daylight.

But what is it all about; what does "Istar" mean? Last week our Boston correspondent, Mr. Ben Woolf, told us about the "libretto." We now purpose giving the story of another Boston critic—and once the Boston correspondent of THE MUSICAL COURIER—Mr. Philip Hale. Here is what Mr Hale found in "Istar":

"'Istar' is the work of an eminently serious Frenchman. In search of a subject to inspire his orchestral fancy he went back to one of the two mythological Assyrian poems that have come down to us intact—the descent of Istar into Hades. It might be an agreeable pastime to dilate on the development of solar warships, but if you wish to read the poem I refer you to Lenormant's books and the Sar's novel 'Istar,' a story of French provincial life in which the old legend is introduced curiously.

"D'Indy truly hit on an original idea. He gives the variations before the theme, and, as one billious critic put it in Paris, when the theme is given out in full and in unison and octaves 'you find that it has no likeness to any one of the variations.' This is hardly true. (The same writer insists that Istar went to the abode of the dead in search of eau de vie instead of eaux de la vie.)

Istar, according to the legend, went to Hades, clad chiefly in jewelry. There were seven gates; at each gate a warder; they in turn stripped her of tiara, earrings, necklaces, breast jewels, girdle, rings from the hands and feet, the last veil. There is a variation for each stripping, and when, as Mr. Apthorp says in the program book, "she stands forth in the full splendor of nudity," the theme is heard fortissimo.

Give us "Istar" again, Mr. Gericke?

BEETHOVEN, COMPOSER.

THE Boston Symphony Orchestra, on Thursday evening, at Carnegie Hall, played to a fairly large and appreciative audience Beethoven's "Eroica" Symphony. This is a simple enough statement, to be sure, but all that lies back of it is not so simple. What it means to a community to have such a work performed is not often taken into consideration. Were the public mind able understandingly to grasp and estimate the good such a gigantic creation has wrought in all climes and communities, were it able thoroughly to impress America with her crying need for permanent orchestras, which could give our people a chance to become elevated, refined, artistically humbled and spiritualized by such means as this, the public mind would once more have accomplished a glorious and beneficent thing.

The chastity, majesty and spirituality of such a work as this cannot but leave a lasting impress upon those with whom it comes in contact, if there is a molecule of brain and artistic sense resident within them. It is not every symphony, much less every composer, that can, after a lapse of many years, still be a pioneer, and still shine, like the smile of the Almighty, above all sorts and descriptions of musical creators who are now the vogue, and who are at the opposite artistic pole, fundamentally and radically. It is only Beethoven, who sits alone on a height almost invisible to the rude, unawakened, unaccustomed eye; who can artistically mold a nation as surely and lastingly as can an impeccable constitution.

His is the depth, the psychological and emotional power; his the simplicity of directly uttered messages; his the majesty, the dignity which cannot be smirched by earthly contact, which is born and lives at once deep in the heart and high above terrestrial frailties, sordidness and the perpetual exploitation of the uneternal Ego; his the touch, tender but strong, which lays bare the deepest hurts, to cleanse and heal them; his the gift of a constructive power so immense and powerful that from a few notes he can create an undying melody, can build episodes, polish phrases, punctuate and explain musical words of wisdom and comfort, sent to man by a beneficent, all-seeing power, who here and there thus inspires one of his elect that those who stop in the despairing race to listen and pray can there receive at once the answer, made of truth, light, solace and wisdom. It is Beethoven, the Heaven-endowed; Beethoven, the deep, mighty, beyond all the vanities of his contemporaries and successors, who avoided the pedantic, who knew no sensationalism nor the self-acknowledged weakness of named and specified "leitmotifs;" who sought not at all for things dramatic, realistic, descriptive; who sang the songs sung to him simply and honestly, without trick of instrumentation, without garish color contrasts; without abrupt transitions from mood to color, from color to meaningless ornamentation; without noise and nerve-destroying descriptive efforts; without all trickery, bluster and sham; without basing his music upon subjects sunken miles deep in unmentionable immoralities. Yes, it is this Beethoven who must preach the musical gospel to the approaching generation, who must build for us the foundation of our future music world, who must rescue us from the concealed, deadly, musical trap into which we have fallen; who must teach us to walk directly and honestly, who must establish his standard, which will be as the Cross to Satan, to mediocrity and presumption; who must save us against our knowledge and will. Beethoven remains to-day, after all has been said and done, experimented with, and stupidly made powerful, the greatest composer who has ever lived, and he stands alone above the heads of all but a pitifully small number of painters, poets, sculptors and dramatists. No one can properly nor justly estimate what it means to an unconscious public when one of these symphonies is performed, when Beethoven speaks to it, and illuminates the only real, true artistic path. Nota bene.

Rich feasts were provided by the Boston Symphony Orchestra in its concerts of Friday afternoon and Saturday evening, Lady Hallé being the solo performer at each. The audiences at both were unusually large and listened with careful attention, though they could not be called demonstrative. The soloist was of course recalled many times, as is the usual fashion, and she played beautifully. No other word could be used to express the artistic sympathy of her interpretation. Her many years of violin study have given her a certain, serene surety and she plays with a refined authority and an exquisite warmth of tone, while her technic is above dispute. The first, soft, vibrant, long, opening note of the Spohr Concerto No. 8, the "Gesangzene," her selection of the afternoon, at once impressed her hearers with the knowledge of her absolute superiority. At the evening concert she played Max Bruch's G minor Concerto, which is familiar to our music lovers and which gave great pleasure.

Mr. Gericke had quite recovered from the effects of his illness, which were apparent at the concerts of last month, and led with breadth and freedom, while not departing from the accepted reading of the music. The afternoon numbers were the Schumann "Rhenish Symphony," the delightful overture to "Lenore," and selections from "Siegfried" (the passing of Siegfried through the fire to Brünnhilde's rock, third act) and "The Twilight of the Gods" (Siegfried's Rhine journey). In the evening Dvorák's joyous "Carnival" overture was the opening number. Tschaikowsky's overture-fantasy, "Romet and Juliet," gave us the romantic love story from a Russian point of view. The sweet tenderness of Shakespeare's tale was replaced by a stormy, passionate conception of the characters, and the play evidently ended with the lovers being shot as Nihilists by a fusilade from a large body of soldiers.

Beethoven's "Eroica" Symphony, played with a rare perfection, closed the delightful concert.

Boston Sunday Globe.

SUNDAY, MARCH 5, 1899.

Seventeenth Symphony Concert

Last week's symphony program comprised three orchestral selections, Haydn's D major symphony, Chabrier's "Bourree Fantasque," scored for orchestra by Felix Mottl, and the D major symphony by Brahms. There were no solo performers. The selections gave Mr Gericke excellent opportunities for showing the band in work which was chiefly identified with his ideas of interpretations, for the Brahms symphony was the only familiar composition, the others being played for the first time at these concerts. The elaborate first part of the Haydn work was beautifully phrased, the prominence of the figures given to the different instruments being well preserved by each contingent when called upon to emerge from a harmonious background and become principal exponents of the varying themes. The modulations may have seemed rather strange to the ear, but as the progressions evidently were played precisely as scored, the team work of the band deserves high praise.

From the difficulties of the first to the simpler parts of the second and third movement was a long step, and the primitive themes called for no special display of skill on the part of the men. The repetitions of the andante were in prompt accordance with Mr Gericke's beat, and the menuetto was equally precise and smooth in presentation. The closing movement, "La Chasse," from which the symphony derives its name, brought the wind instruments to the fore with the hunting calls and other suggestions of the chase. The horns and oboes deserve favorable mention for harmonious unison work, and the same may be said of the rapid pasages played by the violins. The pianissimo finale was charmingly given.

The bourree is said to be an ancient dance of French origin, but Chabrier's grotesque composition certainly does not suggest this idea of its nationality. It is weird and inharmonic in many parts of the score, and generally turbulent withal, and bears a striking resemblance to a Hungarian or Russian work. Two themes, highly contrasted, form the basis of the bourree, the tempo is furious and the working out quite elaborate. The performance was effective, all the so-called "fantastique" elements being presented probably as the author intended and as Mottl, who orchestrated the piece from the piano score, indicated in his notation.

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At this week's concerts the orchestra will be assisted by Mme Margaret Boye-Jensen, Mr Herbert Johnson and a male chorus from the Cecilia society. The orchestral numbers will be Goldmark's overture, "Sakuntala;" overture from Beethoven's "Coriolanus" and "A Faust Symphony," by Liszt.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, MARCH 1, 1899.

Boston Symphony Orchestra.

THE fourth matinee and concert of the Boston Symphony Orchestra were given Wednesday afternoon and Thursday evening of last week at Carnegie Hall. There was a light attendance at the afternoon affair; but at the concert the house was a large and brilliant one. Curiosity to hear Lady Hallé doubtlessly stimulated this attendance, for, of late, thanks to the operatic fever, concert giving has been at low ebb in Greater New York. The program Wednesday afternoon was this:

Overture, Carnival, op. 92....................................Dvorák
Concerto for Violin, No. 8, in A minor, Gesangscene, op. 47....Spohr
Overture to Leonore, No. 3, op. 72..........................Beethoven
Symphony No. 3, in G major, with viola obligato, Harold in Italy, op. 16..Berlioz
(Viola obligato by Franz Kneisel.)

Dvorák's Overture was written to inaugurate his visit to this country some years ago, when he was director of the National Conservatory. It is a highly colored, rather excited specimen of writing, and the very opening measures suggest, with rhythmical alterations, the familiar Rakoczy March. There is also a distinct flavor of the Venusberg music in the piece which is more pleasing than original. It was animatedly played. The Beethoven Overture sounded academic in conception. We are accustomed to freer and more dramatic readings. Why the "Harold" symphony and its viola philanderings were put in this scheme is something that the concertmaster of the orchestra may know, but no one else. In the first place, the work is a bore, and was heard here this season. Once in a decade is enough. Secondly, it gave us, with Lady Hallé, too much solo string music; thirdly, why was the concertmaster and not Louis Svecenski, the first viola of the orchestra, not selected? This question we may have to answer ourselves.

The violinist, better known to us as Norman Neruda than Lady Hallé, made her début here in the familiar Spohr selection. She seemed timid, almost apathetic, and not until she was well into the work were the good qualities of her playing manifest. She is musical, but not a virtuosa—virtuosa, in the modern sense, is the phrasing suffered on the side of a fatal fluency. There was much sliding, much clipping, of runs at their close, but there was also suavity of tone—her instrument, a magnificent one, was played upon by Ernst—ease in execution and certainty in technics. In the beginning her intonation was not impeccable. But of the distinction, elegance and beauty of her art—withal a little old-fashioned there can be no doubt. All was ripe, if not dazzling, and Lady Hallé may be said to have made an excellent impression. Mr. Gericke conducted sympathetically.

Thursday evening this was the program:

Overture-Fantaisie, Romeo and Juliet...................Tschaikowsky
Concerto for Violin, No. 1, in G minor, op. 26.................Bruch
Symphonic Variations, Istar...................................D'Indy
(First time.)
Symphony No. 3, in E flat major, Eroica, op. 55..........Beethoven

This concert was the best so far this season of this series. The attendance was large. Mr. Gericke was in good form and Lady Hallé, animated by her reception, played like another woman. Her gray mood of the day previous had vanished, and the artist put forth her best. She has no longer the physical strength of her youth and middle years, but her splendid technical training and spirit—purely a feminine one, be it understood—enabled her to carry off with honors the Brüch Concerto. There was not much breadth in the opening, the academic breadth of Camilla Urso or the impetuosity of Maud Powell, but there was a smooth, musical tone, a subtle understanding, a refinement of feeling. Lady Hallé is not a Valkyr of the violin, she does not storm, she is urbane, distinguished, yet never dry. The slow movement was delicate, the last full of vitality. She was recalled six times. Unfortunately Lady Hallé had a severe fall on the stairs leading to the stage—an awkwardly contrived place—and could not respond with an encore.

The symphony was well read, although not expansively so. The scherzo was played with wonderful finish, the horns in the trio being all that could be wished for. The march was impressive. The Tschaikowsky Overture lacked the dramatic note, and, lacking that, lacked all. However, it was—with one exception in the brass—technically remarkable.

We wonder if W. F. Apthorp, the learned maker of the analytical programs, dropped, with malice aforethought, all mention of the inner and outer meanings of "Istar," in his New York notes? We were compelled to listen to it as music *per se* and, thus divested of all symbolism, these variations stand out as something overwhelmingly clever and individual, as clever and individual, for example, as those for piano and orchestra by César Franck, played here last season by Raoul Pugno. We petition Mr. Gericke to repeat "Istar" at the next concert. Vincent D'Indy is not well known here. A symphonic poem, "Wallerstein," was given here some years ago, but it is a mere memory. This composer handles the orchestral apparatus in the plasticity of Richard Strauss and the jauntiness of Saint-Saëns. He has worshipped at the shrine of Wagner, of Franck, and at sundry strange haunts of his own. He delights in harmonic deviltry, and, to his technical invention there is seemingly no end. D'Indy plays the devil in his orchestra, rioting in harsh modulations, odd instrumental marriages and rhythmic variousness. But he never loses his head. His passion is cerebral: he watches, a slightly *ennuied* spectator, the astonishing contrapuntal tricks he devises. One trick—a Gallic one—is the giving forth of the theme in such low color relief as to make it practically unrecognizable. But from cloudy chaos it emerges into startling maturity, and here the orchestra—violins, violas, celli, horns and trombones in *unisono*—produce a startling climax. It is the principle of attrition of one's consciousness by massed effects, and so we become very conscious and even happy when M. D'Indy's well kept thematic secret sees the daylight.

But what is it all about; what does "Istar" mean? Last week our Boston correspondent, Mr. Ben Woolf, told us about the "libretto." We now purpose giving the story of another Boston critic—and once the Boston correspondent of THE MUSICAL COURIER—Mr. Philip Hale. Here is what Mr Hale found in "Istar":

"'Istar' is the work of an eminently serious Frenchman. In search of a subject to inspire his orchestral fancy he went back to one of the two mythological Assyrian poems that have come down to us intact—the descent of Istar into Hades. It might be an agreeable pastime to dilate on the development of solar warships, but if you wish to read the poem I refer you to Lenormant's books and the Sar's novel 'Istar,' a story of French provincial life in which the old legend is introduced curiously.

"D'Indy truly hit on an original idea. He gives the variations before the theme, and, as one billious critic put it in Paris, when the theme is given out in full and in unison and octaves 'you find that it has no likeness to any one of the variations.' This is hardly true. (The same writer insists that Istar went to the abode of the dead in search of eau de vie instead of eaux de la vie.)

Istar, according to the legend, went to Hades, clad chiefly in jewelry. There were seven gates: at each gate a warder: they in turn stripped her of tiara, earrings, necklaces, breast jewels, girdle, rings from the hands and feet, the last veil There is a variation for each stripping, and when, as Mr. Apthorp says in the program book, "she stands forth in the full splendor of nudity," the theme is heard fortissimo.

Give us "Istar" again, Mr. Gericke?

BEETHOVEN, COMPOSER.

THE Boston Symphony Orchestra, on Thursday evening, at Carnegie Hall, played to a fairly large and appreciative audience Beethoven's "Eroica" Symphony. This is a simple enough statement, to be sure, but all that lies back of it is not so simple. What it means to a community to have such a work performed is not often taken into consideration. Were the public mind able understandingly to grasp and estimate the good such a gigantic creation has wrought in all climes and communities, were it able thoroughly to impress America with her crying need for permanent orchestras, which could give our people a chance to become elevated, refined, artistically humbled and spiritualized by such means as this, the public mind would once more have accomplished a glorious and beneficent thing.

The chastity, majesty and spirituality of such a work as this cannot but leave a lasting impress upon those with whom it comes in contact, if there is a molecule of brain and artistic sense resident within them. It is not every symphony, much less every composer, that can, after a lapse of many years, still be a pioneer, and still shine, like the smile of the Almighty, above all sorts and descriptions of musical creators who are now the vogue, and who are at the opposite artistic pole, fundamentally and radically. It is only Beethoven, who sits alone on a height almost invisible to the rude, unawakened, unaccustomed eye, who can artistically mold a nation as surely and lastingly as can an impeccable constitution.

His is the depth, the psychological and emotional power; his the simplicity of directly uttered messages; his the majesty, the dignity which cannot be smirched by earthly contact, which is born and lives at once deep in the heart and high above terrestrial frailties, sordidness and the perpetual exploitation of the uneternal Ego; his the touch, tender but strong, which lays bare the deepest hurts, to cleanse and heal them; his the gift of a constructive power so immense and powerful that from a few notes he can create an undying melody, can build episodes, polish phrases, punctuate and explain musical words of wisdom and comfort, sent to man by a beneficent, all-seeing power, who here and there thus inspires one of his elect that those who stop in the despairing race to listen and pray can there receive at once the answer, made of truth, light, solace and wisdom. It is Beethoven, the Heaven-endowed; Beethoven, the deep, mighty, beyond all the vanities of his contemporaries and successors, who avoided the pedantic, who knew no sensationalism nor the self-acknowledged weakness of named and specified "leitmotifs;" who sought not at all for things dramatic, realistic, descriptive; who sang the songs sung to him simply and honestly, without trick of instrumentation, without garish color contrasts, without abrupt transitions from mood to color, from color to meaningless ornamentation; without noise and nerve-destroying descriptive efforts; without all trickery, bluster and sham; without basing his music upon subjects sunken miles deep in unmentionable immoralities. Yes, it is this Beethoven who must preach the musical gospel to the approaching generation, who must build for us the foundation of our future music world, who must rescue us from the concealed, deadly, musical trap into which we have fallen; who must teach us to walk directly and honestly, who must establish his standard, which will be as the Cross to Satan, to mediocrity and presumption; who must save us against our knowledge and will. Beethoven remains to-day, after all has been said and done, experimented with, and stupidly made powerful, the greatest composer who has ever lived, and he stands alone above the heads of all but a pitifully small number of painters, poets, sculptors and dramatists. No one can properly nor justly estimate what it means to an unconscious public when one of these symphonies is performed, when Beethoven speaks to it, and illuminates the only real, true artistic path. Nota bene.

Rich feasts were provided by the Boston Symphony Orchestra in its concerts of Friday afternoon and Saturday evening, Lady Hallé being the solo performer at each. The audiences at both were unusually large and listened with careful attention, though they could not be called demonstrative. The soloist was of course recalled many times, as is the usual fashion, and she played beautifully No other word could be used to express the artistic sympathy of her interpretation. Her many years of violin study have given her a certain, serene surety and she plays with a refined authority and an exquisite warmth of tone, while her technic is above dispute. The first, soft, vibrant, long, opening note of the Spohr Concerto No. 8, the "Gesangzene," her selection of the afternoon, at once impressed her hearers with the knowledge of her absolute superiority. At the evening concert she played Max Bruch's G minor Concerto, which is familiar to our music lovers and which gave great pleasure.

Mr. Gericke had quite recovered from the effects of his illness, which were apparent at the concerts of last month, and led with breadth and freedom, while not departing from the accepted reading of the music. The afternoon numbers were the Schumann "Rhenish Symphony," the delightful overture to "Lenore," and selections from "Siegfried" (the passing of Siegfried through the fire to Brünnhilde's rock, third act) and "The Twilight of the Gods" (Siegfried's Rhine journey). In the evening Dvorák's joyous "Carnival" overture was the opening number. Tschaikowsky's overture-fantasy, "Romet and Juliet," gave us the romantic love story from a Russian point of view. The sweet tenderness of Shakespeare's tale was replaced by a stormy, passionate conception of the characters, and the play evidently ended with the lovers being shot as Nihilists by a fusilade from a large body of soldiers.

Beethoven's "Eroica" Symphony, played with a rare perfection, closed the delightful concert.

Boston Sunday Globe.

SUNDAY, MARCH 5, 1899.

Seventeenth Symphony Concert

Last week's symphony program comprised three orchestral selections, Haydn's D major symphony, Chabrier's "Bourree Fantasque," scored for orchestra by Felix Mottl, and the D major symphony by Brahms. There were no solo performers. The selections gave Mr Gericke excellent opportunities for showing the band in work which was chiefly identified with his ideas of interpretations, for the Brahms symphony was the only familiar composition, the others being played for the first time at these concerts. The elaborate first part of the Haydn work was beautifully phrased, the prominence of the figures given to the different instruments being well preserved by each contingent when called upon to emerge from a harmonious background and become principal exponents of the varying themes. The modulations may have seemed rather strange to the ear, but as the progressions evidently were played precisely as scored, the team work of the band deserves high praise.

From the difficulties of the first to the simpler parts of the second and third movement was a long step, and the primitive themes called for no special display of skill on the part of the men. The repetitions of the andante were in prompt accordance with Mr Gericke's beat, and the menuetto was equally precise and smooth in presentation. The closing movement, "La Chasse," from which the symphony derives its name, brought the wind instruments to the fore with the hunting calls and other suggestions of the chase. The horns and oboes deserve favorable mention for harmonious unison work, and the same may be said of the rapid pasages played by the violins. The pianissimo finale was charmingly given.

The bourree is said to be an ancient dance of French origin, but Chabrier's grotesque composition certainly does not suggest this idea of its nationality. It is weird and inharmonic in many parts of the score, and generally turbulent withal, and bears a striking resemblance to a Hungarian or Russian work. Two themes, highly contrasted, form the basis of the bourree, the tempo is furious and the working out quite elaborate. The performance was effective, all the so-called "fantastique" elements being presented probably as the author intended and as Mottl, who orchestrated the piece from the piano score, indicated in his notation.

Brahms' second symphony is generally considered to be his master work, the first part being specially replete with ideas and feeling. Mr Gericke gave the work a carefully sympathetic reading, securing evenness of tonal balance, precision and delightful gradations in lights and shades from the orchestra. The whole performance was up to the usual standard of the symphony men.

At this week's concerts the orchestra will be assisted by Mme Margaret Boye-Jensen, Mr Herbert Johnson and a male chorus from the Cecilia society. The orchestral numbers will be Goldmark's overture, "Sakuntala;" overture from Beethoven's "Coriolanus" and "A Faust Symphony," by Liszt.

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[illegible] MORNING, MARCH 6, [illegible]

Symphony Concert—Works of Haydn, Chabrier and Brahms

The concert of Saturday was entirely orchestral and presented two symphonies. The banquet was not indigestible on this account for the Haydn symphony was as light as an omelette souffle. This was the bright work in D major, the symphony known as "La Chasse," which ends with a hunting-scene so vivid that it may fairly be classed as programme-music.

The first three movements of this work had no message to convey to the latter-day concertgoer, for they were in that formal, extra-genteel style that imparts no greater thrill to the auditor than the beauty-patches and the hoops of a Bath belle of the time of Beau Nash could do.

This same decorous gentility caused Haydn to turn Adam and Eve (in "The Creation") into a very polite couple who bow and courtesy to each other, and pay mutual compliments in a manner that bears about the same relation to passion that Chesterfield's Letters do to enthusiasm.

Our orchestra played the symphony to perfection; and let no one imagine that Haydn is entirely free from difficulties; in a work of such simple and clear construction the slightest error stands forth like a smooch upon a white glove; concealment of faults is impossible; one may hide a dozen slips in the ultra-modern cacophony, but not one in Haydn! Of the first three movements about the only impression left upon the mind of the reviewer was the steadiness of the strings and the pretty work done by oboe and bassoon in the Minuet.

The last movement was quite another matter; here there was dash and fire, a certain swing, a suggestion of a species of "Ahunting-we-will-go" joviality, and the brass had plenty of fanfares to execute while the disappearance of the chase in the distance led to one of the finest of diminuendi. This movement won the most hearty applause, and, both for its performance and its subject matter, deserved it.

The Auvergnat is considered the most stupid type of Frenchman; if he dances such a Bourree as Chabrier has written (the dance is said to belong to Auvergn) he must also be subject to fits. The work, which Chabrier wrote for piano and his friend Mottl scored for orchestra, is a very disjointed one. It possesses some beautiful episodes, but with all its spasms of beauty and ugliness it gives nothing tangible to the hearer at a first audition. It might represent a peasant's carnival and its tender moments might portray a loving pair constantly interrupted by the merry-makers; but it is a dangerous task to supply meaning to the modern musical puzzle-pictures, and judged as pure music they become greater puzzles than ever.

With the Brahms's symphony (the second) which closed the concert, we "stood on the firm land" again, having like the ancient mariner, passed through some nightmare experiences. It was pleasant to note that there was no exodus until the last note of the work had been played, and the enthusiasm which followed the final climax (superbly played, too) was evidence that in Boston, at least, Brahms is not regarded as being the quintessence of ugliness.

We believe the second symphony to be one of Brahms's most poetic works. The wide difference between the first symphony of this master and his second may give the measure of his versatility, from pedantic to romantic. The second symphony of Brahms may even be called a popular work; the enthusiasm of its reception on Saturday is not an exceptional matter, for it was received with great applause on its first hearing in Vienna.

It was field night for the horn-players for not only had they done prominent work in the Haydn symphony but they were constantly in the foreground in Brahms's work as well, and it is not too much to say that their long-continued task was excellently done.

In the Brahms's symphony the horn-figure of the first measure becomes a large part of the subsequent development. The first movement is a long one, but it is clear, logical and beautiful, and its ending is a finely wrought-up climax.

The second movement is perhaps too intellectual for an ideal slow movement; one finds deliberation where one demands emotion, but it is not long and its thematic treatment makes it a good example of "musician's music."

The third movement is squarely in the domain of folk-music and is distinctly a popular composition. The rhythm of the minuet, the spirit of the Scherzo, are in this dainty Allegretto, and its scoring is the perfection of daintiness. From its musette-like beginning to its capricious close it has not a dull moment. "Give a dog a bad name and hang him,"—says the old proverb; many have become so used to hearing the accusation that Brahms is abstruse, complicated and dull, that they will hardly believe the statement that this movement is simple, melodic and popular; if they will listen to this Allegretto without prejudice they will discern the last-named qualities easily enough.

The finale was played with glorious breadth and its climax brought forth a torrent of applause. It was a worthy end to a strongly and strangely contrasted programme.

Louis C. Elson.

SUNDAY HERALD.
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SUNDAY, MARCH 5, 1899.

THE SYMPHONY CONCERT.

Startling Contrasts Given from Two Composers.

Haydn's "La Chasse" Appears on the Programme for the First Time—Chabrier's Bourree Fantasque Excites Admiration—Brahms' Work Well Interpreted.

The programme for the 17th concert by the Boston Symphony orchestra in Music Hall last evening was:

Symphony in D-major, "La Chasse"....Haydn
Bourree fantasque....................Chabrier
Scored for orchestra by F. Mottl.
Symphony No. 2, in D-major...........Brahms

The Haydn symphony appeared for the first time on the programmes of these concerts. The work is not in the composer's mature style, but it is delightful in its broad frankness, the spirit and straightforwardness with which it says what it has to say, and in its aspect as music pure and simple. The first movement has more of the greater Haydn in it than has any other portion of the symphony, but it is all refreshing in the hearing, even the naive andante, with its repetitions and its persistent clinging to the tonic.

The finale, with its suggestion of the chase in the horn fanfares, is as rollicking and as inspiriting as any of the composer's achievements in kind. Full of piquant charm is the treatment of the bassoon in the trio of the minuet. In fact the instrumentation throughout overflows with dainty and beautifully colored devices. When it is considered that the work is scored without clarinets, trumpets and a second flute, the solidity of effect and the volume of tone produced is rather astonishing.

These old masters obtained their noisier moments with remarkable skill. The art of producing a brilliant tone picture with few pigments seems to have been lost in these days of massive orchestration, and it is well, once in a while, to be carried back to the past, to be instructed how powerful contrasts may be obtained without calling in the aid of thunder.

The performance of the work was in every way admirable. Mr. Gericke showed characteristic reverence for Haydn by permitting him to speak in the fashion of his day, and in harmony with the underlying spirit of the music. The opening allegro was not too fast, nor the andante too slow. Even the adagio did not drag for want of the proper motion to keep its phrases sufficiently close together. It was a masterly reading and performance of a fascinating work.

In immeasurable contrast was the Chabrier bourree, with its passionate restlessness; its harmonies dragged from the deepest recesses of the bizarre; its laboriously-sought eccentricities of emphasis, and its impulsive wildness generally. It seems that originally it was not written for the orchestra.

Motte's instrumentation is almost oerwhelming in its virile brilliancy; in its superbly-rich variety of tone color, in the astonishing inventiveness with which the arranger has found the means to heap startling effect upon startling effect, novel combination upon novel combination.

It is stated that he was familiar with Chabrier's style of orchestration, and was thus enabled to reproduce it with a certain facility; but in none of the works of that composer hitherto given here has any such bewilderingly original instrumentation as this been heard. The resources of extreme modern orchestration have never been more fully exemplified, even in the Richard Strauss scores that have been played here.

It is all very ingenious, very novel and, to tell the truth, very interesting. It is perhaps of little lasting value, but it is a splendid tour de force, a recklessly dashing bit of bravado, and as such excites admiration that no one need be ashamed of bestowing.

The performance was one of remarkable effectiveness, even for this able and experienced body of players. The work made a great impression on the audience, and the applause it drew forth was very enthusiastic. However, it is but fair to add that the Haydn symphony met with quite as cordial appreciation.

To dwell on the presentation of the symphony would be only to repeat what has already been said so many times of it. Mr. Gericke is always felicitous in his Brahms' interpretations, and the orchestra plays this composer con amore.

The programme for the next concert is: Overture, "Sakuntala," Goldmark; overture, "Coriolanus," Beethoven, and "A Faust Smphony," Liszt. Mme. Margaret Boye-Jensen is to be the soloist, and will sing an aria and a group of songs. In the Liszt work a male chorus of members of the Cecilia and Mr. Herbert Johnson will assist.

[illegible]
SUNDAY, MARCH 5, 1899.

"LA CHASSE."

Haydn's Symphony Given in Music Hall.

Other Features of the Seventeenth Concert.

The program of the 17th Symphony concert last night was as follows:

Symphony in D major, "La Chasse"..Haydn
(First time at these concerts.)
Bourrée fantasque........................Chabrier
(Scored for orchestra by Felix Mottl.)
(First time in Boston.)
Symphony No. 2, in D major..........Brahms

This is the story about Haydn's symphony "La Chasse."

It was written in 1781, the first of five symphonies that year. Haydn used as the finale—"La Chasse"—the introduction to the third act of his opera, "La fedeltà premiata," which was produced in the new theatre of Prince Nicholas Esterházy in October, 1780. The goddess Diana is introduced in this opera as one of the characters, and she slays the villain and unites the lovers. The symphony was performed, according to a tradition, at a concert given in honor of Esterhazy's safe return from Paris, where he had tarried longer than was his wont, and the surprise of hearing unexpectedly in this symphony a portion of the opera pleased the patron. Haydn made an arrangement of the whole work for the clavier, and the manuscript is still in existence.

The first three movements of this symphony are eminently moral and old-fashioned. They served last night chiefly to show the wealth of string-tone in the orchestra. The only other interest was historical, and there are histories that may be taken for granted. The finale is amusing in a mild and pleasant manner. Simple, lively, played with dash, it provoked hearty applause. There are undoubtedly hundreds of "music lovers" in all large towns that relish keenly such symphonies; for they are not disturbed or perplexed by them; and Haydn is a safe name to use in conversation. But these modern fellows—these wild Russians and singular Belgians and fantastic Frenchmen! "No, no," these admirable music lovers say; "give me the dear old music."

⁂

Treatises agree with the compiler of the program book in saying that the Bourrée is "in many respects similar to the Gavotte, but is to be distinguished from it by being in allabreve time, with two beats to the measure, whereas the Gavotte has distinctly four. Again, the Gavotte regularly begins on the third quarter of the measure, and the Bourrée invariably on the fourth (second half of the allabreve upbeat)."

Now the Bourrée was danced to singing which often took the place of instrumental music, and in Auvergne and other provinces today country people dance and sing this dance by the hour.

You may easily see some of these tunes. Look at Jérome Bujeaud's "Chants et Chansons de l'Oues." The author speaks of the dance itself as a three step dance, which begins with the foot raised. He gives three airs that are sung to this dance. All are in 3-8 time.

Look at "Chansons populaires recueilles dans le Vivarais et le Vercors" by Vincent d'Indy and Julien Tiersot. Tiersot claims that these Bourrée tunes in 3-8 are "Montagnardes." He admits however that they are known in those parts as Bourrées. He then gives an "authentic Bourrée" in 2-4; and, lo and behold, it begins on the first beat!

Look at that monumental work, "Histoire de la Chanson populaire en France," by Julien Tiersot. He is speaking of the Bourrée. "The Bourrée is popular in the whole mountainous region of Central France. It is danced nearly everywhere in three-time" (p. 120). He, too, notes the distinction between the Montagnarde and the Bourrée that is mentioned by the books, but in an example of the latter, known at Paris as well as in Auvergne—"Digua Dzanetta, voli tu dzaugna la dra"—you find the dance beginning on the first quarter in 2-4.

Chabrier was a man that hugely loved a joke. He was a loving disciple of Pantegruelism, a muiscian of Rabelaisian laugh as well as fine taste and fiery imagination. He was also a prodigious pianist—a pianist that did amazing, incredible things. I do not know when this Bourrée fantasque for the piano was written; it has been played in French concert halls certainly for the last five years. Mottl, intimate and affectionate friend of Chabrier, orchestrated it, and it was first performed at one of the symphony concerts in Carlsruhe and afterward in Paris, when Mottl was a visiting conductor. French dishes in a German travern are as a rule to be avoided, but Mottl scored this piece with more than ordinary ingenuity and with brilliant effect. Brilliantly played, although there might be question concerning the precise pace, it gave great pleasure, and there was hearty, genuine applause. They, if there were any, who feared that the dignity of these functions had been lowered for a few minutes, were consoled immediately by the second sermon of Johannes Brahms, who had marvelous patience and industry in the expression of little original musical thought.

HOME JOURNAL.
NEW YORK:
WEDNESDAY, MARCH 1, 1899.

Boston Symphony.

The concerts of the Boston Symphony Orchestra last week were the best they have given this season in New York. Mr. Gericke, always admirable as conductor, outdid himself, and the orchestra members followed suit. The programme on Wednesday was made up of the "Carnival" overture, Dvorak; concerto for violin, Spohr; "Leonore" overture, No. 3, Beethoven; symphony, "Harold in Italy," Berlioz. In every item both Gericke and his men were well-nigh perfect, and, as for the Beethoven overture, it was never more beautifully given, while the wonderful tone-color and local color of Berlioz's very Italian symphony was deliciously painted.

Lady Hallé (Norman Neruda), the foremost woman violinist of the world, was soloist. For years she has been a favorite—and justly so—of the British public. She is a player faultless in classic repose, and, except Joachim, the only violinist who carefully avoids the mere virtuosic effects so natural to the instrument. It is difficult to realize that Neruda is within a month of her sixtieth year. Nothing in her appearance or her playing suggests this. As a rule, it is memory that fails artists first, when they begin to age, but that of Neruda at both concerts was faultless. Madame Neruda played the Spohr concerto in an able and most finished fashion. She was enthusiastically applauded and recalled, and her first appearance in New York was a distinct triumph.

The second concert, which took place Thursday evening, was in every way the equal of its predecessor. Beethoven's "Eroica" symphony was magnificently given, as was also the "Romeo and Juliet" overture, by Tschaikowsky. The Vincent d'Indy symphonic variations were also well given, and Madame Neruda in every way confirmed the excellent impression made at the first concert. Her selection was Max Bruch's concerto, and now and again her playing perhaps was too classical. More *nuance* and caprice would have been an improvement in this work. But, with one or two exceptions, her intonation was faultless, and her reading was distinguished by superior musical taste and exquisite nicety in detail. Undoubtedly she is playing as well as she did ten years ago, when she was at the height of her career, and violin students who desire to hear truly great and classical violin playing should not lose a great chance now hardly likely to be repeated.

Boston Transcript
MONDAY, MARCH 6, 1899

Music Hall: Boston Symphony Orchestra

The programme of the seventeenth symphony concert, given in the Music Hall on Saturday evening, was:

Haydn: Symphony in D major, "La Chasse" (Rieter—Biedermann, No. 5).
(First time at these concerts.)
Chabrier: Bourrée fantasque.
(Scored for Orchestra by Felix Mottl.)
(First time in Boston.)
Brahms: Symphony No. 2, in D major, opus 73.

The Haydn symphony is no great addition to our repertory; the first movement is simply hopeless; it smacks of Haydn, the musician, but surely not of Haydn, the genius. The second movement is chiefly remarkable for showing how the composer could extract some beauty from an unpromisingly dull theme; the minuet is "quelconque!" The finale, however, from which the symphony takes its name, is bright and brilliant. But the whole symphony is not worth giving merely for the sake of the finale.

Mottl's transcription of Chabrier's pianoforte Bourrée fantasque is exceedingly cleverly and sympathetically done. One might almost fancy the orchestration to be Chabrier's own—which is saying a good deal. The piece itself is a capital musical joke, and pretends to be nothing more. It is full of humor, of queer fancies—the French "fantasque" is a little more than our "fantastic," just as the French "fantastique" is a little less—and, above all, full of Chabrier's inimitable life, go and champagne effervescence. No one but he could have written it; it is a good companion piece to his "Espana," which, by the way, ought soon to be given again. The performance was admirable in the extreme.

Brahms's D major symphony was grandly, wonderfully read and played: at once with due stability and with due flexibility of tempo and expression. Every change of tempo seemed there as if by divine right; one could not for the moment imagine it being otherwise. The symphony, thus played, and notably the finale, worked the audience up to a positive furor. It was a great experience!

The next programme is: Goldmark, overture to "Sakuntala" opus 13; ———, air; Beethoven, overture to "Coriolan," opus 62; ———, air; Liszt, a Faust-symphony (entire). Mme. Boyce-Jensen will be the singer; a male chorus of members of the Cecilia and Mr. Herbert Johnson (tenor) will also assist.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, MARCH 6, 18

The Symphony Concert—Works of Haydn, Chabrier and Brahms.

The concert of Saturday was entirely orchestral and presented two symphonies. The banquet was not indigestible on this account for the Haydn symphony was as light as an omelette souffiee. This was the bright work in D major, the symphony known as "La Chasse," which ends with a hunting-scene so vivid that it may fairly be classed as programme-music.

The first three movements of this work had no message to convey to the latter-day concertgoer, for they were in that formal, extra-genteel style that imparts no greater thrill to the auditor than the beauty-patches and the hoops of a Bath belle of the time of Beau Nash could do.

This same decorous gentility caused Haydn to turn Adam and Eve (in "The Creation") into a very polite couple who bow and courtesy to each other, and pay mutual compliments in a manner that bears about the same relation to passion that Chesterfield's Letters do to enthusiasm.

Our orchestra played the symphony to perfection; and let no one imagine that Haydn is entirely free from difficulties; in a work of such simple and clear construction the slightest error stands forth like a smooch upon a white glove; concealment of faults is impossible; one may hide a dozen slips in the ultra-modern cacophony, but not one in Haydn! Of the first three movements about the only impression left upon the mind of the reviewer was the steadiness of the strings and the pretty work done by oboe and bassoon in the Minuet.

The last movement was quite another matter; here there was dash and fire, a certain swing, a suggestion of a species of "Ahunting-we-will-go" joviality, and the brass had plenty of fanfares to execute while the disappearance of the chase in the distance led to one of the finest of diminuendi. This movement won the most hearty applause, and, both for its performance and its subject matter, deserved it.

The Auvergnat is considered the most stupid type of Frenchman; if he dances such a Bourree as Chabrier has written (the dance is said to belong to Auvergn) he must also be subject to fits. The work, which Chabrier wrote for piano and his friend Mottl scored for orchestra, is a very disjointed one. It possesses some beautiful episodes, but with all its spasms of beauty and ugliness it gives nothing tangible to the hearer at a first audition. It might represent a peasant's carnival and its tender moments might portray a loving pair constantly interrupted by the merry-makers; but it is a dangerous task to supply meaning to the modern musical puzzle-pictures, and judged as pure music they become greater puzzles than ever.

With the Brahms's symphony (the second) which closed the concert, we "stood on the firm land" again, having like the ancient mariner, passed through some nightmare experiences. It was pleasant to note that there was no exodus until the last note of the work had been played, and the enthusiasm which followed the final climax (superbly played, too) was evidence that in Boston, at least, Brahms is not regarded as being the quintessence of ugliness.

We believe the second symphony to be one of Brahms's most poetic works. The wide difference between the first symphony of this master and his second may give the measure of his versatility, from pedantic to romantic. The second symphony of Brahms may even be called a popular work; the enthusiasm of its reception on Saturday is not an exceptional matter, for it was received with great applause on its first hearing in Vienna.

It was field night for the horn-players for not only had they done prominent work in the Haydn symphony but they were constantly in the foreground in Brahms's work as well, and it is not too much to say that their long-continued task was excellently done.

In the Brahms's symphony the horn-figure of the first measure becomes a large part of the subsequent development. The first movement is a long one, but it is clear, logical and beautiful, and its ending is a finely wrought-up climax.

The second movement is perhaps too intellectual for an ideal slow movement; one finds deliberation where one demands emotion, but it is not long and its thematic treatment makes it a good example of "musician's music."

The third movement is squarely in the domain of folk-music and is distinctly a popular composition. The rhythm of the Minuet, the spirit of the Scherzo, are in this dainty Allegretto, and its scoring is the perfection of daintiness. From its musette-like beginning to its capricious close it has not a dull moment. "Give a dog a bad name and hang him,"—says the old proverb; many have become so used to hearing the accusation that Brahms is abstruse, complicated and dull, that they will hardly believe the statement that this movement is simple, melodic and popular; if they will listen to this Allegretto without prejudice they will discern the last-named qualities easily enough.

The finale was played with glorious breadth and its climax brought forth a torrent of applause. It was a worthy end to a strongly and strangely contrasted programme.

Louis C. Elson.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CV., NO. 64.
SUNDAY, MARCH 5, 1899.

THE SYMPHONY CONCERT.

Startling Contrasts Given from Two Composers.

Haydn's "La Chasse" Appears on the Programme for the First Time—Chabrier's Bourree Fantasque Excites Admiration—Brahms' Work Well Interpreted.

The programme for the 17th concert by the Boston Symphony orchestra in Music Hall last evening was:

Symphony in D-major, "La Chasse"....Haydn
Bourree fantasque....................Chabrier
Scored for orchestra by F. Mottl.
Symphony No. 2, in D-major...........Brahms

The Haydn symphony appeared for the first time on the programmes of these concerts. The work is not in the composer's mature style, but it is delightful in its broad frankness, the spirit and straightforwardness with which it says what it has to say, and in its aspect as music pure and simple. The first movement has more of the greater Haydn in it than has any other portion of the symphony, but it is all refreshing in the hearing, even the naive andante, with its repetitions and its persistent clinging to the tonic.

The finale, with its suggestion of the chase in the horn fanfares, is as rollicking and as inspiriting as any of the composer's achievements in kind. Full of piquant charm is the treatment of the bassoon in the trio of the minuet. In fact the instrumentation throughout overflows with dainty and beautifully colored devices. When it is considered that the work is scored without clarinets, trumpets and a second flute, the solidity of effect and the volume of tone produced is rather astonishing.

These old masters obtained their noisier moments with remarkable skill. The art of producing a brilliant tone picture with few pigments seems to have been lost in these days of massive orchestration, and it is well, once in a while, to be carried back to the past, to be instructed how powerful contrasts may be obtained without calling in the aid of thunder.

The performance of the work was in every way admirable. Mr. Gericke showed characteristic reverence for Haydn by permitting him to speak in the fashion of his day, and in harmony with the underlying spirit of the music. The opening allegro was not too fast, nor the andante too slow. Even the adagio did not drag for want of the proper motion to keep its phrases sufficiently close together. It was a masterly reading and performance of a fascinating work.

In immeasurable contrast was the Chabrier bourree, with its passionate restlessness; its harmonies dragged from the deepest recesses of the bizarre; its laboriously-sought eccentricities of emphasis, and its impulsive wildness generally. It seems that originally it was not written for the orchestra.

Motte's instrumentation is almost oerwhelming in its virile brilliancy; in its superbly-rich variety of tone color, in the astonishing inventiveness with which the arranger has found the means to heap startling effect upon startling effect, novel combination upon novel combination.

It is stated that he was familiar with Chabrier's style of orchestration, and was thus enabled to reproduce it with a certain facility; but in none of the works of that composer hitherto given here has any such bewilderingly original instrumentation as this been heard. The resources of extreme modern orchestration have never been more fully exemplified, even in the Richard Strauss scores that have been played here.

It is all very ingenious, very novel and, to tell the truth, very interesting. It is perhaps of little lasting value, but it is a splendid tour de force, a recklessly dashing bit of bravado, and as such excites admiration that no one need be ashamed of bestowing.

The performance was one of remarkable effectiveness, even for this able and experienced body of players. The work made a great impression on the audience, and the applause it drew forth was very enthusiastic. However, it is but fair to add that the Haydn symphony met with quite as cordial appreciation.

To dwell on the presentation of the symphony would be only to repeat what has already been said so many times of it. Mr. Gericke is always felicitous in his Brahms' interpretations, and the orchestra plays this composer con amore.

The programme for the next concert is: Overture, "Sakuntala," Goldmark; overture, "Coriolanus," Beethoven, and "A Faust Smphony," Liszt. Mme. Margaret Boye-Jensen is to be the soloist, and will sing an aria and a group of songs. In the Liszt work a male chorus of members of the Cecilia and Mr. Herbert Johnson will assist.

Boston Journal.
SUNDAY, MARCH 5, 1899.

"LA CHASSE."

Haydn's Symphony Given in Music Hall.

Other Features of the Seventeenth Concert.

The program of the 17th Symphony concert last night was as follows:

Symphony in D major, "La Chasse"..Haydn
(First time at these concerts.)
Bourrée fantasque.....................Chabrier
(Scored for orchestra by Felix Mottl.)
(First time in Boston.)
Symphony No. 2, in D major..........Brahms

This is the story about Haydn's symphony "La Chasse."

It was written in 1781, the first of five symphonies that year. Haydn used as the finale—"La Chasse"—the introduction to the third act of his opera, "La fedeltâ premiata," which was produced in the new theatre of Prince Nicholas Esterházy in October, 1780. The goddess Diana is introduced in this opera as one of the characters, and she slays the villain and unites the lovers. The symphony was performed, according to a tradition, at a concert given in honor of Esterhazy's safe return from Paris, where he had tarried longer than was his wont, and the surprise of hearing unexpectedly in this symphony a portion of the opera pleased the patron. Haydn made an arrangement of the whole work for the clavier, and the manuscript is still in existence.

The first three movements of this symphony are eminently moral and old-fashioned. They served last night chiefly to show the wealth of string-tone in the orchestra. The only other interest was historical, and there are histories that may be taken for granted. The finale is amusing in a mild and pleasant manner. Simple, lively, played with dash, it provoked hearty applause. There are undoubtedly hundreds of "music lovers" in all large towns that relish keenly such symphonies; for they are not disturbed or perplexed by them; and Haydn is a safe name to use in conversation. But these modern fellows—these wild Russians and singular Belgians and fantastic Frenchmen! "No, no," these admirable music lovers say; "give me the dear old music."

⁂

Treatises agree with the compiler of the program book in saying that the Bourrée is "in many respects similar to the Gavotte, but is to be distinguished from it by being in allabreve time, with two beats to the measure, whereas the Gavotte has distinctly four. Again, the Gavotte regularly begins on the third quarter of the measure, and the Bourrée invariably on the fourth (second half of the allabreve upbeat)."

Now the Bourrée was danced to singing which often took the place of instrumental music, and in Auvergne and other provinces today country people dance and sing this dance by the hour.

You may easily see some of these tunes. Look at Jérome Bujeaud's "Chants et Chansons de l'Oues." The author speaks of the dance itself as a three step dance, which begins with the foot raised. He gives three airs that are sung to this dance. All are in 3-8 time.

Look at "Chansons populaires recueilles dans le Vivarais et le Vercors" by Vincent d'Indy and Julien Tiersot. Tiersot claims that these Bourrée tunes in 3-8 are "Montagnardes." He admits however that they are known in those parts as Bourrées. He then gives an "authentic Bourrée" in 2-4; and, lo and behold, it begins on the first beat!

Look at that monumental work, "Histoire de la Chanson populaire en France," by Julien Tiersot. He is speaking of the Bourrée. "The Bourrée is popular in the whole mountainous region of Central France. It is danced nearly everywhere in three-time" (p. 120). He, too, notes the distinction between the Montagnarde and the Bourrée that is mentioned by the books, but in an example of the latter, known at Paris as well as in Auvergne—"Digua Dzanetta, voli tu dzaugna la dra"—you find the dance beginning on the first quarter in 2-4.

Chabrier was a man that hugely loved a joke. He was a loving disciple of Pantegruelism, a muiscian of Rabelaisian laugh as well as fine taste and fiery imagination. He was also a prodigious pianist—a pianist that did amazing, incredible things. I do not know when this Bourrée fantasque for the piano was written; it has been played in French concert halls certainly for the last five years. Mottl, intimate and affectionate friend of Chabrier, orchestrated it, and it was first performed at one of the symphony concerts in Carlsruhe and afterward in Paris, when Mottl was a visiting conductor. French dishes in a German travern are as a rule to be avoided, but Mottl scored this piece with more than ordinary ingenuity and with brilliant effect. Brilliantly played, although there might be question concerning the precise pace, it gave great pleasure, and there was hearty, genuine applause. They, if there were any, who feared that the dignity of these functions had been lowered for a few minutes, were consoled immediately by the second sermon of Johannes Brahms, who had marvelous patience and industry in the expression of little original musical thought.

HOME JOURNAL.
NEW YORK:
WEDNESDAY, MARCH 1, 1899.

Boston Symphony.

The concerts of the Boston Symphony Orchestra last week were the best they have given this season in New York. Mr. Gericke, always admirable as conductor, outdid himself, and the orchestra members followed suit. The programme on Wednesday was made up of the "Carnival" overture, Dvorak; concerto for violin, Spohr; "Leonore" overture, No. 3, Beethoven; symphony, "Harold in Italy," Berlioz. In every item both Gericke and his men were well-nigh perfect, and, as for the Beethoven overture, it was never more beautifully given, while the wonderful tone-color and local color of Berlioz's very Italian symphony was deliciously painted.

Lady Hallé (Norman Neruda), the foremost woman violinist of the world, was soloist. For years she has been a favorite—and justly so—of the British public. She is a player faultless in classic repose, and, except Joachim, the only violinist who carefully avoids the mere virtuosic effects so natural to the instrument. It is difficult to realize that Neruda is within a month of her sixtieth year. Nothing in her appearance or her playing suggests this. As a rule, it is memory that fails artists first, when they begin to age, but that of Neruda at both concerts was faultless. Madame Neruda played the Spohr concerto in an able and most finished fashion. She was enthusiastically applauded and recalled, and her first appearance in New York was a distinct triumph.

The second concert, which took place Thursday evening, was in every way the equal of its predecessor. Beethoven's "Eroica" symphony was magnificently given, as was also the "Romeo and Juliet" overture, by Tschaikowsky. The Vincent d'Indy symphonic variations were also well given, and Madame Neruda in every way confirmed the excellent impression made at the first concert. Her selection was Max Bruch's concerto, and now and again her playing perhaps was too classical. More *nuance* and caprice would have been an improvement in this work. But, with one or two exceptions, her intonation was faultless, and her reading was distinguished by superior musical taste and exquisite nicety in detail. Undoubtedly she is playing as well as she did ten years ago, when she was at the height of her career, and violin students who desire to hear truly great and classical violin playing should not lose a great chance now hardly likely to be repeated.

Boston Transcript
MONDAY, MARCH 6, 1899

Music Hall: Boston Symphony Orchestra

The programme of the seventeenth symphony concert, given in the Music Mall on Saturday evening, was:

Haydn: Symphony in D major, "La Chasse" (Rieter—Biedermann, No. 5).
(First time at these concerts.)
Chabrier: Bourrée fantasque.
(Scored for Orchestra by Felix Mottl.)
(First time in Boston.)
Brahms: Symphony No. 2, in D major, opus 73.

The Haydn symphony is no great addition to our repertory; the first movement is simply hopeless; it smacks of Haydn, the musician, but surely not of Haydn, the genius. The second movement is chiefly remarkable for showing how the composer could extract some beauty from an unpromisingly dull theme; the minuet is "quelconque!" The finale, however, from which the symphony takes its name, is bright and brilliant. But the whole symphony is not worth giving merely for the sake of the finale.

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The next programme is: Goldmark, overture to "Sakuntala" opus 13; ——, air; Beethoven, overture to "Coriolan," opus 62; ——, air; Liszt, a Faust-symphony (entire). Mme. Boyce-Jensen will be the singer; a male chorus of members of the Cecilia and Mr. Herbert Johnson (tenor) will also assist.

[112]

The Boston Traveler

THE SYMPHONY.

First Times of the Haydn Symphony "La Chasse" and the Chabrier "Bourree Fantasque"—The Brahms Symphony, No. 2.

Eighteenth season Boston Symphony Orchestra, seventeenth concert. The programme:

Symphony in D major, "La Chasse"……Haydn
(First time at these concerts.)
Bourree fantasque……Chabrier
(Scored for orchestra by Felix Mottl.)
(First time in Boston.)
Symphony No. 2, in D major……Brahms

I suppose there are a great many Haydn symphonies that never have and never will be heard in Boston, but it is always a pleasure to get one of the rare old fellow's works for the first time. Nor was the one selected for this occasion by Mr. Gericke at all unworthy a place, spite of the flavor of genteel mediocrity that pervaded the first half of it. It was all very pure and lovely and a good example of how much the masters of the last century could accomplish with the somewhat limited instrumental means at their disposal. The last movement, representing a hunting scene in the country, was full of rollicking grace, beautiful tonal effects and the characteristic bonhomme of the composer. The whole piece was played with just the right touch of delicacy and simplicity.

Then there came a good, strong dose of modernism in the shape of Chabrier's curious and somewhat distorted "Bourree." To the rather peppery quality Mottl has undoubtedly contributed a great deal with his rich and powerful instrumentation, in which is employed every device known to the present day enthusiast for tone color. The spirit of the antique dance form is not always in evidence, but the piece as a whole is so stirring, virile and sumptuous that all is forgiven. The orchestra played it as if thoroughly in the mood, and the splendid effects of the work were heightened by the virtuosity of the playing.

The calm beauty of the Brahms symphony was a not unwelcome sedative. This particular work has its tiresome moments like all the rest, but it has places of wonderful loveliness. What could be more exquisite than the quiet close of the first movement or the deeply tender opening of the second? All through this work—which I think I like best of the composer's symphonies—are scattered passages of that introspective charm that—given the properly receptive mood—is irresistible. It is scarcely necessary to say that Mr. Gericke read the work as admirably as ever.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, MARCH 12, 1899.
(Copyright, 1899, Post Publishing Company.)

THE SYMPHONY CONCERT.

The eighteenth concert of the Symphony Orchestra was given last evening in Music Hall. Mme. Margaret Boye-Jensen was the soloist. The first number of the programme was Goldmark's overture, "Sakuntala," which was the work that brought universal fame to the composer. Nothing that Goldmark has since written is superior to this overture, which, after more than thirty years, is still a standard work for the best orchestral concerts. The performance was one of remarkable finish and brilliancy, Mr. Gericke receiving a great ovation after the performance.

Mme. Boye-Jensen sang an aria from Handel's opera, "Partenope," now but little known, also an aria from Saint-Saens's "Samson and Delilah." She has a fine contralto voice of great power and beautiful quality of tone. She sang both numbers excellently, especially the latter, and she was several times recalled.

The last number of the programme was Liszt's "Faust" symphony, in three parts. It was given entire as long ago as 1880 by the Philharmonic Orchestra under Mr. Listemann. It may have been given in its complete form since then, but certainly not for several years, if at all. The symphony is based upon Goethe's poem, and its three parts, Faust, Gretchen and Mephistopheles, are really not parts of a symphony, as the word is generally understood, but rather symphonic poems in so-called "free" style. It does not seem to be a work that one would care to hear often. There is always evidence enough of Liszt's brilliant scoring and elaborate devices, but everything is so vague—mere guess work—that the ideas, if there are such, are hardly those in which the average listeners would have much pleasure. The first movement may be considered the best. In the last movement there is a closing chorus for male voices, and tenor solo on the last lines of the second part of Goethe's tragedy.

Mr. Gericke conducted an able performance and brought out all the effects that were possible. The chorus made up from the Cecelia had but little to do, but that was well done, and the tenor solo was admirably sung by Mr. Herbert Johnson. Mme. Teresa Carreno will be the soloist at the rehearsal and concert this coming week.

American Art Journal.
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WM. M. THOMS, Editor.

☞ The first and most important object the journalist should have in mind is to criticise productive and reproductive art with such discriminating care and honesty of purpose as to offer a safe guide to popular judgment, rather than act as its echo, thus creating a demand for higher culture in artists.

OFFICES, 23 UNION SQUARE, NEW YORK.
NEW YORK, SATURDAY, MARCH 4, 1899.

RECENT CONCERTS AND RECITALS.

The Boston Symphony Orchestra, under Mr. Gericke's able leadership, is always sure of a warm welcome in the metropolis, a welcome which always has the genuine ring of gratitude and sincerity. The orchestral pieces given on Wednesday afternoon, at Carnegie Hall, were the two overtures "Carnival" (Dvorak) and "Leonore" (Beethoven) and the "Harold" symphony of Berlioz. Mr. Kneisel played the viola obligato in the symphony with a firm, pleasing tone. In particular did the orchestra show its grand power of expression in the "Leonore." On the occasion of the second concert by Mr. Gericke's orchestra on Thursday evening of last week, the program consisted of Tschaikowsky's "Romeo and Juliet" overture, fantasia from Max Bruch's G minor violin concerto, Vincent d'Indy's symphonic poem, "Istar," heard for the first time here, and Beethoven's "Eroica" symphony.

Each of these orchestral pieces was rendered with admirable sureness and emphasis, and the treatment accorded the "Eroica" was eminently pure and classic. In each of these compositions, Mr. Gericke gave renewed assurance of that lofty ideality and broad, satisfactory grasp of the subject which delights all lovers of the true tone poem. But of the d'Indy composition, it may be said that it was too intricate and too full of constantly varying themes to make its way alone in a strange land and among strange people. It stood in need of a few explanatory notes to prepare the listener for the full effects of its message and meaning.

At both of these concerts there was a rich reward in store for the ever-faithful dilettanti, and that was the appearance of an entirely new and extremely interesting personality in our world of music bearing the picturesque name of

LADY HALLÉ.

When we tell our readers that those who claim to know say that this woman's age counts its sixty summers, the only response can be: Why has she tarried so long in her coming? Sixty is old for a man; but for a woman—well, we can only add that Lady Hallé is a very young looking person for her age. She ought to [illegible] the soft impeachment and stand [illegible]ty, not a year more. Anyway, she is a violinist of marked power, drawing an almost virile bow, with a technique that enables her to walk boldly in where performers of the angelic choir might fear to tread. Lady Hallé's playing delighted everybody and, barring the fact that in her zeal and pardonable flurry in acknowledging a recall on Thursday evening, she made a misstep and fell very heavily on the edge of the platform, her bearing, manner and carriage had about as little of the "eternal womanly" as one could well imagine. In the first concert, she was heard in a Spohr Concerto, well-known to lovers of violin music. It may be said that she rendered the piece with wonderful grace and virtuosity. Speaking of her performance of the Bruch Concerto on Thursday evening, a well-known critic remarks: "Her playing of the first two movements was beautiful, and could have been done only by a true artist, well equipped with technical skill and stage experience, and gifted with strong musical instincts. It was a performance conspicuous for its lofty serenity, its fine poise, its polished dignity."

Lady Hallé will not be many months older before she has become a favorite with our concert goers. To say that she is worth hearing only half expresses the truth of the matter.

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THE EVENING BULLETIN, $6.00 per annum,
☞ Postage free to mail subscribers whose payment of subscription is made in advance.
THURSDAY, MARCH 9, 1899.

SYMPHONY CONCERT.

A Fine Performance by the Orchestra and Lady Halle, Soloist.

The sixth concert by the Boston Symphony Orchestra was given last evening in Infantry Hall. Interest in these superb performances, which seemed to flag in the early part of the season, shows signs of reviving as the series draws to a close. The attendance last night, as at the previous concert, showed a marked increase over that of the first few concerts. Those who came were well rewarded for their trouble, for they heard one of the most interesting programmes of the season, and one of the finest solo violinists who has ever appeared in this city. The programme consisted of the following numbers:

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I. Allegro molto (A-minor).
II. Adagio (F-major).
III. Allegro moderato (A-minor).
Symphony No. 3, in G-major, with violin obligato, "Harold in Italy," Op. 16……Hector Berlioz.
(Violin obligato by Mr. Franz Kneisel.)
I. Harold in the Mountains: Scenes of Melancholy, Happiness and Joy.
Adagio (G-major).
Allegro, (G-major).
II. March of Pilgrims, singing their Evening Hymn:
Allegretto (E-major).
III. Serenade of a Mountaineer of the Abruzzi to his Mistress:
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ESTABLISHED 1813.

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Air from "Samson and Dalila" Saint-Saens
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Soloist, Mme. Margaret Boye-Jensen.
A male chorus of members of the Cecilia and tenor solo by Mr. Herbert Johnson.

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The soloist, Mme. Boye-Jensen, has a pleasant, if somewhat weak voice for the concert stage, and her method sometimes brings her into trouble. She does not seem to have thoroughly mastered the art of sustained singing, and she has the bad habit of ending her phrases abruptly, suggesting abrupt fracture rather than soundness. She is an earnest if not a phenomenal singer, and she was heard to better advantage in the Saint Saens than in the Handel selection.

The program for the next concert is: Suite in D minor, Tscharkowski; Concerto for Pianoforte, D minor, No. 2, MacDowell; Tone poem, "Death and Transfiguration," op. 24, Richard Strauss. The soloist will be Mme. Teresa Carreno.

March 6

The Boston Traveler

THE SYMPHONY.

First Times of the Haydn Symphony "La Chasse" and the Chabrier "Bourree Fantasque"—The Brahms Symphony, No. 2.

Eighteenth season Boston Symphony Orchestra, seventeenth concert. The programme:

Symphony in D major, "La Chasse".....Haydn
(First time at these concerts.)
Bourree fantasque..........................Chabrier
(Scored for orchestra by Felix Mottl.)
(First time in Boston.)
Symphony No. 2, in D major..........Brahms

I suppose there are a great many Haydn symphonies that never have and never will be heard in Boston, but it is always a pleasure to get one of the rare old fellow's works for the first time. Nor was the one selected for this occasion by Mr. Gericke at all unworthy a place, spite of the flavor of genteel mediocrity that pervaded the first half of it. It was all very pure and lovely and a good example of how much the masters of the last century could accomplish with the somewhat limited instrumental means at their disposal. The last movement, representing a hunting scene in the country, was full of rollicking grace, beautiful tonal effects and the characteristic bonhomme of the composer. The whole piece was played with just the right touch of delicacy and simplicity.

Then there came a good, strong dose of modernism in the shape of Chabrier's curious and somewhat distorted "Bourree." To the rather peppery quality Mottl has undoubtedly contributed a great deal with his rich and powerful instrumentation, in which is employed every device known to the present day enthusiast for tone color. The spirit of the antique dance form is not always in evidence, but the piece as a whole is so stirring, virile and sumptuous that all is forgiven. The orchestra played it as if thoroughly in the mood, and the splendid effects of the work were heightened by the virtuosity of the playing.

The calm beauty of the Brahms symphony was a not unwelcome sedative. This particular work has its tiresome moments like all the rest, but it has places of wonderful loveliness. What could be more exquisite than the quiet close of the first movement or the deeply tender opening of the second? All through this work—which I think I like best of the composer's symphonies—are scattered passages of that introspective charm that—given the properly receptive mood—is irresistible. It is scarcely necessary to say that Mr. Gericke read the work as admirably as ever.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, MARCH 12, 1899.
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THE SYMPHONY CONCERT.

The eighteenth concert of the Symphony Orchestra was given last evening in Music Hall. Mme. Margaret Boye-Jensen was the soloist. The first number of the programme was Goldmark's overture, "Sakuntala," which was the work that brought universal fame to the composer. Nothing that Goldmark has since written is superior to this overture, which, after more than thirty years, is still a standard work for the best orchestral concerts. The performance was one of remarkable finish and brilliancy, Mr. Gericke receiving a great ovation after the performance.

Mme. Boye-Jensen sang an aria from Handel's opera, "Partenope," now but little known, also an aria from Saint-Saens's "Samson and Delilah." She has a fine contralto voice of great power and beautiful quality of tone. She sang both numbers excellently, especially the latter, and she was several times recalled.

The last number of the programme was Liszt's "Faust" symphony, in three parts. It was given entire as long ago as 1880 by the Philharmonic Orchestra under Mr. Listemann. It may have been given in its complete form since then, but certainly not for several years, if at all. The symphony is based upon Goethe's poem, and its three parts, Faust, Gretchen and Mephistopheles, are really not parts of a symphony, as the word is generally understood, but rather symphonic poems in so-called "free" style. It does not seem to be a work that one would care to hear often. There is always evidence enough of Liszt's brilliant scoring and elaborate devices, but everything is so vague—mere guess work—that the ideas, if there are such, are hardly those in which the average listeners would have much pleasure. The first movement may be considered the best. In the last movement there is a closing chorus for male voices, and tenor solo on the last lines of the second part of Goethe's tragedy.

Mr. Gericke conducted an able performance and brought out all the effects that were possible. The chorus made up from the Cecelia had but little to do, but that was well done, and the tenor solo was admirably sung by Mr. Herbert Johnson. Mme. Teresa Carreno will be the soloist at the rehearsal and concert this coming week.

American Art Journal.

The Oldest Musical Weekly Published in America.

FOUNDED IN 1863 BY HENRY C. WATSON.

WM. M. THOMS, Editor.

☞ *The first and most important object the journalist should have in mind is to criticize productive and reproductive art with such discriminating care and honesty of purpose as to offer a safe guide to popular judgment, rather than act as its echo, thus creating a demand for higher culture in artists.*

OFFICES, 23 UNION SQUARE, NEW YORK.

NEW YORK, SATURDAY, MARCH 4, 1899.

RECENT CONCERTS AND RECITALS.

The Boston Symphony Orchestra, under Mr. Gericke's able leadership, is always sure of a warm welcome in the metropolis, a welcome which always has the genuine ring of gratitude and sincerity. The orchestral pieces given on Wednesday afternoon, at Carnegie Hall, were the two overtures "Carnival" (Dvorak) and "Leonore" (Beethoven) and the "Harold" symphony of Berlioz. Mr. Kneisel played the viola obligato in the symphony with a firm, pleasing tone. In particular did the orchestra show its grand power of expression in the "Leonore." On the occasion of the second concert by Mr. Gericke's orchestra on Thursday evening of last week, the program consisted of Tschaikowsky's "Romeo and Juliet" overture, fantasia from Max Bruch's G minor violin concerto, Vincent d'Indy's symphonic poem, "Istar," heard for the first time here, and Beethoven's "Eroica" symphony.

Each of these orchestral pieces was rendered with admirable sureness and emphasis, and the treatment accorded the "Eroica" was eminently pure and classic. In each of these compositions, Mr. Gericke gave renewed assurance of that lofty ideality and broad, satisfactory grasp of the subject which delights all lovers of the true tone poem. But of the d'Indy composition, it may be said that it was too intricate and too full of constantly varying themes to make its way alone in a strange land and among strange people. It stood in need of a few explanatory notes to prepare the listener for the full effects of its message and meaning.

At both of these concerts there was a rich reward in store for the ever-faithful dilettanti, and that was the appearance of an entirely new and extremely interesting personality in our world of music bearing the picturesque name of

Lady Hallé.

When we tell our readers that those who claim to know say that this woman's age counts its sixty summers, the only response can be: Why has she tarried so long in her coming? Sixty is old for a man; but for a woman—well, we can only add that Lady Hallé is a very young looking person for her age. She ought t[illegible]ly the soft impeachment and stand [illegible]ty, not a year more. Anyway, she is a violinist of marked power, drawing an almost virile bow, with a technique that enables her to walk boldly in where performers of the angelic choir might fear to tread. Lady Hallé's playing delighted everybody and, barring the fact that in her zeal and pardonable flurry in acknowledging a recall on Thursday evening, she made a misstep and fell very heavily on the edge of the platform, her bearing, manner and carriage had about as little of the "eternal womanly" as one could well imagine. In the first concert, she was heard in a Spohr Concerto, well-known to lovers of violin music. It may be said that she rendered the piece with wonderful grace and virtuosity. Speaking of her performance of the Bruch Concerto on Thursday evening, a well-known critic remarks: "Her playing of the first two movements was beautiful, and could have been done only by a true artist, well equipped with technical skill and stage experience, and gifted with strong musical instincts. It was a performance conspicuous for its lofty serenity, its fine poise, its polished dignity."

Lady Hallé will not be many months older before she has become a favorite with our concert goers. To say that she is worth hearing only half expresses the truth of the matter.

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THURSDAY, MARCH 9, 1899.

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...DAY ... 12, 1899.

LISZT'S "FAUST."

Symphony Concert-Goers Listen to It

Other Features of the Eighteenth Evening

The program of the 18th Symphony concert, Mr. Garicke conductor, last night in Music Hall, was as follows:

Overture to "Sakuntala"..........Goldmark
Aria, "Furibondo Spira," from "Parthenope"..........Handel
Air, "Mon coeur s'ouvre à ta voix," from "Samson et Dalila"......Saint-Saëns
A Faust Symphony in C minor.........Liszt

The feature of the concert was the performance of the Sakuntala overture. Mr. Gericke gave a broad, spirited; yes, passionate reading, and while every detail received loving attention, the general effect was thereby enhanced, not frittered away. The orchestra responded gloriously. It is not too much to say that the performance was remarkable in all respects, one that gave the keenest enjoyment, one that will linger long in the memory. Especially striking was Mr. Gericke's treatment of the coda, which, as read and played, was for once overpowering in its effect, and not merely a conventional, perfunctory apotheosis.

And with this overture genuine interest ceased.

* * *

I hardly know how to speak of Mrs. Margaret Boye-Jensen, for with the best intention in the world I can say nothing pleasant about her singing. It is better, then, to say nothing. A kindly, or undiscriminating, audience, paid her the compliment of applause.

* * *

Last night, in Chicago, as well as in Boston, Liszt's "Faust" symphony was performed, as a whole. In Chicago the orchestra was assisted by Mr. George Hamlin and the Mendelssohn Club; in Boston the orchestra was assisted by Mr. Herbert Johnson and a male chorus of members of the Cecilia.

The whole of the Chicago programbook was given up to the consideration of this colossal bore. Allow me to quote one sentence:

"In the 'Faust' symphony Liszt apparently has sought to portray, not the physical situations of Goethe's wonderful life-drama but the metaphysical; the psychological, mysterious undercurrent of sense and consciousness which surges within the great bosom of humanity, tossing it hither and thither from the topmost pinnacle of ecstasy to the deepest abyss of despair, until it is finally engulfed in the boundless ocean of oblivion."

You see that "oratory" is not dead in the West, nor is it even asleep.

Now Liszt may have sought to do this, he may have done it; but he forgot for the most part to write music.

In the Gretchen movement there are musical and poetical ideas, although the Margaret theme, the one first given out by the oboe with an alto accompaniment, is without marked beauty or characterization. The second theme is more expressive. But a few portions of one movement do not make a work in three movements great or endurable. I care not for the chronological interest of the work; nor could I keep awake last night merely by the thought that the modern Russians have built on Lisbt and Berlioz; nor did the reflection that Wagner was influenced mightily by Liszt give me any comfort, for even in the dreariest moments of Wotan's garrulousness there is no such settling into the slough of despond.

The first movement is a case of false pretensions. I have read much about the esoteric meaning of the "Inquiry" theme, the questioning of Faust? But where is this theme used in any truly effective way? The movement is stuffed with platitudes. The bombast is like the cry of the Oriental hawker—"In the name of the Prophet—figs!" Everywhere is the suspicion of deliberate insincerity. Nowhere is there a spontaneously beautiful or authoritatively imposing musical moment.

And this Mephistopheles of the third movement is about as dangerous in his mockery as the established cynic at a second rate but genteel boarding house. Take the label away from the music and would you have any idea of satanic characterization? If this music be the expression of Satan's sharpest shafts of irony, his home must be exceeding dull. And everywhere you see the composer straining, and hammering, and lighting damp fire-works, and then coming in front of his work and bowing the knee, and wondering why you do not appreciate him?

How ineffective the chorus-music at the end! What weak, pointless stuff was Mr. Johnson of the beautiful voice obliged to sing!

It is possibly a good thing to perform the "Faust" symphony once in forty years. We have served our term.

The symphony is a masterpiece of hollow pretension; it is a miracle of dullness.

Philip Hale.

Among the many people at the Symphony rehearsal on Friday afternoon were Mrs. Bryce J. Allan, who had Mrs. William A. Hooper with her, Mrs. Oliver Ames, 2d, Mrs. George Sanger, Mrs. Charles P. Curtis, Mrs. Charles W. Whitcomb, Mrs. B. M. Field, Mrs. Frank S. Chick, Mrs. William Goodwin, Mr. and Mrs. Richard C. Dixey, Mr. Bayard Thayer, Mr. Charles P. Curtis, Mrs. W. G. C. Salisbury, Miss Alice Stackpole, Mrs. Judson, Mr. Poor, Mrs. S. B. Field, Dr. and Mrs. H. H. A. Beach.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CV., NO. 71.

SUNDAY, MARCH 12, 1899.

THE SYMPHONY CONCERT.

Splendid Work Done by the Famous Orchestra.

Goldmark's Overture, "Sakuntala," Given with Magnificent Effect—Prolonged Applause Rewards Conductor Gericke—Mme. Boye-Jensen the Soloist.

The 18th concert by the Boston Symphony orchestra was given in Music Hall last evening, with this programme:

Overture to "Sakuntala"............Goldmark
Aria, "Faribondo spira il vento"........Handel
Aria, Mon coeur s'ouvre a ta voix"......Saint-Saens
A Faust Symphony........................Liszt

Mme. Margaret Boye-Jenson was the soloist. In the Liszt work Mr. Herbert Johnson and a male chorus of members of The Cecilia assisted.

The orchestra acquitted itself through the whole concert in splendid style. Mr. Gericke's reading of the Goldmark overture was the most gorgeously brilliant that it has ever had here. The coloring throughout was magnificent. The immense fire and joyousness that were imparted to the final climax gave an entirely new and tremendously impressive aspect to this portion of the work, and, after having heard it thus interpreted, it seems singular that it should never before have been so treated here, for this forces itself on the mind at once as indisputably the real intention of the composer. The effect was glorious. The audience recognized the beauty of the reading immediately by the fervor of its prolonged applause and its persistent recalls of Mr. Gericke.

The Liszt symphony is desperately wearisome. The first movement, entitled "Faust," is fearfully long-drawn-out, and though its second theme is called the "love theme," it is very unlovely. The orchestration is ingenious; in fact, this feature of the work is interesting from beginning to end. It is true that there is much in it of Berlioz, and much of Wagner; but there is also more that is characteristically Liszt's own, and distinctly original. It is worthy of observation that in this composition Liszt appears to have anticipated the peculiarities that mark the modern Russian school, ugliness included.

The best and most lucid moments of the work are to be found in the second or "Gretchen" movement, which, however, as a whole is depressingly vague and long. The finale, "Mephistopheles," is chiefly distinguished by its cacophony and its strikingly eccentric orchestral effects. Here Liszt has resorted to vulgarizing the themes of the preceding movements, a device invented by Berlioz in his Fantastic Symphony, but the latter made his parodies clearer and more decisive, and did not work them over and over again until he wore them threadbare. The reason for the closing chorus is not wholly plain, nor is it of special interest.

In fine, the symphony indicates great labor, much thought and not a little of fancy and imagination, but, on the whole, it is unattractive, and, despite its prevailing energy, dull. Mr. Gericke read it with masterful skill, and the performance was one that displayed the powers of the orchestra at their very best; but it is doubtful if the work gave any large degree of pleasure to the audience. The chorus singing was everything that could be wished, and Mr. Johnson sang his brief solos in a manner that may be praised heartily.

Of Mme. Boye-Jensen there is little to be said that would not be painful in the saying. She may possibly have great talent, a fine voice and an admirable vocal method, but she did not make her possession of them convincingly clear on this occasion, nor did she justify her appearance at these concerts. It is to be added, however, that she was vigorously applauded after the Saint-Saens aria, and recalled; but it must have been by that portion of the audience that was unaware of the essentials that go toward making fully commendable singing.

The programme for the next concert is: Suite in D minor, Tschaikowsky, first time; concerto for pianoforte, No. 2, MacDowell; tone poem, "Death and Transfiguration," op. 24, Richard Strauss. The solist is to be Mme. Teresa Carreno.

SUN..., MARCH 12, 18...

Eighteenth Symphony Concert.

The soloists at last week's symphony concerts were Mme Margaret Boye-Jensen and Mr Herbert Johnson, the former singing an aria from Handel's "Parthenope" and a contralto air from "Samson and Dalila." The orchestral numbers were the overture from Goldmark's "Sakuntala" and Liszt's "Faust" symphony, Mr Johnson and a male chorus from the Cecilia singing the tenor and choral music in the finale of the Mephistopheles or third movement. Mme Jensen is a contralto new to Boston, and it is greatly to the artist's credit that she made her debut modestly and without the advance eulogisms and press notices usual with most musicians. She has an excellent voice, more of a deep mezzo-soprano than a true contralto, and the lower register is particularly pleasing and flexible. The latter quality was admirably displayed in the Handel aria, the runs and florid phrases being voiced very smoothly and generally correct in pitch. Mme Jensen's tones in the higher parts of the score appeared clouded at times by reason of a faulty emission, the mouth not being opened enough. The Saint-Saens air was sung with more freedom and ease than was the Handel excerpt, the singer apparently gaining in confidence after the first selection. Mme Jensen is evidently an artist of high rank, for she phrases well and gives a careful interpretation of her music. She produces her upper tones with some effort, but her contralto register is used with but little apparent labor and despite the defects before mentioned her work is enjoyable. She was very cordially received.

The Goldmark overture was splendidly performed by the orchestra, the beauties of the elaborate score receiving a thoroughly sympathetic and vivid interpretation. The so-called love melody of the first part was charmingly sung by the cellos and clarinet, and the modulation into the hunting theme showed the brasses to advantage. The complex finale, in which the first and second theme are "juggled" by the different contingents was a striking example of precision in team work, each part of the band doing its work with a promptness which produced a clarity of tone that was entirely devoid of the blurring interpretation sometimes heard in this movement.

The "Faust" symphony, which Liszt called character pictures of Faust, Gretchen and Mephistopheles was notably good in the individuality suggested by each of the movements. The delicacy of the string work in the first part is deserving of special commendation, and the intricate melodic figurations in the second movement were deftly surmounted. The solo in the finale of the Mephistopheles movement was admirably sung by Mr Johnson. His voice was in splendid condition, and it is to be regretted that there is so little to the aria, for the tenor sang with a purity of tone and tenderness of expression that denoted the true artist. His performance gave great pleasure to his many friends and admirers in the audience, and he was the recipient of much applause. The chorus did its work well and the burlesque in orchestration was cleverly brought out by the symphony men.

Mme Teresa Carrens will be the soloist at this week's concerts. The program will be as follows: Tschaikowski's suite in D minor, first time at these concerts, MacDowell's D minor concerto for piano and "Death and Transfiguration," a true poem by Richard Strauss.

Boston Courier.

SUNDAY MORNING, MARCH 12, 1899.

There were only two instrumental numbers on the eighteenth Symphony programme—Goldmark's "Sakuntala" overture, which is by turns [illegible] bland or stirring and brilliant, and Liszt's "Faust" symphony, which is none too easy to characterize, because it is rather a tone-poem in three volumes than anything else. These sections are prolix, often vague, extravagant, and ad captandum in figure and in fashion of coloring. They afford a vast field for the disporting of imaginative fancy, if one chooses to exercise himself in that way, and at the same time they suggest about as many contradictions as correspondences when confronted with the usual ideal standards of the three personages whose names they bear—Faust, Gretchen and Mephistopheles. Mr. Gericke had taken pains to prepare this work according to the author's plan, providing for the last movement the chorus of male voices and the tenor leading voice which are usually omitted, drawing a steady and sonorous body of singers from the Cecilia and appointing to the solo lines Mr. Herbert Johnson, who delivered them altogether admirably. The orchestra did not attain quite to perfection, in spite of unusually assiduous rehearsing; and we doubt whether it would be worth while to guarantee against a few slips and hesitancies by the amount of toil which would be required to master completely so difficult, complicated and fantastic a composition. The overture was charmingly performed.

Mrs. Margaret Boye-Jensen,—a recently arrived stranger, we believe, sang after the overture an air from Handel's "Partenope,"—composed almost entirely of rushing salades, having now no dramatic meaning and no particular interest or value unless as matter for scale practice,—and the familiar air of Delilah from the "Samson and Delilah" of Saint Saens. The orchestra accompanied both. The singer showed a good and pleasant contralto voice, some free facility in execution, and an acceptable style somewhat blemished by uneven attack in upward phrases. But—certainly at the rehearsal—neither her voice nor her manner made any great impression or warranted her preference over scores of other singers for a place in a Symphony concert.

At the next concert Mme. Teresa Carreno will play MacDowell's second pianoforte concerto, the place of the Symphony will be occupied by Richard Strauss's tone-poem, "Death and Transfiguration," and there will actually be a piece of new music, Tschaikowski's suite in D minor.

...shed 1813.
The Official Paper of the State.
The Official Paper of the City.

MONDAY MORNING, MARCH 13, 1899.

Symphony and Recital by Lady Halle and Mme. Szumowska.

The chief orchestral feature of the symphony concert, last Saturday evening, was the Sakuntala overture—chief, that is, in point of merit. In point of length the Faust "symphony" overshadowed all else on the programme, and almost all in the audience, in addition. The Sakuntala overture has come to be an old friend to symphony audiences. Although Mr. Gericke was not the first to introduce that composition in this city, it must be nearly 15 years, or perhaps more, since he first led at its presentation here, and it has been heard often, as well as early. The Liszt number was not entirely unfamiliar, either. Its presentation must have called up to many hearers an earlier attempt of a rather unfortunate character; but that is rather ancient history, now. Let the dead past bury its dead, especially when the dead are of the Faust-symphony variety.

The Goldmark "overture" is in all its essentials about the same thing as that favorite of the composers of the latest school—the symphonic poem. That form of composition is being done to death—or at least, to excruciating torture—by modern musicians. It is a barren and sombre season, indeed, when we have not a glut in the market for symphonic poems. "Sakuntala" is not nearly so viciously complex or as painfully grotesque as the really modern symphonic poem, nor, on the other hand, does it attain to the wonderful heights and passionate depths of the Coriolanus overture which had also been announced for Saturday night; but that assertion merely amounts to the conclusion that Goldmark was not as great as Beethoven.

The Goldmark overture, however, is not without nobility. Its chief fault is its undue insistence upon special phrases, amounting at times to an unpleasant iteration. It has won its recognized place upon the symphony programme because of its virility and its powerful climaxes. It is to be regretted that it was not rewritten in a more condensed form by the composer. It was given with wonderful beauty and sympathy Saturday night, however, and this latest rendering served to emphasize the reasons for the self-evident popularity which this composition has had for so many years in this city. It has a charm and a direct appeal to all classes of music lovers. It was clearly the most attractive number of the evening.

The Faust symphony is a rather fragmentary composition and, taken as a whole, is by no means the best of the Liszt productions in that line, of which there is quite a group. The opening movement is rather weak. The adagio and the allegro are neither touching nor impressive. The "Gretchen" andante has a melody that is sweet and poetical. It depends for much of its beauty upon the oboe passages which express the idea of sweet simplicity and innocence. The Mephisto scherzo is a ribald mimicry and mockery of the two preceding movements, and then there comes the finale, which in this case was taken by a male chorus of the Cecilia, Mr. Herbert Johnson singing the tenor solo.

In attempting to be impressive in this "symphony" which is not a symphony, Liszt made himself rather tiresome. There is too much padding to too little real music. The effect of the chorus was indistinct and Mr. Johnson was often almost inaudible beneath the tone of the orchestra. The chorus and solo were given with English words; but only a part of those words were to be understood. If this symphony should be given again some years hence (there is certainly no need of a prompt repetition) it would be an improvement to have the chorus nearer the audience.

The two solos given by Mme. Boye-Jensen were both suggestive of classic oratorio. They were the aria "Wuethend brausen Wetterstuerme" from Handel's "Partenope," and "Mon cour s'ouvre a ta voix" from Saint-Saens "Samson et Dalila." They were well chosen for displaying Mme. Jensen's voice in florid and difficult runs after the manner of the usual Italian school of vocal exercise. Unfortunately the voice, while sweet and well cultivated, did not possess enough strength in the lower contralto register to show a fair balance with the orchestra, although Mr. Gericke did his best to keep the instruments down to almost pianissimo tone. Dalila's solo made the better impression of the two, but it was clear from the outset that Mme. Jensen's voice would have been heard to far better advantage in chamber music. It was as much out of place with the great orchestra as Liszt was in attempting to write symphonies.

MUSICAL AMERICA
EDITED BY JOHN C. FREUND
PUBLISHED AT 27 UNION SQUARE NEW YORK

New York, March 11, 1899.

The programme of the seventeenth concert of the Boston Symphony Orchestra embraced Haydn's symphony in D major, "La Chasse;" Bourrée fantastique by Chabrier, and Brahms' second symphony. The Haydn and Chabrier numbers were heard for the first time in these concerts. The latter piece, written for piano, was scored for orchestra by Felix Mottl. It was brilliantly played by the orchestra, and as a divertissement created great enthusiasm.

There is nothing more to be said of the work, generally, of the orchestra than has been repeated of late in these columns. The playing is never slovenly, as under Nikisch, but the effect is that same monotone of uncontrasted readings that now mark Gericke's efforts.

The orchestral garment is of coarse homespun material. There was not one touch of delicacy and grace in the playing of the Haydn symphony. Refinement in Gericke's readings is now but a tradition.

Boston Journal.

SUNDAY, MARCH 12, 1899.

LISZT'S "FAUST."

Symphony Concert-Goers Listen to It.

Other Features of the Eighteenth Evening.

The program of the 18th Symphony concert, Mr. Garicke conductor, last night in Music Hall, was as follows:

Overture to "Sakuntala"............Goldmark
Aria, "Furibondo Spira," from "Parthenope"...............................Handel
Air, "Mon coeur s'ouvre à ta voix," from "Samson et Dalila".....Saint-Saëns
A Faust-Symphony in C minor..........Liszt

The feature of the concert was the performance of the Sakuntala overture. Mr. Gericke gave a broad, spirited, yes, passionate reading, and while every detail received loving attention, the general effect was thereby enhanced, not frittered away. The orchestra responded gloriously. It is not too much to say that the performance was remarkable in all respects, one that gave the keenest enjoyment, one that will linger long in the memory. Especially striking was Mr. Gericke's treatment of the coda, which, as read and played, was for once overpowering in its effect, and not merely a conventional, perfunctory apotheosis.

And with this overture genuine interest ceased.

⁂

I hardly know how to speak of Mrs. Margaret Boye-Jensen, for with the best intention in the world I can say nothing pleasant about her singing. It is better, then, to say nothing. A kindly, or undiscriminating, audience, paid her the compliment of applause.

⁂

Last night, in Chicago, as well as in Boston, Liszt's "Faust" symphony was performed, as a whole. In Chicago the orchestra was assisted by Mr. George Hamlin and the Mendelssohn Club; in Boston the orchestra was assisted by Mr. Herbert Johnson and a male chorus of members of the Cicilia.

The whole of the Chicago program-book was given up to the consideration of this colossal bore. Allow me to quote one sentence:

"In the 'Faust' symphony Liszt apparently has sought to portray, not the physical situations of Goethe's wonderful life-drama but the metaphysical; the psychological, mysterious undercurrent of sense and consciousness which surges within the great bosom of humanity, tossing it hither and thither from the topmost pinnacle of ecstasy to the deepest abyss of despair, until it is finally engulfed in the boundless ocean of oblivion."

You see that "oratory" is not dead in the West, nor is it even asleep.

Now Liszt may have sought to do this, he may have done it; but he forgot for the most part to write music.

In the Gretchen movement there are musical and poetical ideas, although the Margaret theme, the one first given out by the oboe with an alto accompaniment, is without marked beauty or characterization. The second theme is more expressive. But a few portions of one movement do not make a work in three movements great or endurable. I care not for the chronological interest of the work; nor could I keep awake last night merely by the thought that the modern Russians have built on Lisbt and Berlioz; nor did the reflection that Wagner was influenced mightily by Liszt give me any comfort, for even in the dreariest moments of Wotan's garrulousness there is no such settling into the slough of despond.

The first movement is a case of false pretensions. I have read much about the esoteric meaning of the "Inquiry" theme, the questioning of Faust? But where is this theme used in any truly effective way? The movement is stuffed with platitudes. The bombast is like the cry of the Oriental hawker—"In the name of the Prophet—figs!" Everywhere is the suspicion of deliberate insincerity. Nowhere is there a spontaneously beautiful or authoritatively imposing musical moment.

And this Mephistopheles of the third movement is abut as dangerous in his mockery as the established cynic at a second rate but genteel boarding house. Take the label away from the music and would you have any idea of satanic characterization? If this music be the expression of Satan's sharpest shafts of irony, his home must be exceeding dull. And everywhere you see the composer straining, and hammering, and lighting damp fire-works, and then coming in front of his work and bowing the knee, and wondering why you do not appreciate him?

How ineffective the chorus-music at the end! What weak, pointless stuff was Mr. Johnson of the beautiful voice obliged to sing!

It is possibly a good thing to perform the "Faust" symphony once in forty years. We have served our term.

The symphony is a masterpiece of hollow pretension; it is a miracle of dullness.

Philip Hale.

Among the many people at the Symphony rehearsal on Friday afternoon were Mrs. Eryce J. Allan, who had Mrs. William A. Hooper with her, Mrs. Oliver Ames, 2d, Mrs. George Sanger, Mrs. Charles P. Curtis, Mrs. Charles W. Whitcomb, Mrs. R. M. Field, Mrs. Frank S. Chick, Mrs. William Goodwin, Mr. and Mrs. Richard C. Dixey, Mr. Bayard Thayer, Mr. Charles P. Curtis, Mrs. W. G. C. Salisbury, Miss Alice Stackpole, Mrs. Judson, Mr. Poor, Mrs. S. B. Field, Dr. and Mrs. H. H. A. Beach.

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SUNDAY, MARCH 12, 1899.

THE SYMPHONY CONCERT.

Splendid Work Done by the Famous Orchestra.

Goldmark's Overture, "Sakuntala," Given with Magnificent Effect—Prolonged Applause Rewards Conductor Gericke—Mme. Boye-Jensen the Soloist.

The 18th concert by the Boston Symphony orchestra was given in Music Hall last evening, with this programme:

Overture to "Sakuntala"...........Goldmark
Aria, "Faribondo spira il vento"......Handel
Aria, Mon coeur s'ouvre a ta voix"......Saint-Saens
A Faust Symphony.....................Liszt

Mme. Margaret Boye-Jensen was the soloist. In the Liszt work Mr. Herbert Johnson and a male chorus of members of The Cecilia assisted.

The orchestra acquitted itself through the whole concert in splendid style. Mr. Gericke's reading of the Goldmark overture was the most gorgeously brilliant that it has ever had here. The coloring throughout was magnificent. The immense fire and joyousness that were imparted to the final climax gave an entirely new and tremendously impressive aspect to this portion of the work, and, after having heard it thus interpreted, it seems singular that it should never before have been so treated here, for this forces itself on the mind at once as indisputably the real intention of the composer. The effect was glorious. The audience recognized the beauty of the reading immediately by the fervor of its prolonged applause and its persistent recalls of Mr. Gericke.

The Liszt symphony is desperately wearisome. The first movement, entitled "Faust," is fearfully long-drawn-out, and though its second theme is called the "love theme," it is very unlovely. The orchestration is ingenious; in fact, this feature of the work is interesting from beginning to end. It is true that there is much in it of Berlioz, and much of Wagner; but there is also more that is characteristically Liszt's own, and distinctly original. It is worthy of observation that in this composition Liszt appears to have anticipated the peculiarities that mark the modern Russian school, ugliness included.

The best and most lucid moments of the work are to be found in the second or "Gretchen" movement, which, however, as a whole is depressingly vague and long. The finale, "Mephistopheles," is chiefly distinguished by its cacophony and its strikingly eccentric orchestral effects. Here Liszt has resorted to vulgarizing the themes of the preceding movements, a device invented by Berlioz in his Fantastic Symphony, but the latter made his parodies clearer and more decisive, and did not work them over and over again until he wore them threadbare. The reason for the closing chorus is not wholly plain, nor is it of special interest.

In fine, the symphony indicates great labor, much thought and not a little of fancy and imagination, but, on the whole, it is unattractive, and, despite its prevailing energy, dull. Mr. Gericke read it with masterful skill, and the performance was one that displayed the powers of the orchestra at their very best; but it is doubtful if the work gave any large degree of pleasure to the audience. The chorus singing was everything that could be wished, and Mr. Johnson sang his brief solos in a manner that may be praised heartily.

Of Mme. Boye-Jensen there is little to be said that would not be painful in the saying. She may possibly have great talent, a fine voice and an admirable vocal method, but she did not make her possession of them convincingly clear on this occasion, nor did she justify her appearance at these concerts. It is to be added, however, that she was vigorously applauded after the Saint-Saens aria, and recalled; but it must have been by that portion of the audience that was unaware of the essentials that go toward making fully commendable singing.

The programme for the next concert is: Suite in D minor, Tschaikowsky, first time; concerto for pianoforte, No. 2, MacDowell; tone poem, "Death and Transfiguration," op. 24, Richard Strauss. The solist is to be Mme. Teresa Carreno.

Boston Sunday Globe.

SUNDAY, MARCH 12, 1899.

Eighteenth Symphony Concert.

The soloists at last week's symphony concerts were Mme Margaret Boye-Jensen and Mr Herbert Johnson, the former singing an aria from Handel's "Parthenope" and a contralto air from "Samson and Dalila." The orchestral numbers were the overture from Goldmark's "Sakuntala" and Liszt's "Faust" symphony, Mr Johnson and a male chorus from the Cecilia singing the tenor and choral music in the finale of the Mephistopheles or third movement. Mme Jensen is a contralto new to Boston, and it is greatly to the artist's credit that she made her debut modestly and without the advance eulogisms and press notices usual with most musicians. She has an excellent voice, more of a deep mezzo-soprano than a true contralto, and the lower register is particularly pleasing and flexible. The latter quality was admirably displayed in the Handel aria, the runs and florid phrases being voiced very smoothly and generally correct in pitch. Mme Jensen's tones in the higher parts of the score appeared clouded at times by reason of a faulty emission, the mouth not being opened enough. The Saint-Saens air was sung with more freedom and ease than was the Handel excerpt, the singer apparently gaining in confidence after the first selection. Mme Jensen is evidently an artist of high rank, for she phrases well and gives a careful interpretation of her music. She produces her upper tones with some effort, but her contralto register is used with but little apparent labor and despite the defects before mentioned her work is enjoyable. She was very cordially received.

The Goldmark overture was splendidly performed by the orchestra, the beauties of the elaborate score receiving a thoroughly sympathetic and vivid interpretation. The so-called love melody of the first part was charmingly sung by the cellos and clarinet, and the modulation into the hunting theme showed the brasses to advantage. The complex finale, in which the first and second theme are "juggled" by the different contingents was a striking example of precision in team work, each part of the band doing its work with a promptness which produced a clarity of tone that was entirely devoid of the blurring interpretation sometimes heard in this movement.

The "Faust" symphony, which Liszt called character pictures of Faust, Gretchen and Mephistopheles was notably good in the individuality, suggested by each of the movements. The delicacy of the string work in the first part is deserving of special commendation, and the intricate melodic figurations in the second movement were deftly surmounted. The solo in the finale of the Mephistopheles movement was admirably sung by Mr Johnson. His voice was in splendid condition, and it is to be regretted that there is so little to the aria, for the tenor sang with a purity of tone and tenderness of expression that denoted the true artist. His performance gave great pleasure to his many friends and admirers in the audience, and he was the recipient of much applause. The chorus did its work well and the burlesque in orchestration was cleverly brought out by the symphony men.

Mme Teresa Carrens will be the soloist at this week's concerts. The program will be as follows: Tschaikowski's suite in D minor, first time at these concerts, MacDowell's D minor concerto for piano and "Death and Transfiguration," a true poem by Richard Strauss.

Boston Courier.

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There were only two instrumental numbers on the eighteenth Symphony programme—Goldmark's "Sakuntala" overture, which is by turns soft and bland or stirring and brilliant, and Liszt's "Faust" symphony, which is none too easy to characterize, because it is rather a tone-poem in three volumes than anything else. These sections are prolix, often vague, extravagant, and ad captandum in figure and in fashion of coloring. They afford a vast field for the disporting of imaginative fancy, if one chooses to exercise himself in that way, and at the same time they suggest about as many contradictions as correspondences when confronted with the usual ideal standards of the three personages whose names they bear—Faust, Gretchen and Mephistopheles. Mr. Gericke had taken pains to prepare this work according to the author's plan, providing for the last movement the chorus of male voices and the tenor leading voice which are usually omitted, drawing a steady and sonorous body of singers from the Cecilia and appointing to the solo lines Mr. Herbert Johnson, who delivered them altogether admirably. The orchestra did not attain quite to perfection, in spite of unusually assiduous rehearsing; and we doubt whether it would be worth while to guarantee against a few slips and hesitancies by the amount of toil which would be required to master completely so difficult, complicated and fantastic a composition. The overture was charmingly performed.

Mrs. Margaret Boye-Jensen,—a recently arrived stranger, we believe, sang after the overture an air from Handel's "Partenope,"—composed almost entirely of rushing salades, having now no dramatic meaning and no particular interest or value unless as matter for scale practice,—and the familiar air of Delilah from the "Samson and Delilah" of Saint Saens. The orchestra accompanied both. The singer showed a good and pleasant contralto voice, some free facility in execution, and an acceptable style somewhat blemished by uneven attack in upward phrases. But—certainly at the rehearsal—neither her voice nor her manner made any great impression or warranted her preference over scores of other singers for a place in a Symphony concert.

At the next concert Mme. Teresa Carreno will play MacDowell's second pianoforte concerto, the place of the Symphony will be occupied by Richard Strauss's tone-poem, "Death and Transfiguration," and there will actually be a piece of new music, Tschaikowski's suite in D minor.

BOSTON DAILY ADVERTISER.
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MONDAY MORNING, MARCH 13, 1899.

Symphony and Recital by Lady Halle and Mme. Szumowska.

The chief orchestral feature of the symphony concert, last Saturday evening, was the Sakuntala overture—chief, that is, in point of merit. In point of length the Faust "symphony" overshadowed all else on the programme, and almost all in the audience, in addition. The Sakuntala overture has come to be an old friend to symphony audiences. Although Mr. Gericke was not the first to introduce that composition in this city, it must be nearly 15 years, or perhaps more, since he first led at its presentation here, and it has been heard often, as well as early. The Liszt number was not entirely unfamiliar, either. Its presentation must have called up to many hearers an earlier attempt of a rather unfortunate character; but that is rather ancient history, now. Let the dead past bury its dead, especially when the dead are of the Faust-symphony variety.

The Goldmark "overture" is in all its essentials about the same thing as that favorite of the composers of the latest school—the symphonic poem. That form of composition is being done to death—or at least, to excruciating torture—by modern musicians. It is a barren and sombre season, indeed, when we have not a glut in the market for symphonic poems. "Sakuntala" is not nearly so viciously complex or as painfully grotesque as the really modern symphonic poem, nor, on the other hand, does it attain to the wonderful heights and passionate depths of the Coriolanus overture which had also been announced for Saturday night; but that assertion merely amounts to the conclusion that Goldmark was not as great as Beethoven.

The Goldmark overture, however, is not without nobility. Its chief fault is its undue insistence upon special phrases, amounting at times to an unpleasant iteration. It has won its recognized place upon the symphony programme because of its virility and its powerful climaxes. It is to be regretted that it was not rewritten in a more condensed form by the composer. It was given with wonderful beauty and sympathy Saturday night, however, and this latest rendering served to emphasize the reasons for the self-evident popularity which this composition has had for so many years in this city. It has a charm and a direct appeal to all classes of music lovers. It was clearly the most attractive number of the evening.

The Faust symphony is a rather fragmentary composition and, taken as a whole, is by no means the best of the Liszt productions in that line, of which there is quite a group. The opening movement is rather weak. The adagio and the allegro are neither touching nor impressive. The "Gretchen" andante has a melody that is sweet and poetical. It depends for much of its beauty upon the oboe passages which express the idea of sweet simplicity and innocence. The Mephisto scherzo is a ribald mimicry and mockery of the two preceding movements; and then there comes the finale, which in this case was taken by a male chorus of the Cecilia, Mr. Herbert Johnson singing the tenor solo.

In attempting to be impressive in this "symphony" which is not a symphony, Liszt made himself rather tiresome. There is too much padding to too little real music. The effect of the chorus was indistinct and Mr. Johnson was often almost inaudible beneath the tone of the orchestra. The chorus and solo were given with English words; but only a part of those words were to be understood. If this symphony should be given again some years hence (there is certainly no need of a prompt repetition) it would be an improvement to have the chorus nearer the audience.

The two solos given by Mme. Boye-Jensen were both suggestive of classic oratorio. They were the aria "Wuethend brausen Wetterstuerme" from Handel's "Partenope," and "Mon cour s'ouvre a ta voix" from Saint-Saens "Samson et Dalila." They were well chosen for displaying Mme. Jensen's voice in florid and difficult runs after the manner of the usual Italian school of vocal exercise. Unfortunately the voice, while sweet and well cultivated, did not possess enough strength in the lower contralto register to show a fair balance with the orchestra, although Mr. Gericke did his best to keep the instruments down to almost pianissimo tone. Dalila's solo made the better impression of the two, but it was clear from the outset that Mme. Jensen's voice would have been heard to far better advantage in chamber music. It was as much out of place with the great orchestra as Liszt was in attempting to write symphonies.

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New York, March 11, 1899.

The programme of the seventeenth concert of the Boston Symphony Orchestra embraced Haydn's symphony in D major, "La Chasse;" Bourrée fantastique by Chabrier, and Brahms' second symphony. The Haydn and Chabrier numbers were heard for the first time in these concerts. The latter piece, written for piano, was scored for orchestra by Felix Mottl. It was brilliantly played by the orchestra, and as a divertissement created great enthusiasm.

There is nothing more to be said of the work, generally, of the orchestra than has been repeated of late in these columns. The playing is never slovenly, as under Nikisch, but the effect is that same monotone of uncontrasted readings that now mark Gericke's efforts.

The orchestral garment is of coarse homespun material. There was not one touch of delicacy and grace in the playing of the Haydn symphony. Refinement in Gericke's readings is now but a tradition.

[114]

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MONDAY, MARCH 13, 1899

Music Hall: Boston Symphony Orchestra

The programme of the eighteenth Symphony concert, given in the Music Hall on Saturday evening, was:

Goldmark: Overture to "Sakuntala," opus 13.
Handel: Aria, "Furioso spira il vento," from "Partenope."
Saint-Saëns: Air, "Mon coeur s'ouvre a ta voix," from "Samson et Dalila."
Liszt: Eine Faust-Symphonie, in C minor.

Mme. Margaret Boye-Jensen was the singer, and a male chorus from the Cecilia and Mr. Herbert Johnson, tenor, assisted.

Goldmark's "Sakuntala" has surely never been more superbly played here. We heard some people say that Mr. Gericke had made some changes in his reading of the work; but, unless our memory plays us very false, he read it exactly as he did years ago, when he was first here. His reading is certainly different from that of any other conductor we know; but we believe that he is ready to swear to its authenticity. His tempo is decidedly faster than that of other conductors, almost throughout; he makes what we had become used to consider the rather swooning sensuousness of the music all aglow with passion. We like his reading best; it seems to put the music upon a higher plane.

Liszt's "Faust" symphony is, to us, his most interesting work. It has its faults, the worst of which is its inordinate length; but it is a wonderful work, for all that. What struck us especially last Saturday was its remarkable up-to-dateness; it was written about forty years ago, but nothing we now hear by Tchaikovsky or Rimsky-Korsakoff sounds more completely modern in style. Whatever one may think of the calibre of Liszt's genius as a composer, he plainly had the genius of foreseeing coming artistic tendencies and points of view; he was a good quarter of a century in advance of his age. No doubt this symphony shows the direct influence of Berlioz, to whom the score is dedicated. Perhaps Liszt put himself under this influence a little too zealously; he makes a habit of certain things which Berlioz did only semi-occasionally, and with greater effectiveness; for, with Liszt, they degenerate into mannerisms. But, if Berlioz was really the Sebastian Bach of the whole modern musical movement, Liszt was surely the man to play Philipp Emmanuel to his Sebastian; he is the connecting link between Berlioz and all the modern men who do not emanate from Wagner. It is, upon the whole, surprising—considering the intimate relations between the two men, and Wagner's undeniably superior force—how exceedingly little of Wagner there is in Liszt.

To us, the "Faust" symphony is Liszt's most coherent work on a large scale; also the one into which he put the most of himself with the most inspiration. Fully to appreciate this series of "three tone-pictures," one must make due allowance for the tone-painter's extremely subjective mental attitude toward his subject. The three movements are not so much character sketches of Faust, Gretchen and Mephisto as Goethe drew them, as expressions of Liszt's own feeling about these three characters. If we forget this, we may well kick a little at Liszt's tone-painting, especially in the "Gretchen" movement. Surely, if Goethe's Gretchen was anything, she was the embodiment of health; and this music seems, from the start, to show us somebody in sore need of medical attendance. It seems less like Gretchen than like, say, Madame de Genlis, showing Gretchen how a lady of really fine feelings would do it. But, if it is abhorrent, as a musical picture of Gretchen herself, it is a wonderful expression of the feelings with which Gretchen inspired Franz Liszt; which feelings have a strong touch of self-conscious morbidezza. As music, it is exceedingy beautiful. It is a touch of genius, in the "Mephistopheles" movement, that the evil spirit, after laughing nearly every theme in the two other movements to scorn, notably the love-theme, finds himself unable to parodize the Gretchen-motive; Gretchen is beyond his power! The concluding Chorus mysticus is, to us, wonderfully beautiful and impressive. Here Liszt rises to genuine grandeur of conception.

The performance was superb in the extreme; both reading and execution were admirable. The male chorus sang extremely well, and Mr. Johnson gave his solo-passages with great beauty of expression. Mme. Boye-Jensen showed, in the Handel air, a certain facility of vocalization; but she sang too false almost throughout to call for serious criticism.

The next programme is: Tchaikovsky, suite No. 1, in D minor, opus 43 (first time); MacDowell, concerto for pianoforte, No. 2, in D minor; Richard Strauss, tone-poem, "Tod und Verklärung," opus 24. Mme. Teresa Carreno will be the pianist.

NEW MUSIC HALL PLANS

They Arrived in This City Sunday

And Are Exhibited in the Tremont Building

General Style of Building Is to Be Classic

It Is Longer, Narrower and Lower Than Old Hall

Plans for the New Music Hall, to be located at the corner of Massachusetts and Huntington avenues, arrived in this city Sunday morning from the New York office of the architects, McKim, Mead & White, and at present they may be seen in room 314 of the Tremont Building. The building committee of the New Music Hall corporation is to consider these plans before their acceptance, and it is possible that a number of alterations will be suggested; therefore as they are drawn at present they are not deemed to be final plans, but rather [illegible] eight plans in all: one is colored and represents the exterior of the building, while the others show longitudinal and transverse sections, the elevations on Massachusetts and Huntington avenues, and plans of the basement, the floor and the first and second balconies. It is understood that the material to be used will be brick, probably red, and stone. The main entrance, on Huntington avenue, has an Ionic portico, with eight stone pillars; the main hall, or what better might be called the hall proper, rises higher than the rest of the building, with a pediment at the top; what seems to be a harp is the crowning glory of the roof front. At either corner of the front section is a pavilion which runs into a wing extending the length of the building; overlooking these wings in the main hall are clere-windows. On the Massachusetts side is a vestibule which if followed up makes a straight line through and across the hall interior; protecting this vestibule is a marquise, on the lines of that at the Thirty-fourth-street entrance to the Astoria in New York. The building will completely fill the lot purchased for it, and consequently will have a frontage of 150 feet on Huntington avenue and will extend 210 feet on Massachusetts avenue. It is notable that the plan measurements give no figure for the height of the building, but it would seem to be between seventy-six and eighty feet.

No estimate of the cost of the building, of the material to be used, or of the quality or degree of interior embellishment, has been made by the architects. They took into consideration solely general arrangements, such as seating capacity, offices, and incidentally acoustic properties. No one concert hall, either at home or abroad, has been taken as a model or as a basis for these plans; they stand as the results of original ideas, intended to meet the rather peculiar requirements of the builders. It is true that some conception of the ultimate exterior appearance can be had from the colored plan; at the front, on either side of the portico, stands a niched statue, while on the Massachusetts-avenue side a similar statue stands at each corner. Over the portico is a space reserved for appropriate inscription, while a smaller space is left, in the form of a square, at either end, about on a line with the larger space. As to the interior, the present plan allows for several statues along the walls; the windows, now drawn as full windows, may be cut down, giving an upper curved half only. The distinguishing features of the new building are that it is longer, narrower and lower than the old Music Hall.

While naturally there will be much vacant space in the basement, allowance has been made for a baggage-room, 54x29 feet; a carpenter shop, 17x20 feet; a kitchen, 17x27 feet; a serving room, 10x18 feet; a large boiler room with two boilers on one side and one boiler on the other; space for smoke and for foul-air exhaust, coal storage and heating and ventilating machinery. It has not been decided whether an electric-light plant will be established in the building, but the architects have kept such a possibility in view. The floor plan shows a main vestibule, 28x76 feet, from which entrance by two doors is made into a lobby seven feet wide at the front and fourteen feet wide on either side of the auditorium, which, by the way, is walled off from these lobbies. To the right of the vestibule come in succession a cloak and coat room, ladies' toilet, ladies' reception room, 16x24, a side vestibule opening on Massachusetts avenue, 17x37 feet; a ticket office, and offices for Mr. Mudgett, a bookkeeper, Mr. Comee and Mr. Ellis. To the left on entering are a coat room, gentlemen's toilet room, a boiler room, 18x72 feet, and a serving room. The stage, which is 60x32 feet, has at the right an artists' room and a dressing room, and at the left a tuning room, 33x37 feet.

The first balcony will also have a continuous lobby seven feet wide at the front and eight feet wide on the sides, with two large oblong lobbies, 14 by 20 feet, at the immediate right and left of the entrance. The libraries of the Symphony Orchestra and of the Handel and Haydn Society are to be on the right. Two artists' rooms are at the stage right, while corresponding to the tuning-room below is a large chorus room. The second balcony will have a foyer 75 by 28 feet, with two oblong lobbies at right and left of entrance, while the side lobbies will correspond in width with those on the first balcony floor.

The total seating capacity of the new Music Hall will be 2630, against 2397 in the old hall. The floor capacity will be 1511, that of the first balcony 608 and that of the second balcony, 511, against 1251, 680 and 466 for the old hall. This is a net gain of 233 seats, while the space available for standing room will be on each side of the auditorium thirty feet more than that in the old hall. All seats are to be larger and presumably more comfortable than those which have been in the old hall since it was built. There will be only two rows of seats in the first balcony, whereas there are three in the old hall. The new hall has an interior length of about 140 feet and a width of 75 feet, while the old hall is 97.6 feet long and 77.6 feet wide. The main ticket office will be on the Massachusetts-avenue side, and that at the main entrance will be used only prior to and during performances. The long standing complaint of draughts in the old hall will have no ground to stand on in the new hall, for it is proposed to close the two inner doors leading directly to the auditorium, and to send people round to the right and left to doors large enough to make congestion impossible. The two doors in question open directly on the two aisles, there being no centre or main aisle. It is estimated that, if necessary, the entire audience, assuming that the floor is filled, can be turned into the broad lobbies which encircle the auditorium.

In the old hall two sections of seats in the first balcony overlook the stage; in the new hall not a seat throughout will be over the stage. There should be an abundance of coatrooms, since there are to be two on the first floor and two more on the second floor. The balcony will have four entrances. The corridors on the floor conform to the pitch of the floor itself, and there are no steps. In the summer when the chairs and other appurtenances are removed the floor can be made level. Taken all in all, it can be seen that the plans include many improvements over the old hall's arrangement, and promise to yield a structure which will be desirable and satisfactory both as a whole and in detail.

March 13

The Boston Traveler

THE SYMPHONY.

The Noble "Sakuntala" Overture and the Wearying "Faust" Symphony—Margaret Boye-Jensen Was the Soloist.

Eighteenth season Boston Symphony Orchestra, eighteenth concert. Margaret Boye-Jensen, soloist. The programme:

Overture to "Sakuntala"..............Goldmark
Aria, "Furibondo Spira," from "Parthenope"..............Handel
Air, "Mon coeur s'ouvre a ta voix," from "Samson et Dalila"..........Saint-Saens

A Faust Symphony in C minor............Liszt

There is so little to say in the way of praise for this occasion that it is a rather delicate matter to decide whether to mention the one really fine feature of the concert first or last. As it came at the very beginning of the programme, however, perhaps it is well enough to adhere to that order. At any rate, the gorgeous and always stirring overture of Goldmark's had so fine a performance that no one remembers to have heard a better. The rich coloring, the great innate poetry, the broad sweep and swing of the various rhythms were each and all brought out by Mr. Gericke with really unexpected abandon and brilliancy. Especially fine was the playing of the massive and strenuous coda, which revealed new elements of greatness in itself.

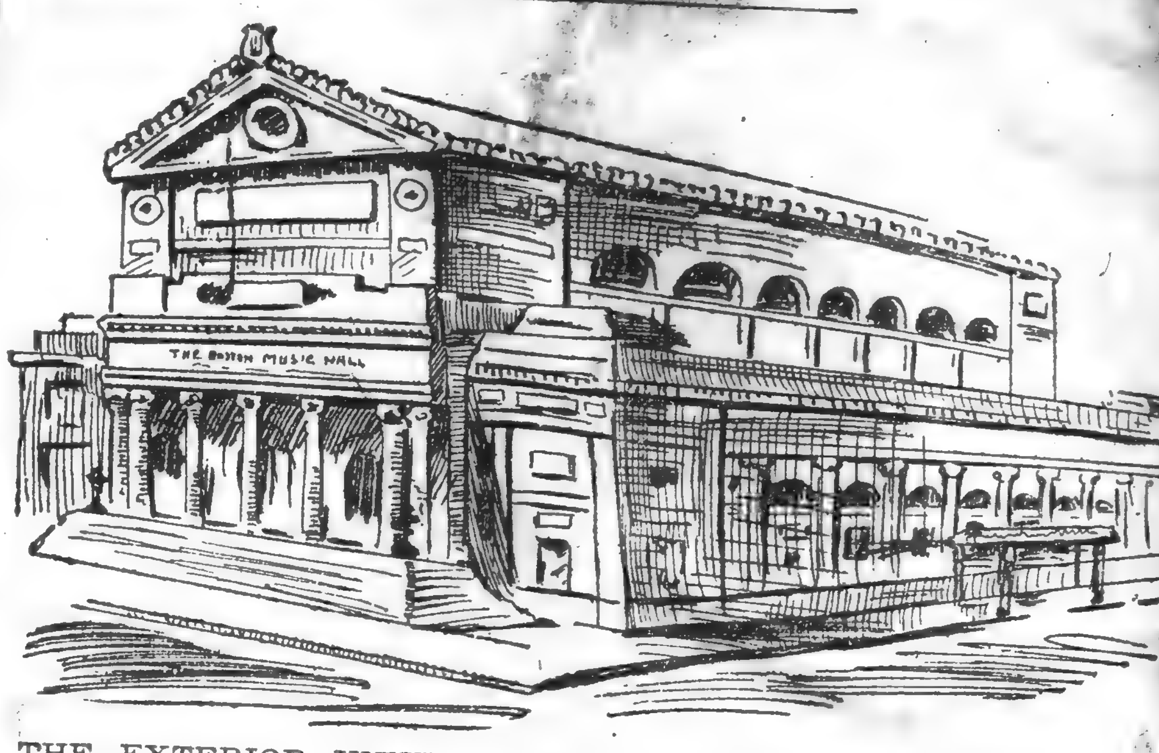
But after this? Well, there was singing by Mme. Boye-Jensen of Handel and Saint-Saens airs, upon which efforts I do not propose to dwell, except to express surprise that she should have been allowed to appear at these concerts, and amusement at the applause given her by a section of the audience.

And then Liszt's "Faust" symphony, a work that was planned to be metaphysical and turned out to be deadly dull because its music was at the extreme of bombast and triviality. The effort of giving it the attention due to any work played by this orchestra was worthy a far better cause. I do not mean to say that there was nothing at all of any beauty or value in the work. There are charming moments in the "Gretchen" movement, and a few phrases of power in the finale, but as a whole the thing is ineffective, uninteresting and generally worthless. Praise should be given the chorus of male voices from the Cecilia for their excellent singing, and to Mr. Herbert Johnson, who made the most a voice of fine quality could of the solo work.

Boston Journal.

TUESDAY, MARCH 14, 1899.

BOSTON'S NEW MUSIC HALL.



THE EXTERIOR VIEW OF THE PROPOSED STRUCTURE GIVES BUT A FAINT IDEA OF THE MAGNIFICENCE PLANNED FOR THE INTERIOR.

Plans for the new Music Hall, to be located at the corner of Massachusetts and Huntington Avenues, arrived in this city Sunday morning from the New York office of the architects, McKim, Mead & White, and at present they may be seen in room 314 of the Tremont Building. The Building Committee of the new Music Hall corporation is to consider these plans before their acceptance, and it is possible that a number of alterations will be suggested; therefore as they are drawn at present they are not deemed to be final plans, but rather preliminary

There are eight plans in all; one is colored and represents the exterior of the building, while the others show longitudinal and transverse sections, the elevations on Massachusetts and Huntington Avenues, and plans of the basement, the floor of the first and second balconies. It is understood that the material to be used will be brick, probably red, and stone.

The main entrance, on Huntington Avenue, has an Ionic portico, with eight stone pillars, the main hall, or what better might be called the hall proper, rises higher than the rest of the building, with a pediment at the top; what seems to be a harp is the crowning glory of the roof front. At either corner of the front section is a pavilion which runs into a wing extending the length of the building; overlooking these wings in the main hall are clere-windows. On the Massachusetts Avenue side is a vestibule which if followed up makes a straight line through and across the hall interior; protecting this vestibule is a marquise, on the lines of that at the Thirty-fourth Street entrance to the Astoria in New York. The building will completely fill the lot purchased for it, and consequently will have a frontage of 150 feet on Huntington Avenue and will extend 210 feet on Massachusetts Avenue. It is notable that the plan measurements give no figure for the height of the building, but it would seem to be between 76 and 80 feet.

No estimate of the cost of the building, of the material to be used or of the quality or degree of interior embellishment has been made by the architects. They took into consideration solely general arrangements, such as seating capacity, offices, and, incidentally, acoustic properties. No one concert hall, either at home or abroad, has been taken as a model or as a basis for these plans; they stand as the results of original ideas, intended to meet the rather peculiar requirements of the builders. It is true that some conception of the ultimate exterior appearance can be had from the colored plan; at the front, on either side of the portico, stands a niched statue, while on the Massachusetts Avenue side a similar statue stands at each corner. Over the portico is a space reserved for appropriate inscription, while a smaller space is left, in the form of a square, at either end, about on a line with the larger space. As to the interior, the present plan allows for several statues along the walls; the windows, now drawn as full windows, may be cut down, giving an upper curved half only. The distinguishing features of the new building are that it is longer, narrower and lower than the old Music Hall.

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The main ticket office will be on the Massachusetts Avenue side, and that at the main entrance will be used only prior to and during performances.

The long-standing complaint of draughts in the old hall will have no ground to stand on in the new hall, for it is proposed to close the two inner doors leading directly to the auditorium and to send people round to the right and left to doors large enough to make congestion out of the question.

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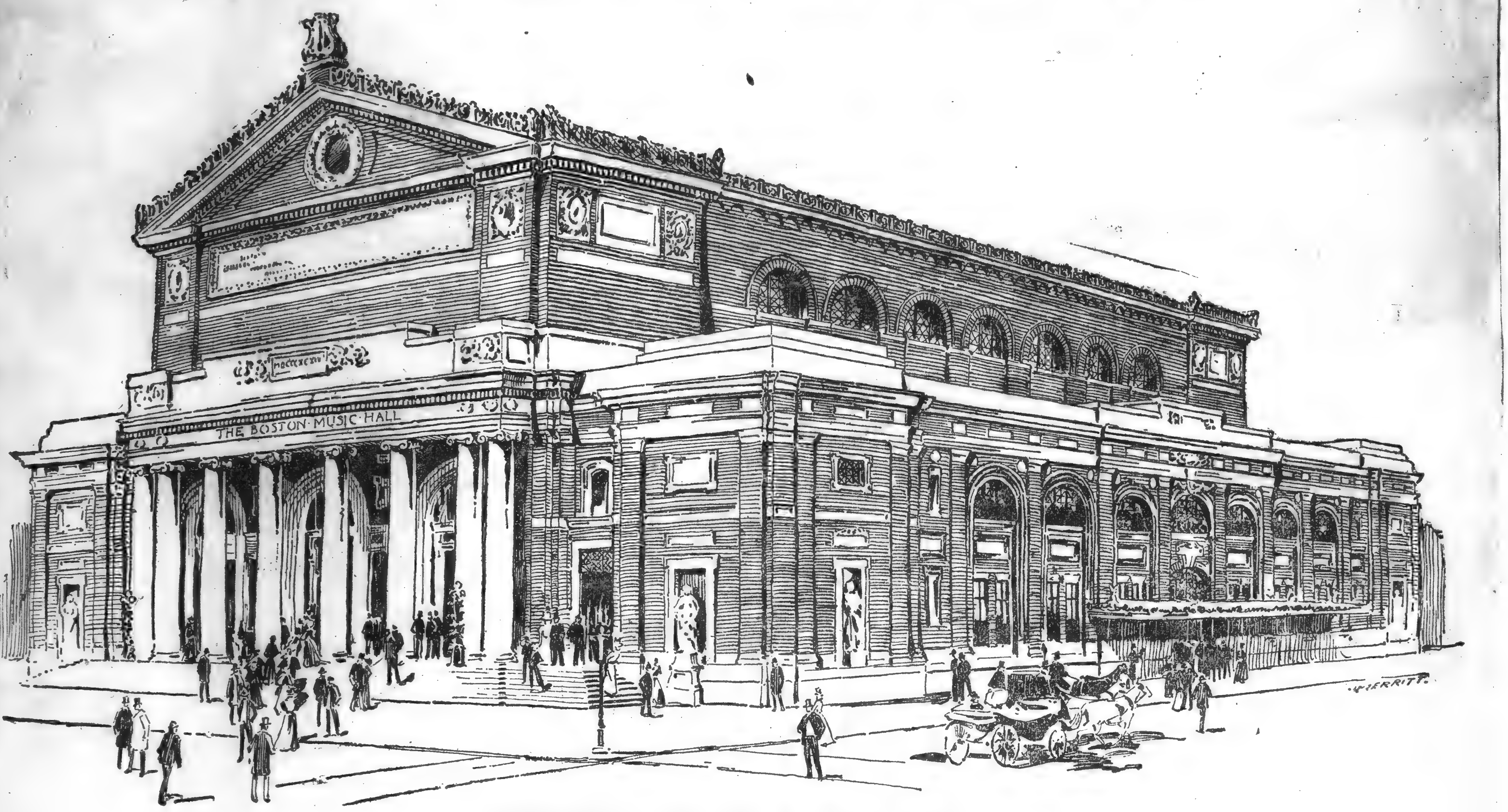
PLANS FOR MODERN MUSIC HALL.

Architects Submit Drawings Embodying Suggestions for an Auditorium With Fine Acoustic Properties.



ARCHITECT'S PLAN OF A MUSIC HALL.

Plans of the new music hall to be erected at the corner of Huntington and Massachusetts avs have arrived in Boston. A representative of McKim, Mead & White came on with them, and yesterday was engaged in hanging them upon the walls of the room, 314 Tremont building. Invitations were sent out to the stockholders of the company which is to construct and control the new hall. During the week shareholders will be admitted to view the plans.

The architects have presented a complete conception of what the building is to be, both as to interior construction and exterior lines. That is, in general they have presented for the consideration of the stockholders their scheme for the music hall, the details of interior ornamentation, etc, being, of course, liable to change when the architects are called upon to consider this subject more especially.

There are nine drawings upon the walls of room 314 in the Tremont building, a water-colored perspective and green and white prints showing a cross section of the building, a longitudinal section and the arrangement of each of the three floors. By examining these drawings, the visitor will have no difficulty in appreciating what the architect has proposed to furnish in the way of a new edifice for strictly musical entertainments. The hall has been designed apparently with a view to providing an edifice especially for the concerts of the symphony orchestra, the Handel and Haydn society and kindred performances, as it is in nosense adapted to the uses of an opera house.

The architect has, however, had in view the possibility of there being a demand for the new building for large banquets. He has provided for a kitchen in the basement and serving room on the hall floor beyond the south corridor.

The colored perspective drawing shows an attractive exterior of red brick with light stone trimmings. The central portion contains the main hall, and rises to a hight of three stories. The sections on either side of the central building rise to a hight of only two stories, with a slightly inclined roof running to the wall of the central structure. This gives the building the effect of a two-story structure with an enlarged monitor roof in the center running the whole length.

By this plan the entire interior of the central part of the building is made the music hall, while the side structures furnish the entrances, lobbies, side corridors, chorus rooms and business offices on the respective floors and also allow of a deeper gallery space.

The building is classic in style. It is entirely original in conception and design, and the architects have not gone to Munich for suggestions from the opera house there, as they were reported to have done.

It is to front on Huntington av, and will occupy the entire lot, which is 150 feet wide and 310 feet long.

The Huntington av facade is impressive, the broad portico being consistent with the lines of the roof of the central building. Over the portico is the inscription, "Boston Music Hall," while above, in the main front wall, there is a suggestion for a large tablet. On either side of the portico the architect, in the sketch, has placed two niches, one in the front wall and another in the side, just around the corner of the building. His idea is to place statues in these spaces, thus enhancing the classic exterior.

A succession of stone Ionic pillars rise to the entablature of the portico. The entrance is up a few steps. Practically the entire front is thrown open, as there are seven doors leading to the broad vestibule, which runs the entire width of the building. Beyond the vestibule is a lobby, the ticket office being in the center of the wall dividing the vestibule from the lobby. At either end of the lobby is a broad staircase running to the two gallery floors.

Two corridors, 14 feet wide, extend along the side of the hall from one end to the other. The main hall is enclosed, doors communicating with the corridors at frequent intervals.

There is another entrance from Massachusetts av, about in the center of that side of the building, with a small vestibule. This will be the entrance from and the exit to carriages, a marquee being provided at this doorway.

From the front lobby or the side corridors one enters the hall, which is 75 feet wide and 140 feet in length. The open stage is in the rear. There is no proscenium arch. There are two central aisles and an aisle along each side of the hall. The seats are arranged on a slight incline, not so abrupt as at a theater, but just enough to insure a view of the stage from the rear seats.

The hall is lighted by large arched and mullioned stained glass windows, which pierce the side and front walls of the main structure. These windows are so large that they extend almost from the roof line of the side structures to the ceiling of the music hall. As a part of the scheme of interior ornamentation, niches for statues have been suggested by the architect and placed between the large windows.

There are two galleries. The first gallery runs beyond the side limits of the hall, being set into the side structures a short space. The side lines of the balcony are straight, taking on a slight sweeping curve in the rear. This gives a rather narrow side balcony with a broad rear. As on the first floor, there is a vestibule in the rear of the balcony and corridors along the side. The same plan has been carried out with respect to the second gallery except that this one is not so broad in the rear, and does not run beyond the limits of the hall space on the sides. There is a lobby and a corridor on either side.

The seating capacity of the hall, including both galleries, is 2600.

While the roof of the building is a slight pitch, the ceiling of the hall is practically flat. It is 61 feet from the floor of the hall to the ceiling.

This is the main structure as laid out by the architects. The space obtained by the two-story sides has been utilized for the various needs of the orchestra and choral societies who will use the hall. To begin with, on each of the four corners there is a staircase in the side sections, giving ample ways of ingress and egress from the two galleries. Thus the side sections are carried just high enough to contain the stairways to the second gallery.

In the Massachusetts av side section, at the west end of the entrance, are the offices of the managers of the hall and the symphony orchestra. At the east end of the entrance there is a ladies' large reception room with adjoining toilet room and also a room for men. On the Massachusetts av side of the stage, a room is reserved for the orchestra or an "artists' room" as it is called on the plans. At the opposite side of the stage is a large tuning room for the use of the members of the orchestra.

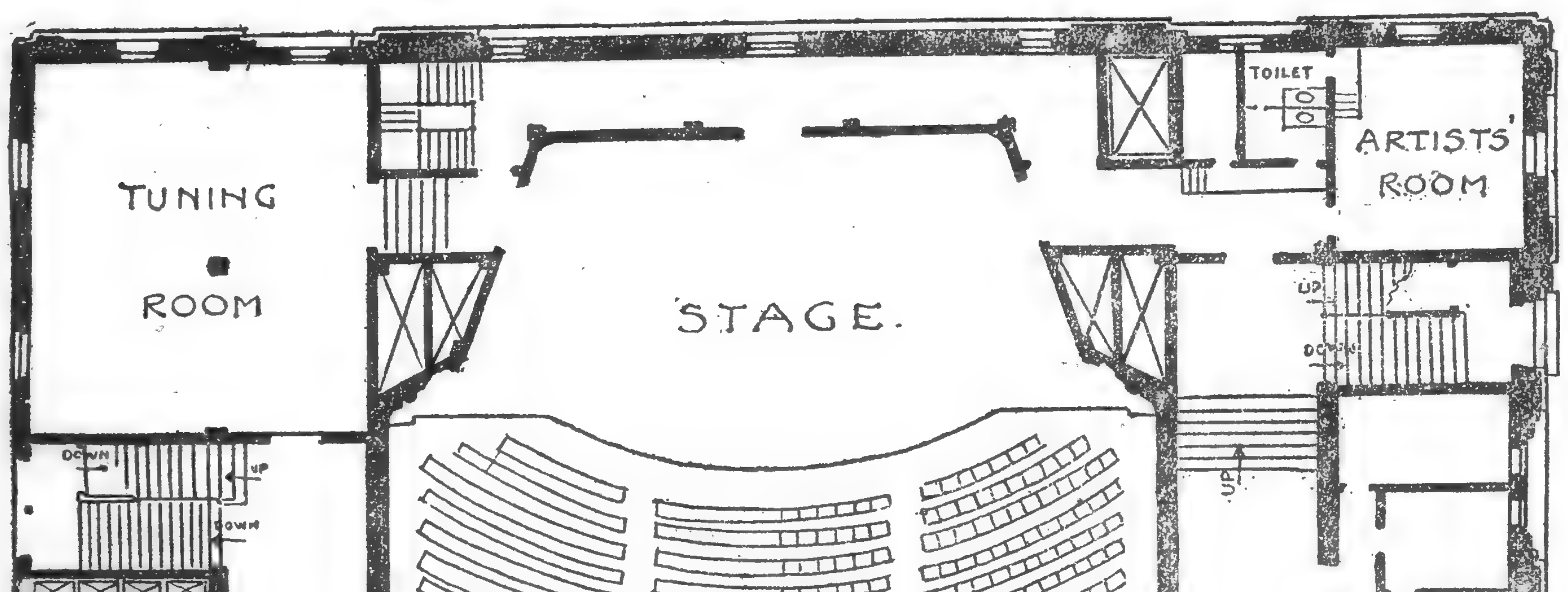
Further down in this south section there is a serving room. Directly over the basement kitchen and near the front vestibule are the cloak rooms.

On the first gallery floor there are additional cloak and toilet rooms. On the Massachusetts av side of this floor two large rooms have been set aside for the libraries of the symphony orchestra and the Handel and Haydn society, while there is another artists' room on this floor and two other small offices not assigned.

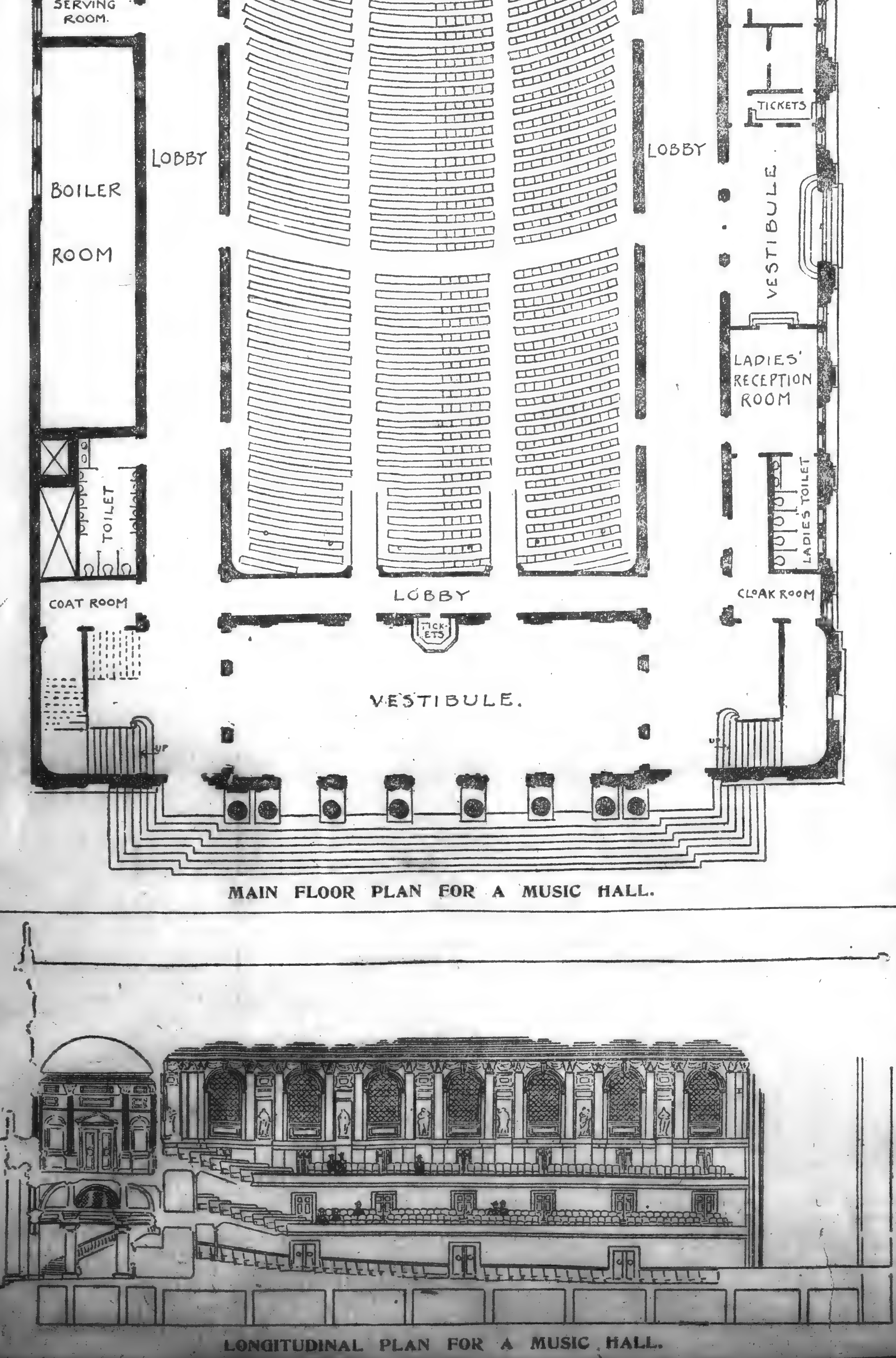
On the south side of the building on this floor a room 34x37 is designated the chorus room. It is intended to be used for rehearsals of choruses or small orchestras or for any similar purpose.

The basement contains the heating and ventilating apparatus and the kitchen. The ventilating shafts are placed on either side of the stage.

These plans are only suggestions to the stockholders and have not yet been accepted. The representative of the firm who brought them here says no estimates of the cost of such a building have been made, as it would depend a great deal upon how much details the stockholders wished. They were made, he says, to give the stockholders some suggestions for a modern music hall for concerts only, of fine acoustic properties and adapted especially for such purposes.



MAIN FLOOR PLAN FOR A MUSIC HALL.

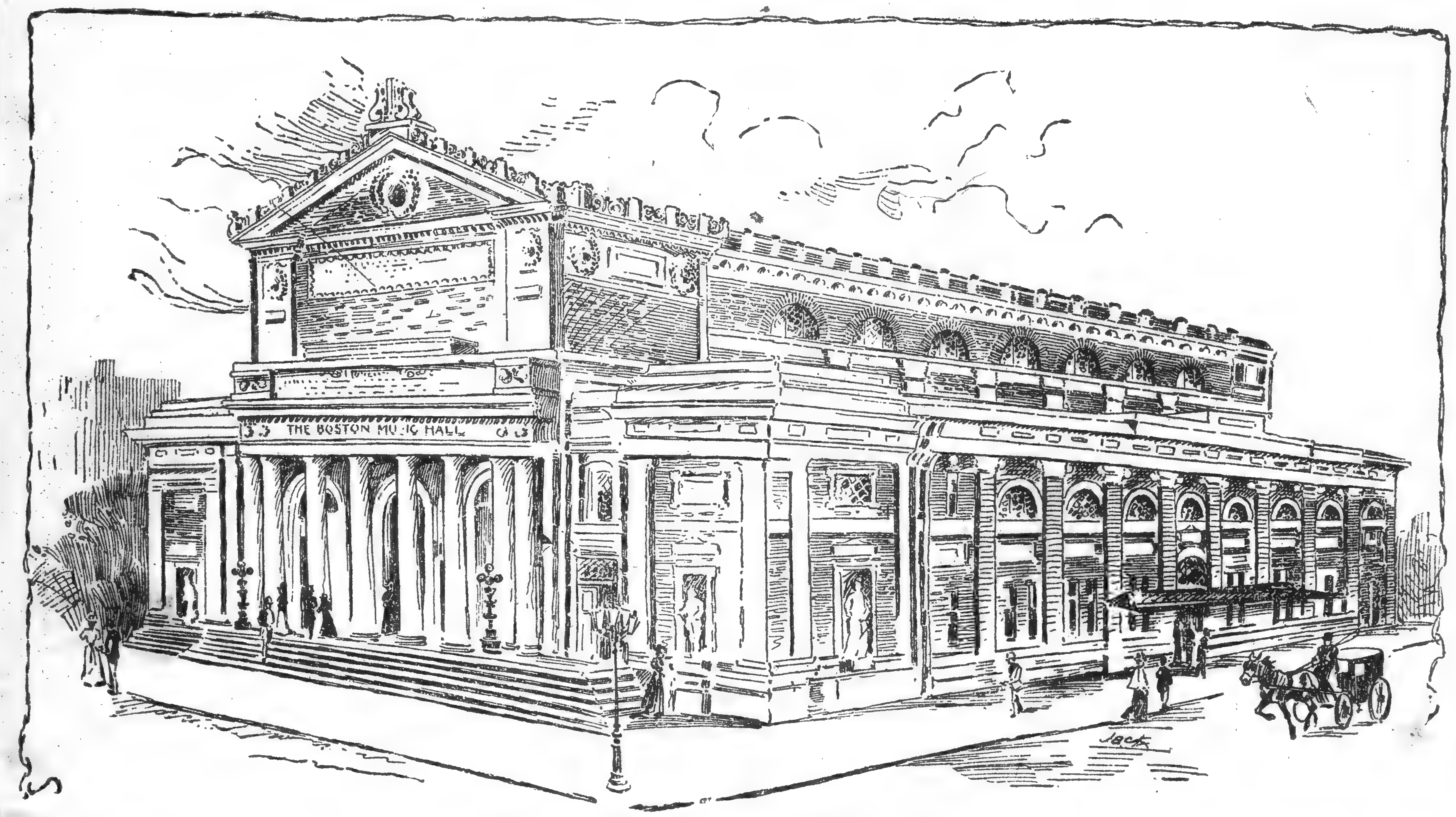


LONGITUDINAL PLAN FOR A MUSIC HALL.

THE BOSTON HERALD — TUESDAY, MARCH 14, 1899.

BOSTON'S HANDSOME NEW MUSIC HALL.

Beautiful Classical Building That Is Planned for the Corner of Huntington and Massachusetts Avenues.



THE PROPOSED NEW MUSIC HALL.

The above drawing is that of the proposed new Music Hall, which is to be located at Huntington and Massachusetts avenues. The building, as can be seen from the picture, is one of the finest and handsomest yet designed for this city. The cut is from a water-color perspective.

McKim, Mead & White, the New York architects, are the designers of the building, and a representative of theirs came on with the plans yesterday morning. He later superintended the hanging of these drawings on the walls of the offices in the Tremont building. The plans will be at the offices for a week, where they can be viewed by the stockholders of the company which is to build and own the building.

The material to be used is red brick and stone. The main entrance, which will be on Huntington avenue, will be very graceful and of unique design. The portico will be Ionic, and eight stone pillars will produce a very artistic as well as grand effect. The central hall occupies the main part of the building, and it rises to a height of three stories. The wings of the building on either side of this hall are to be built to the height of two stories only. There are to be slight inclines running from the roofs of the wings to the roof of the main hall. This will give the building the effect of having two stories with an enlarged monitor roof in the middle, which runs the entire length of the structure.

This plan was adopted so that the entire interior of the central part of the building is made the music hall, while the side structures include the entrances, lobbies, side corridors and business offices. The latter are on the different floors, but they allow of a deeper gallery space.

By a careful examination of the drawing, one can appreciate what the architects propose to do in giving to Boston a beautiful and finely equipped building to be used solely for musical entertainments. The hall has been designed primarily with a view to providing an edifice for the concerts of the Symphony orchestra, the Handel and Haydn Society, and kindred organizations. It is in no sense adapted to the uses of an opera house.

But for all that, one important fact has not been forgotten. The architect had in view the possibility of there being a demand in this new building for a number of banquets, and he has accordingly provided for such a want. His plans call for a kitchen in the basement, and a serving room on the hall floor beyond the south corridor.

The building is very classic in style, although it is not patterned after any edifice elsewhere. The report has been current that the architects have used ideas in accordance with those of an opera house in Munich. This they say is not so; that the building is entirely original in its conception.

The one who looks at the water-color representation of this building is at once impressed with its beauty and simplicity of design. Over the entrance on Huntington avenue is the inscription, "Boston Music Hall." Above this in the main front wall is a place for a tablet, for whatever inscription may be thought best. On either side of the portico are two indentations, one in the front wall and another in the side, just around the corner of the building. The idea of the architects in providing these niches was to make places for statuary. There are seven doors leading to the broad vestibule, which runs the entire length of the building. Beyond the vestibule is the lobby, while the ticket office is in the centre of the wall which divides the vestibule and the lobby.

Two corridors, 14 feet wide, extend along the side of the hall the entire length, in much the same manner as do those in the old hall. Doors enter from the corridors at frequent intervals, the hall being entirely inclosed except for these openings. Another entrance, which is by way of Massachusetts avenue, will be that for the carriages. It is in about the centre of the building, and it opens into a small vestibule. A marquee is provided at this doorway.

The hall itself is 140 feet long and 75 feet wide. The open stage is in the rear—that is, when entrance is made from the front lobby. There are four aisles passing through the hall, two in the middle and one on each side. While the seats are at an incline, the slope is not so great as in a theatre, but just enough to allow those who sit in the rear seats to have full command of the stage.

Light is let into the hall by windows in the front and rear of the main structure. The windows are large arched affairs of stained glass, these arches extending almost from the roof line of the side structures to the ceiling of the music hall. It is also planned that niches be placed in the walls between the windows, as places for statuary. This is only one of the many plans which have been proposed for the general scheme of interior decorations.

The first of the two galleries extends along the side limits of the hall, and is set into the side structures for a short distance. Except for a slight curvature in the rear, the side lines of the balconies are straight. This furnishes a narrow side balcony with a broad rear. While the second balcony is much the same as the first, it is not so broad in the rear, and does not extend beyond the hall space on the sides. On the first balcony there is a vestibule in the rear and corridors along the side, the same as on the floor. The second balcony has a lobby and a corridor on either side.

The exact seating capacity will be 2630. This is a gain over the old hall of 233. The floor capacity will be 1511, that of the first balcony 608 and of the second 511. The seats are to be larger and more comfortable than those in the old hall. While the old hall had three rows of seats in the first balcony, the new one will have but two.

Much care has been taken for the prevention of draughts. It is proposed to close the two inner doors leading to the auditorium, and to have the people enter by the right and left through doors which will be sufficiently large. While in the old hall two sections of seats on the first balcony overlooked the stage, not a seat in all the new hall will be over the stage.

The various needs of the orchestra and choral societies which have occasion to use the hall will be met by the use of the side rooms, which are to be in the two-story part of the building. On each of the four corners there is a staircase in the side sections, furnishing ample ways for coming into or going out of the building. For this reason the side sections are carried to sufficient height so that they contain the stairways to the second gallery.

The offices of the managers of the hall and the Symphony orchestra are on the side of the Massachusetts avenue section. The ladies' reception room is at the east end of this entrance and is very elaborate in its appointments, and has a toilet room adjoining. There is also a toilet room for men. An "artist's room," as it is called, has been reserved on the Massachusetts avenue side of the stage. The corresponding room on the other side of the stage is to be used as a tuning room for the members of the orchestra.

On the first gallery there are additional cloak and toilet rooms. On the Massachusetts avenue side two large rooms have been set off for libraries of the Symphony orchestra and the Handel and Haydn Society. There is still another room for artists on this floor, while two more have not yet been assigned. On the south side of the building, on the same floor, is a room 34x37, designated for a chorus room. It is to be used for rehearsals of choruses or smaller orchestras, or, in fact, for any similar purpose. There are ventilating shafts on either side of the stage.

These plans have only been submitted to the Music Hall stockholders for their consideration, and have as yet not been accepted. The representative of the architects who brought them here yesterday said that it would be impossible to make any estimate on how much it would cost to construct such a building, as it depended greatly on many details.

GRAND ARMY LEADERSHIP.

Senior Vice-Commander Johnson Will Be a Candidate.

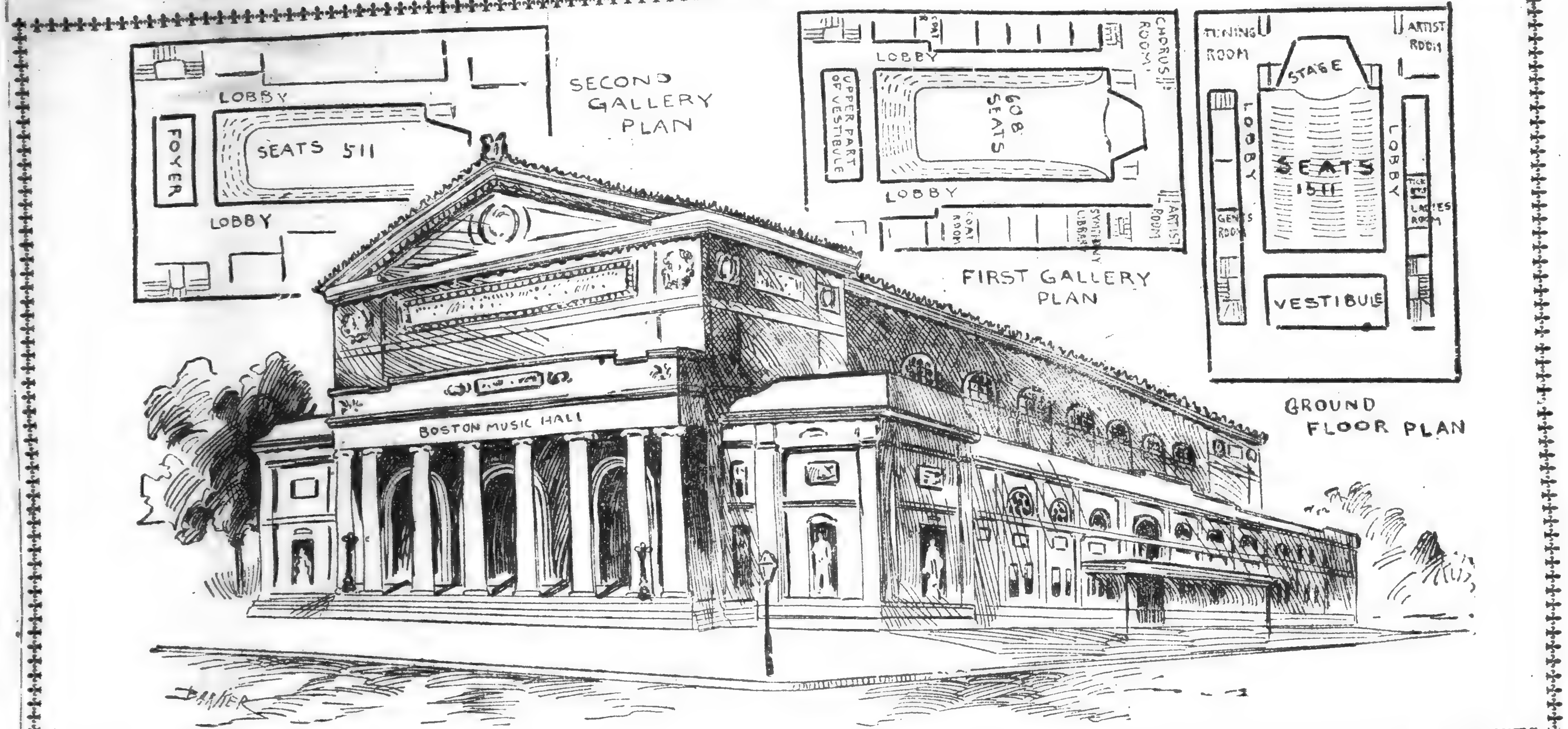
CINCINNATI, O., March 13, 1899. W. C. Johnson, senior vice-commander-in-chief of the Grand Army of the Republic, today issued a call for the executive committee of the national board of administration of the Grand Army to meet in Philadelphia on April 12 to select a commander-in-chief to succeed the late Gen. James A. Sexton.

Senior Vice-Commander Johnson has been indorsed by the department of Ohio, and will be a candidate for the leadership.

4 March 14

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

PLANS FOR BOSTON'S NEW MUSIC HALL.


SECOND GALLERY PLAN
LOBBY
FOYER
SEATS 511
LOBBY
LOBBY
UPPER PART OF VESTIBULE
608 SEATS
CHORUS ROOM
LOBBY
COAT ROOM
SYMPHONY LIBRARY
ARTIST ROOM
FIRST GALLERY PLAN
TUNING ROOM
ARTIST ROOM
STAGE
LOBBY
SEATS 1511
LOBBY
GENTS ROOM
LADIES ROOM
VESTIBULE
GROUND FLOOR PLAN
BOSTON MUSIC HALL
BARKER

ELEVATION AND INTERIOR PLANS OF THE NEW MUSIC HALL TO BE ERECTED AT THE CORNER OF MASSACHUSETTS AND HUNTINGTON AVENUES.

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7
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16
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151

It Will Be 140 Feet Long, 75 Feet Wide, and Will Have a Seating Capacity of 2630, as Against 2397 in the Old Hall.

Plans for the new Music Hall, to be erected at the corner of Massachusetts and Huntington avenues, are on view in Room 314 of the Tremont building. They are merely preliminary, and it is likely that a great many alterations will be made in them before a final selection is made.

It is understood that the material to be used will be brick, probably red, and stone. The building will have a frontage of 150 feet on Huntington avenue and will extend 210 feet on Massachusetts avenue.

The distinguishing features of the new building are that it is longer, narrower and lower than the old Music Hall. The total seating capacity of the new Music Hall will be 2630, against 2397 in the old hall. The new hall has an interior length of about 140 feet and a width of 75 feet, while the old hall is 1?.6 feet long and 77.6 feet wide. The main ticket office will be on the Massachusetts avenue side.

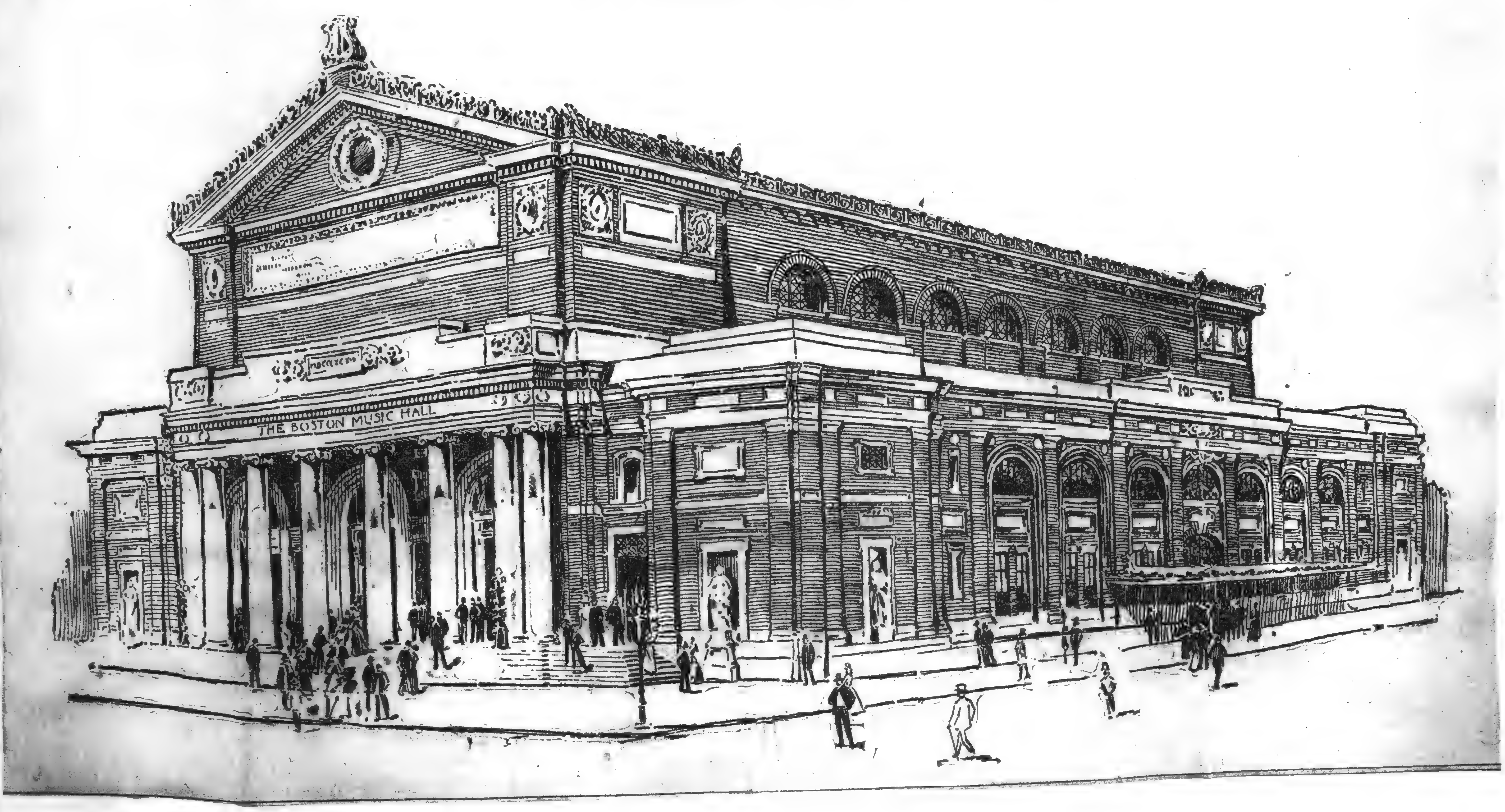
While naturally there will be much vacant space in the basement, allowance has been made for a baggage room, 54x29 feet; a carpenter shop, 17x20 feet; a kitchen, 17x27 feet; a serving room, 10x18 feet; a large boiler room with two boilers on one side and one boiler on the other; space for smoke and for foul air exhaust, coal storage and heating and ventilating machinery. It has not been decided whether an electric-light plant will be established in the building, but the architects have kept such a possibility in view.

The floor plan shows a main vestibule, 28x76 feet, from which entrance by two doors is made into a lobby seven feet wide at the front and fourteen feet wide on either side of the auditorium, which, by the way, is walled off from these lobbies. To the right of the vestibule come in succession a cloak and coat room, ladies' toilet, ladies' reception room, 16x24, a side vestibule opening on Massachusetts avenue, 17x37 feet, and offices. To the left on entering are a coat room, gentlemen's toilet room, a boiler room, 18x72 feet, and a serving room. The stage, which is 60x32 feet, has at the right an artists' room and a dressing room, and at the left a tuning room, 33x37 feet.

BOSTON EVENING TRANSCRIPT, TUESDAY, MARCH 14, 1899

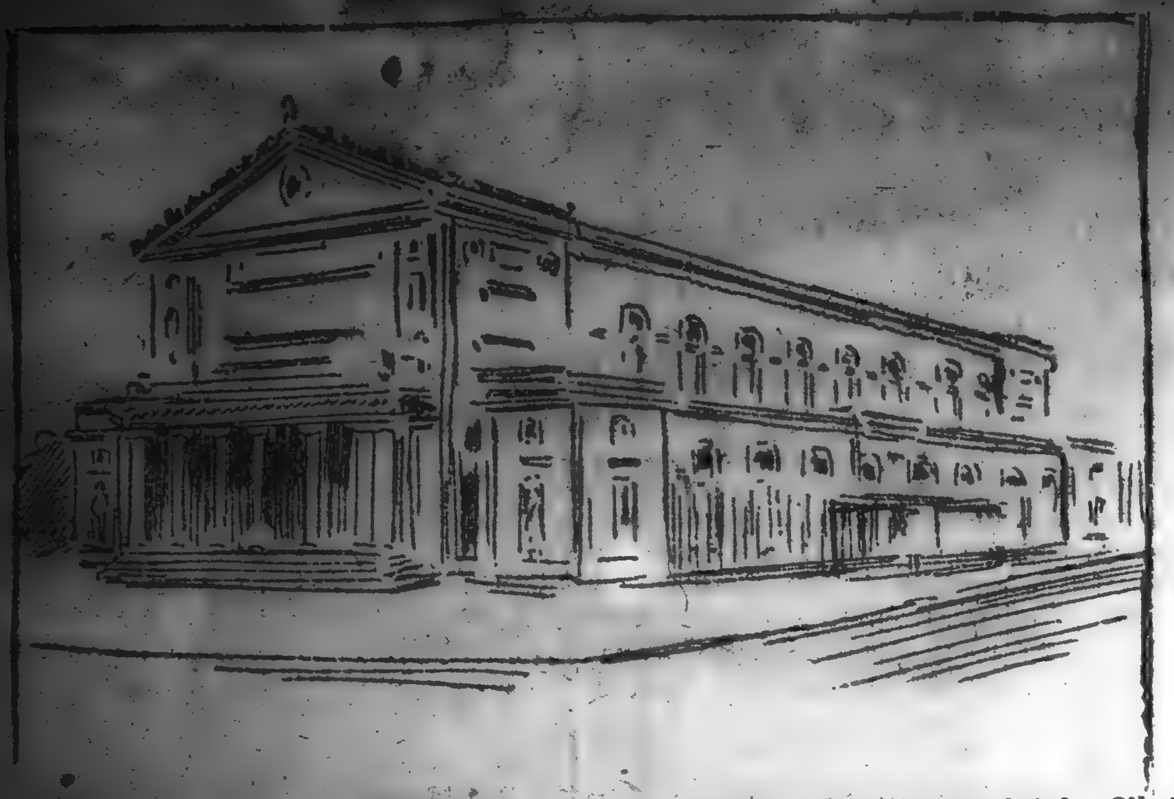
THE NEW MUSIC HALL

EXTERIOR OF THE PROPOSED BUILDING AS DESCRIBED AT LENGTH IN THE TRANSCRIPT LAST EVENING


THE BOSTON MUSIC HALL

1899.

THE NEW MUSIC HALL.



Plans for the new Music Hall, to be located at the corner of Massachusetts and Huntington aves., have arrived in this city from the New York office of the architects, McKim, Mead & White, and at present they may be seen in room 314 of the Tremont building.

The building committee of the New Music Hall corporation is to consider these plans before their acceptance, and it is possible that a number of alterations will be suggested.

It is understood that the material to be used will be brick, probably red, and stone. The main entrance, on Huntington ave., has an Ionic portico, with eight stone pillars; the main hall, or what better might be called the hall proper, rises higher than the rest of the building, with a pediment at the top; what seems to be a harp is the crowning glory of the roof front.

At either corner of the front section is a pavilion which runs into a wing extending the length of the building; overlooking these wings in the main hall are clere-windows. On the Massachusetts ave. side is a vestibule which, if followed up, makes a straight line through and across the hall interior; protecting this vestibule is a marquise.

The building will completely fill the lot purchased for it, and consequently will have a frontage of 150 ft. on Huntington ave. and will extend 100 ft. on Massachusetts ave.

The total seating capacity of the new Music Hall will be 2630, against 2397 in the old hall. The floor capacity will be 1511, that of the first balcony 608 and that of the second balcony 511, against 1251, 680 and 466 for the old hall.

The new hall has an interior length of about 140 ft., and a width of 75 ft., while the old hall is 97.6 ft. long and 77.6 ft. wide. The main ticket office will be on the Massachusetts ave. side, and that at the main entrance will be used only prior to and during performances.

It is estimated that, if necessary, the entire audience, assuming that the floor is filled, can be turned into the broad lobbies which encircle the auditorium.

In the old hall two sections of seats in the first balcony overlook the stage; in the new hall not a seat throughout will be over the stage.

The corridors on the floor conform to the pitch of the floor itself, and there are no steps. In the summer, when the chairs and other appurtenances are removed, the floor can be made level.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, MARCH 15, 1899.

Last evening the eighteenth concert of the season, by the Boston Symphony Orchestra was given in Music Hall with this program:

Overture to Sakuntala	Goldmark
Aria, Furibondo Spira, from Parthenope	Händel
Air, Mon Coeur S'ouvre à ta Voix, from Samson et Dalila	Saint-Saëns
A Faust-Symphony in C minor	Liszt

Mme. Margaret Boye Jensen was the soloist. In the Liszt work Herbert Johnson and a male chorus from the Cecilia assisted.

The playing of the orchestra through the whole concert was exceptionally brilliant. Mr. Gericke gave a gorgeously colored interpretation of the Goldmark overture. Notably effective were the fire and joyousness he imparted to the what may be called the coda of the work by taking it at a more rapid and stirring pace than has been customary, and after having heard it thus impressively treated it seemed strange that it should ever have been read otherwise, so irresistibly did it force itself on the mind as the composer's original idea. The effect was tremendous, and brought down the house in a fervor of approval.

It is hard to conceive why the dreary and desperately wearisome Liszt Symphony should have been revived. It is terribly dong drawn out. The opening movement, despite its noisiness, is conducive to slumber. It is true that the orchestration is rich and ingenious with its reflections of Berlioz, and its suggestions of Wagner, but there is in it little else than orchestration. It is worthy of note, however, that in this work Liszt seems to have anticipated the methods of contemporary Russian music, ugliness included. The Gretchen movement is depressingly dull, though her and there are some lucid and not unpoetic moments, but there is little of beauty, nothing that is not laboriously strained to the production of mere effect of tone color. The Mephistopheles finale is chiefly cacophony, intended to illustrate the cynicism and the irony of the fiend, but it is purely theatrical stuff; red fire, tinsel, a strong smell of lycopodium flashed from the hollow of a lighted tin torch and artificial thunder. Liszt's device of vulgarizing preceding themes was copied from the Fantastic Symphony of Berlioz, who made his parodies clearer and more decisive. The commonplaces of bombast run riot. The reason for the chary chorus is not obvious, nor is the music of any interest. The symphony was last heard her some eighteen or more years ago. Now if a like term passes before it is performed here again, all shall be forgotten, all forgiven.

Of Madame Boye-Jensen there is nothing that need be said except that she scarcely succeeded in justifying her appearance at these concerts, and that her audience was kind enough or mistaken enough to applaud and to recall her.

THE SUN

BOSTON SYMPHONY CONCERT

Fourth Of The Series Thoroughly Enjoyed By A Large Audience At Music Hall.

At the fourth concert of the series by the Boston Symphony Orchestra last night at Music Hall the following programme was offered:

Karl Maria von Weber,
Overture to "Der Freischutz."
Spohr,
Concerto for Violin, No. 8, in A minor, "Gesangszene," Op. 47.
Peter Ilyitch Tchaikovsky,
Overture-Fantasy, "Romeo and Juliet."
Hector Berlioz,
Symphony No. 3, in G major, with Viola obligata, "Harold in Italy," Op. 16.
(Viola obligata by Mr. Franz Kneisel.)

It was by no means a hackneyed programme. The symphony, for example, was almost unknown in this city. The interest which it excited was not, however, entirely the result of the curiosity which is usually felt upon hearing an unfamiliar composition. It was seen to be a stupendous work—big with sentiment and with a depth of thought which sometimes in a work of Berlioz is overlaid with such a wealth of coloring as to lose the real inner significance. The large effects that can only be obtained by heavy and rich orchestration were all present in the symphony, but not to such a degree as to make them the chief thing.

The addition of a solo instrument is a novelty which will not often be attempted. While it adds a certain element which is always connected with the performance of an individual, this must in most cases interfere with the real significance of a symphony.

The discreet and thoroughly musicianly manner with which Franz Kneisel fulfilled the task as soloist in the symphony did much to increase the interest in the beautiful work.

Of the soloist of the evening, Lady Halle, only words of commendation can be uttered. Her playing was graced with a suavity of tone and a finish of technique which stamp her as an artist of eminence. There was no evidence of overpowering inspiration, but there was much that was extraordinary and much that was admirable.

The Spohr Concerto, however, which was her selection for the concert, was in the stilted form which is characteristic of many of the compositions of a certain class of musicians living at the beginning of this century. It lacks sentiment and it lacks unity, but the considerable technical difficulties and the skillful adaptation to the limitations of the violin will make it an important number in the violinist's repertoire for a long time, as it has been for the past fifty years.

Mr. Gericke's reading of the Freishuetz Overture was not characterized either by originality or by true appreciation of the full meaning of the work. That it was played skillfully goes without saying, but it was just a bit commonplace and perfunctory. To be sure, it was not one of the pieces de resistance of the concert, but it is such a remarkably constructed composition that in spite of its being hackneyed it deserves always thoughtful handling.

The Tschaikowsky number was in the manner of a preparation for the symphony. The Russian composer is a debtor in many respects to Berlioz, but in no particular more than in the matter of orchestration. This was quite apparent last night because of the juxtaposition of the two works. The "Romeo and Juliet Overture" is somewhat in the style of the 1812 Overture, and in it the composer shows his great powers as a descriptive writer.

The position of the symphony at the end of the programme was, as it always is, felt to be a hardship. In the programme as it stood last night it would have been hard to effect a different arrangement, but the scheme should certainly be sparingly employed.

The audience shows a tendency to grow, thereby indicating the general appreciation that is felt of the effort on the part of the management to provide artists of the highest class.

BOSTON SYMPHONY ORCHESTRA CONCERT.

The fourth concert of the Boston Symphony Orchestra was given last night at the Music Hall before a very large audience. The concert was exceedingly interesting, consisting as it did entirely of works by composers of the romantic school.

The overture to "Freischuetz" was the first orchestral number. Although this composition appears on programmes of various descriptions, sometimes even being given as an organ transcription, it is a work of such beauty that it never wearies, and when played as it was last evening by the Boston Orchestra, it becomes a positive treat. The soloist for the occasion was Lady Halle, better known as Norman Neruda. She played Spohr's violin concerto No. 8 "Gesangszene." Spohr belonged absolutely to the romantic school of composers, forming a link between the new and the old romantic schools; and in all his music a strong inclination to avoid the "absolute" music which characterizes the classical styles is noticeable. Of the 15 concertos which he wrote, the one played yesterday evening by the artiste is perhaps the best known. As a violinist, Norman Neruda ranks among the greatest, and as a lady violinist, she is certainly second to none. Her tone is rich, full and broad and absolutely pure; her crescendos and diminuendos are perfect, and her conception and interpretation of the work were artistic in the extreme. The manner in which Mr. Gericke kept his orchestra well subdued, so as not to overpower the soloist at any time, greatly enhanced the sensation of thorough enjoyment produced by the concerto.

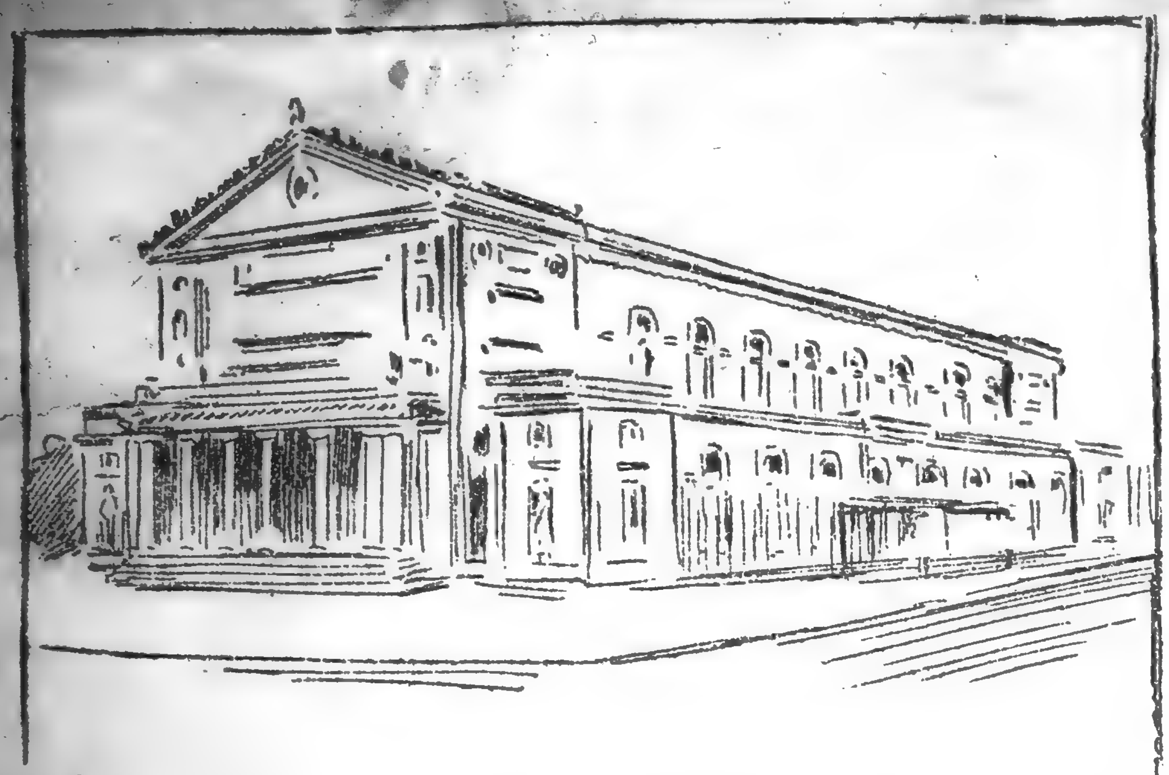
Tschaikowsky's overture-fantasy "Romeo and Juliet" was the next work on the programme. This composer is a true representative of the Russian national character, and in most of his music exhibits originality, combined with interesting modulations and quaint rhythm. No composer has made use of the vast possibilities of the orchestra with more telling effects; and this may well be said of the "Romeo and Juliet" overture. The enmity of the two houses and the unhappy fate of the lovers is graphically portrayed in the orchestration. As a work it displays great power and imagination, and was admirably rendered.

Berlioz's Symphony No. 3, with viola obligato, "Harold in Italy," was the concluding number. It may be classed as one of the master's most prominent works. It was originally written at the desire of Paganini, who wished for a concerto for the viola. For this Berlioz wrote this symphony. The work contains numerous beauties, but they are somewhat marred by the prescribed programme with which the composer is fettered; nevertheless the impression produced is that of a true tonal poem, although the bells in the "Ave Maria" are rather too realistic. The part ascribed to the viola is as original as it is effective. The viola obligato was played by Mr. Franz Kneisel, who proved himself to be a master of the instrument and as much at home upon it as upon the violin.

News Feb 23, 1899

RECORD TUESDAY MARCH 14 1899.

THE NEW MUSIC HALL.



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THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, MARCH 15, 1899.

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Aria, Furibondo Spira, from Parthenope	Händel
Air, Mon Coeur S'ouvre à ta Voix, from Samson et Dalila	Saint-Saëns
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The overture to "Freischuetz" was the first orchestral number. Although this composition appears on programmes of various descriptions, sometimes even being given as an organ transcription, it is a work of such beauty that it never wearies, and when played as it was last evening by the Boston Orchestra, it becomes a positive treat. The soloist for the occasion was Lady Halle, better known as Norman Neruda. She played Spohr's violin concerto No. 8 "Gesangszene." Spohr belonged absolutely to the romantic school of composers, forming a link between the new and the old romantic schools; and in all his music a strong inclination to avoid the "absolute" music which characterizes the classical styles is noticeable. Of the 15 concertos which he wrote, the one played yesterday evening by the artiste is perhaps the best known. As a violinist, Norman Neruda ranks among the greatest, and as a lady violinist, she is certainly second to none. Her tone is rich, full and broad and absolutely pure; her crescendos and diminuendos are perfect, and her conception and interpretation of the work were artistic in the extreme. The manner in which Mr. Gericke kept his orchestra well subdued, so as not to overpower the soloist at any time, greatly enhanced the sensation of thorough enjoyment produced by the concerto.

Tschaikowsky's overture-fantasy "Romeo and Juliet" was the next work on the programme. This composer is a true representative of the Russian national character, and in most of his music exhibits originality, combined with interesting modulations and quaint rhythm. No composer has made use of the vast possibilities of the orchestra with more telling effects; and this may well be said of the "Romeo and Juliet" overture. The enmity of the two houses and the unhappy fate of the lovers is graphically portrayed in the orchestration. As a work it displays great power and imagination, and was admirably rendered.

Berlioz's Symphony No. 3, with viola obligato, "Harold in Italy," was the concluding number. It may be classed as one of the master's most prominent works. It was originally written at the desire of Paganini, who wished for a concerto for the viola. For this Berlioz wrote this symphony. The work contains numerous beauties, but they are somewhat marred by the prescribed programme with which the composer is fettered; nevertheless the impression produced is that of a true tonal poem, although the bells in the "Ave Maria" are rather too realistic. The part ascribed to the viola is as original as it is effective. The viola obligato was played by Mr. Franz Kneisel, who proved himself to be a master of the instrument and as much at home upon it as upon the violin.

ST SYMPHONY CONCERT

ose of a Successful Season at the Music Hall—Features of the Programme.

Fitting indeed, as the termination of a most successful season, was the fifth and last concert given in the Music Hall last night by the Boston Symphony Orchestra. The programme, orchestra, soloist and director were a blend of encouragement for a continuance of these instructive and enjoyable affairs.

Ordinarily the overture to "Der Freischutz," which began the concert, would be looked upon as a rather hackneyed number, but not when played by such an organization as the Boston Orchestra. Upon such occasions it is like brushing up old memories, as it were; putting on a new polish and making new many of the melodies which were until then thought to be stale and entirely too familiar.

The feature of the evening, however, was the performance of Berlioz's "Harold In Italy," a symphonic picturing of Byron's "Childe Harold," and embellished throughout with the contrapuntal [illegible]lessness and melodic originality of [illegible] composer. The most pronounced of [illegible] last-named characteristic is the viola obligato, which carries the title theme from beginning to end. It was Paganini with a newly acquired viola, who requested Berlioz to write a concerto featuring the instrument, and then became dissatisfied with the composition before it was completed. Berlioz went ahead with the work, according to his own idea, and the Symphony No. 3, in G major, was the result.

It is a ponderous creation, and only attempted by large orchestras under an intelligent director. Then, again, it requires an artist to handle the viola obligato, and the manner in which this part of the work was done last night by concert master Franz Kneisel was something in the manner of a revelation to a Baltimore audience. It requires a master of the strings to execute this evolution of the "gamba" with effect, and Mr. Kneisel's performance proved an artistic effort in every particular.

The eccentricities of instrumentation with which the symphony abounds were splendidly read by Mr. Gericke, and the orchestra in each detail was en rapport with the director's conception of the several movements. They are four in number and depict in turn the "Happiness and Joy of Harold in the Mountains," "Pilgrims' March and Chant," interwoven with the tolling of the chapel bell; "Mountaineers' Love Serenade," and the "Orgy of the Brigands."

Lady Halle, whose fame as a violin virtuoso preceded her to this city, was the soloist, and her performance of the Spohr concerto in A minor justified all that has been said and written in praise of her talents. For an exhibition of expressive performance she could hardly have made a better selection than this graceful and melodious composition. Her tone is clear and true, and she phrases to a nicety. In addition to this, Lady Halle's reading of the number is above criticism, and her bowing and technique are all that could be desired. The other number of the programme was Tchaikovsky's conception of the delineation of love as seen in "Romeo and Juliet." It is a fantastic tone picture of the Shakespearean idea, of moody motif and orchestral coloring.

Manager Comee expressed himself as being well pleased with the results of the series of concerts just finished, and hinted that a return next season was more than probable.

Sun Feb 22

BOSTON SYMPHONY CONCERT

Fourth Of The Series Thoroughly Enjoyed By A Large Audience At Music Hall.

At the fourth concert of the series by the Boston Symphony Orchestra last night at Music Hall the following programme was offered:

Karl Maria von Weber,
Overture to "Der Freischutz."
Spohr,
Concerto for Violin, No. 8, in A minor, "Gesangszene," Op. 47.
Peter Ilyitch Tchaikovsky,
Overture-Fantasy, "Romeo and Juliet."
Hector Berlioz,
Symphony No. 3, in G major, with Viola obligata, "Harold in Italy," Op. 16.
(Viola obligata by Mr. Franz Kneisel.)

It was by no means a hackneyed programme. The symphony, for example, was almost unknown in this city. The interest which it excited was not, however, entirely the result of the curiosity which is usually felt upon hearing an unfamiliar composition. It was seen to be a stupendous work—big with sentiment and with a depth of thought which sometimes in a work of Berlioz is overlaid with such a wealth of coloring as to lose the real inner significance. The large effects that can only be obtained by heavy and rich orchestration were all present in the symphony, but not to such a degree as to make them the chief thing.

The addition of a solo instrument is a novelty which will not often be attempted. While it adds a certain element which is always connected with the performance of an individual, this must in most cases interfere with the real significance of a symphony.

The discreet and thoroughly musicianly manner with which Franz Kneisel fulfilled the task as soloist in the symphony did much to increase the interest in the beautiful work.

Of the soloist of the evening, Lady Halle, only words of commendation can be uttered. Her playing was graced with a suavity of tone and a finish of technique which stamp her as an artist of eminence. There was no evidence of overpowering inspiration, but there was much that was extraordinary and much that was admirable.

The Spohr Concerto, however, which was her selection for the concert, was in the stilted form which is characteristic of many of the compositions of a certain class of musicians living at the beginning of this century. It lacks sentiment and it lacks unity, but the considerable technical difficulties and the skillful adaptation to the limitations of the violin will make it an important number in the violinist's repertoire for a long time, as it has been for the past fifty years.

Mr. Gericke's reading of the Freishuetz Overture was not characterized either by originality or by true appreciation of the full meaning of the work. That it was played skillfully goes without saying, but it was just a bit commonplace and perfunctory. To be sure, it was not one of the pieces de resistance of the concert, but it is such a remarkably constructed composition that in spite of its being hackneyed it deserves always thoughtful handling.

The Tschaikowsky number was in the manner of a preparation for the symphony. The Russian composer is a debtor in many respects to Berlioz, but in no particular more than in the matter of orchestration. This was quite apparent last night because of the juxtaposition of the two works. The "Romeo and Juliet Overture" is somewhat in the style of the 1812 Overture, and in it the composer shows his great powers as a descriptive writer.

The position of the symphony at the end of the programme was, as it always is, felt to be a hardship. In the programme as it stood last night it would have been hard to effect a different arrangement, but the scheme should certainly be sparingly employed.

The audience shows a tendency to grow, thereby indicating the general appreciation that is felt of the effort on the part of the management to provide artists of the highest class.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, MARCH 19, 1899.
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THE SYMPHONY CONCERT.

Mme. Teresa Carreno Scores a Great Success in MacDowell's D Minor Concerto.

The programme of the nineteenth Symphony concert, given in Music Hall, included the D minor suite No. 1, by Tschaikowski; piano concerto No. 2, MacDowell, and the symphonic poem, "Death and Transfiguration," op. 24, by Richard Strauss.

Tschaikowski's suite, performed for the first time at these concerts, is a very enjoyable work, and is in the composer's best vein. It was admirably played and loudly applauded. Mme. Teresa Carreno is a great favorite with the patrons of these concerts, and her performance of the MacDowell concerto was among the best that she has ever given in Boston. The work continues to wear well, and is one that will always command respect not only among pianists but with the musical public. Mme. Carreno fully maintained her reputation, and she received over half a dozen recalls, a tribute accorded to but few who appear as soloists at these concerts. Strauss's "Death and Transfiguration" completed the programme. The performance was most brilliant. There will be no rehearsal and concert this coming week.

Boston Transcript

MONDAY, MARCH 13, 1899

NEW MUSIC HALL PLANS

They Arrived in This City Sunday

And Are Exhibited in the Tremont Building

General Style of Building Is to Be Classic

It Is Longer, Narrower and Lower Than Old Hall

Plans for the New Music Hall, to be located at the corner of Massachusetts and Huntington avenues, arrived in this city Sunday morning from the New York office of the architects, McKim, Mead & White, and at present they may be seen in room 314 of the Tremont Building. The building committee of the New Music Hall corporation is to consider these plans before their acceptance, and it is possible that a number of alterations will be suggested; therefore as they are drawn at present they are not deemed to be final plans, but rather preliminary. There are eight plans in all; one is colored and represents the exterior of the building, while the others show longitudinal and transverse sections, the elevations on Massachusetts and Huntington avenues, and plans of the basement, the floor and the first and second balconies. It is understood that the material to be used will be brick, probably red, and stone. The main entrance, on Huntington avenue, has an Ionic portico, with eight stone pillars; the main hall, or what better might be called the hall proper, rises higher than the rest of the building, with a pediment at the top; what seems to be a harp is the crowning glory of the roof front. At either corner of the front section is a pavilion which runs into a wing extending the length of the building; overlooking these wings in the main hall are clere-windows. On the Massachusetts side is a vestibule which if followed up makes a straight line through and across the hall interior; protecting this vestibule is a marquise, on the lines of that at the Thirty-fourth-street entrance to the Astoria in New York. The building will completely fill the lot purchased for it, and consequently will have a frontage of 150 feet on Huntington avenue and will extend 210 feet on Massachusetts avenue. It is notable that the plan measurements give no figure for the height of the building, but it would seem to be between seventy-six and eighty feet.

No estimate of the cost of the building, of the material to be used, or of the quality or degree of interior embellishment, has been made by the architects. They took into consideration solely general arrangements, such as seating capacity, offices, and incidentally acoustic properties. No one concert hall, either at home or abroad, has been taken as a model or as a basis for these plans; they stand as the results of original ideas, intended to meet the rather peculiar requirements of the builders. It is true that some conception of the ultimate exterior appearance can be had from the colored plan; at the front, on either side of the portico, stands a niched statue, while on the Massachusetts-avenue side a similar statue stands at each corner. Over the portico is a space reserved for appropriate inscription, while a smaller space is left, in the form of a square, at either end, about on a line with the larger space. As to the interior, the present plan allows for several statues along the walls; the windows, now drawn as full windows, may be cut down, giving an upper curved half only. The distinguishing features of the new building are that it is longer, narrower and lower than the old Music Hall.

While naturally there will be much vacant space in the basement, allowance has been made for a baggage-room, 54x29 feet; a carpenter shop, 17x20 feet; a kitchen, 17x27 feet; a serving room, 10x18 feet; a large boiler room with two boilers on one side and one boiler on the other; space for smoke and for foul-air exhaust, coal storage and heating and ventilating machinery. It has not been decided whether an electric-light plant will be established in the building, but the architects have kept such a possibility in view. The floor plan shows a main vestibule, 28x76 feet, from which entrance by two doors is made into a lobby seven feet wide at the front and fourteen feet wide on either side of the auditorium, which, by the way, is walled off from these lobbies. To the right of the vestibule come in succession a cloak and coat room, ladies' toilet, ladies' reception room, 16x24, a side vestibule opening on Massachusetts avenue, 17x37 feet; a ticket office, and offices for Mr. Mudgett, a bookkeeper, Mr. Comee and Mr. Ellis. To the left on entering are a coat room, gentlemen's toilet room, a boiler room, 18x72 feet, and a serving room. The stage, which is 60x32 feet, has at the right an artists' room and a dressing room, and at the left a tuning room, 33x37 feet.

The first balcony will also have a continuous lobby seven feet wide at the front and eight feet wide on the sides, with two large oblong lobbies, 14 by 20 feet, at the immediate right and left of the entrance. The libraries of the Symphony Orchestra and of the Handel and Haydn Society are to be on the right. Two artists' rooms are at the stage right, while corresponding to the tuning-room below is a large chorus room. The second balcony will have a foyer 75 by 28 feet, with two oblong lobbies at right and left of entrance, while the side lobbies will correspond in width with those on the first balcony floor.

The [illegible] capacity of the new Music Hall will be 2630, against 2397 in the old hall. The floor capacity will be 1511, that of the first balcony 608 and that of the second balcony 511, against 1251, 680 and 466 for the old hall. This is a net gain of 233 seats, while the space available for standing room will be on each side of the auditorium thirty feet more than that in the old hall. All seats are to be larger and presumably more comfortable than those which have been in the old hall since it was built. There will be only two rows of seats in the first balcony, whereas there are three in the old hall. The new hall has an interior length of about 140 feet and a width of 75 feet, while the old hall is 97.6 feet long and 77.6 feet wide. The main ticket office will be on the Massachusetts-avenue side, and that at the main entrance will be used only prior to and during performances. The long standing complaint of draughts in the old hall will have no ground to stand on in the new hall, for it is proposed to close the two inner doors leading directly to the auditorium, and to send people round to the right and left to doors large enough to make congestion impossible. The two doors in question open directly on the two aisles, there being no centre or main aisle. It is estimated that, if necessary, the entire audience, assuming that the floor is filled, can be turned into the broad lobbies which encircle the auditorium.

In the old hall two sections of seats in the first balcony overlook the stage; in the new hall not a seat throughout will be over the stage. There should be an abundance of coatrooms, since there are to be two on the first floor and two more on the second floor. The balcony will have four entrances. The corridors on the floor conform to the pitch of the floor itself, and there are no steps. In the summer when the chairs and other appurtenances are removed the floor can be made level. Taken all in all, it can be seen that the plans include many improvements over the old hall's arrangement, and promise to yield a structure which will be desirable and satisfactory both as a whole and in detail.

Boston Sunday Globe.

SUNDAY, MARCH 19, 1899.

Mme Carreno at the Symphony.

Mme Teresa Carreno was the soloist at last week's symphony concerts, the program of which comprised Tchaikovsky's suite No. 1, Edward MacDowell's concerto No. 2 for piano and the Strauss tone-poem, "Death and Transfiguration." The Tchaikovsky suite was played for the first time at these concerts, the fourth movement being omitted, as it is not included in the orchestral parts although published in the score. The first movement shows the composer's skill in contrasting and subsequently blending tonal coloring, the dignity and melancholy suggestiveness of the first half of this part giving way to a peculiar figure, lively in nature and sharply modulated. The many phrases given to the bassoons, clarinets and horns are masterly hits in the invention of figures for these instruments. The orchestra brought out the varying shade and light with skill and sympathy, each contingent preserving a beautiful and harmonious balance of tonality. The second part shows the composer in one of his lighter moods, and brilliancy of a scherzo is here shown in the highest form. His infinite variety of combinations is displayed in many ways and despite the somewhat unique treatment of the themes, there is no loss of dignity in the musical subjects, their character retaining dignity and melodic beauty.

The third movement is romantic and oriental in character, the fifth is a scherzo developed from two themes, and the last movement, marked gavotte, resembles in the main the scherzo of the fifth. It will be seen that Tchaikovsky exhibits but little of his subsequent passion and barbaric boldness in this suite, and that the characteristics shown in his fifth and sixth symphonies are but faintly suggested in this earlier work. One might call it "Tschaikovsky in repose" when contrasted with his more dramatic compositions. The orchestra was in excellent form, and the delicate and tripping measures of the four movements were given with a grace and daintiness thoroughly enjoyable. A feature of the work was the harmony showed by the contrasting instruments when playing unison, the tones being exactly to pitch.

Mme Carreno renewed her triumphs of other years by her splendid interpretation of the MacDowell concerto, a composition that is far superior to many similar works of European composers of today. The orchestral part is rich in color, the presto and allegro movements being virile, brilliant and very effective in treatment. The charm this pianist exerts upon her auditors is undeniable, her frank and gracious personality seeming to "capture her audience" at the outset. As an artist she is at the hight of her powers, and is today one of a small group of really great pianists. The MacDowell concerto was played with an ease, vigor and brilliancy remarkable even in this era of wonderful artists, and the beauty of every movement was fully illustrated by her nimble fingers. Technique of the highest form is hers, and there is seemingly no difficulty of a piano score which she cannot easily surmount. Her marked skill in elevating the importance of the left hand work was clearly shown in the first movement. The whole work was interpreted with a sympathetic touch, rythmic perfection and a virtuosity seldom equalled. The audience was tumultuous in its demonstrations of appreciation, and called and recalled the great artist times innumerable to the platform. It was evident that most of the attendants came to hear and see Carreno, for many retired from the hall after her performance, not waiting to hear the admirable work of the orchestra in the gloomy "Death and Transfiguration" selection.

The 20th rehearsal and concert will take place March 31 and April 1. The program will comprise a Mozart symphony, "Good Friday Spell," from Wagner's "Parsifal" and Dvorak's second symphony.

The Official Paper of the State.
The Official Paper of the City.
…DAY MORNING, MARCH 20, 1899.

Tschaikowsky, MacDowell and Strauss in Symphony Concert.

Tschaikowsky's first suite, MacDowell's second piano concerto, and Richard Strauss' tone-problem "Death and Transfiguration," formed the programme of Saturday night's concert. By an odd error an announcement (intended for the New York programmes) appeared in the programme-books stating that the concert would begin with Goldmark's "Sakuntala" overture, while it really commenced with a rather dull fugue. We wonder how many auditors found a tone-picture of the love-making of Dushianta and Sakuntala in the subject and answer of this contrapuntal work and the final reunion of the happy pair in the stretto! One is very apt to dilate with the wrong emotion under such circumstances.

Tschaikowsky's Suite seemed to have very little to say, but said it in a very genteel manner; it was almost impossible to recognize the composer of the "Pathetic Symphony" in the kid-gloved music of this Suite. Its uninspiring counterpoint was followed by a great deal of tonal sugar, as if the composer were carrying out the words of the Queen in "Hamlet"—"Sweets to the Suite." The Tartar, who appears when a Russian is scratched, made his appearance in the Oriental character of the third movement, but even here the dissonances were gentle and amiable.

The fourth movement, a tricksy little bit of musical humor, was not played, so that the public Cerberus was obliged to do without his sop. The pretty orchestral touches, a la Berlioz, which came in the Scherzo, were received with much favor, and the final Gavotte, a highly developed affair, with strongly-marked rhythm, was also applauded to the echo.

We could not, in this case, agree with the popular verdict; if Tschaikowsky had never written anything better than this, we would be obliged to rank him below Delibes, and in the same school.

MacDowell's Concerto, in D minor, seemed especially strong after this flimsy work, but it is also a fine work in its own right, without any adventitious aid. It was most brilliantly performed by Mme. Teresa Carreno, who has always taken a great interest in the evolution of this brilliant composer. The concerto is of the modern free school, yet by no means abandons form, only the usual succession of movements is changed.

If one may apply the word "virile" to feminine performance it surely would be in place in speaking of Mme. Carreno's piano-playing; yet there was more than mere masculinity to commend; there was a hearty abandon, a caprice and boldness of contrast that suited the concerto especially well. Perhaps the concerto has the fault that comes to every pianist-composer in this field, it places the solo instrument somewhat too much in the foreground, it is not first and foremost an orchestral composition, a "symphony with a thread of piano obbligato."

This may be a failing which leans to Virtue's side, for it enables the soloist to make a direct impression upon the audience; and this impression was certainly made on this occasion, for Mme. Carreno was called and recalled at its close until she walked from greenroom to stage and from stage to greenroom with the regularity and frequency of a soldier on sentry-go.

Now came the leoine Richard Strauss with his musical metaphysics, his large and varied assortment of dissonances, and his splendidly hazardous experiments in orchestration. We must confess that "Death and Transfiguration" made a much greater impression upon us than it did at its first performances; it received a superb interpretation, and familiarity revealed many points of ineffable beauty; but one may still ask—"Cui Bono?" Of what use is this genius which is presenting to us so many musical puzzles? Is the incoherency of the present to be at all compared with the musical logic of the masters? The picture here given is the death of a sufferer and his glorification: it is probramme-music of most definite character. The words on the score begin

> "In a chamber poor and squalid,
> Lighted by a feeble taper,
> Lies the suff'rer on his deathbed."

The music proceeds to illustrate this with minor triads and with sobs and gasps of violins, a latter-day instance of programme-music carried into the hospitals, a distortion of the functions of instrumental music. One would prefer a setting of Busch's poem,—

> "In den Kammer still und donkel
> Schlaeft die Tante bei dem Onkel."

if we needs must have such a new school of "Chamber-music." Harp arpeggios show us the invalid singing to slumber and flute phrases picture him uneasily smiling in dreams. But the picture is not to be of such gentle character; almost immediately there sets in a wild tumult in C minor which soon spreads into all the other keys, adjacent or otherwise. The sufferer is struggling with death; and his spasms are delineated. The kettle-drums are to be struck with sticks with wooden ends, the trombones are to be played with bells directed at the audience, the woodwind has an attack of chromatic cramps, the death knell rings on the gong, and finally the harp and the violins suggest in a pianissimo that the invalid has climbed the golden stair.

It is a work of genius in a wrong school; it attempts to do with instrumental music what should be done by vocal music only; it is giving us the Death of Tristan, (and quite as lingering a death), minus the pantomime, the stage action and the poetry. To indicate that a disappointed life had found its true fulfilment on the "other side," might be a fitting topic for the poet, or for the operatic or oratorio composer; but the instrumental writer had better let it alone, since it goes beyond his powers of suggestion, he must print an entire essay upon his programme if he wants his meaning even partially understood.

And if we call literature to the aid of instrumental music in this manner, why not give further jogs to the imagination?

Why not sprinkle disinfectants in the hall to suggest the atmosphere of the sick-room? Why not go still further in this direction and write a "Medical Symphony"? One could readily outline a list of headings for the movements, as, for example,—1st. Movement, Neurosis and Nervous Prostration; 2nd. (andante molto) Coma; 3rd. movement, St. Vitus Dance, (Scherzando); and 4th, finale, Delirium Tremens. A diagnosis could be printed upon the programme, and there could be "calomel-motives," "quinine-motives" and many other realistic touches.

It is a pity to see so much beauty as exists in this work, (in spasms only, however), going to waste. Liszt has given a [illegible] picture of Life as a Prelude to the Hereafter, (in "Les Preludes"); but he dwelt rather upon coming Glory than [illegible] sick-room, and even then he needed [illegible] usual explanatory poem. Strauss [illegible] him, and has led pro- [illegible] into a labyrinth whence [illegible] future may have some [illegible]

Louis C. Elson.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
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SUNDAY, MARCH 19, 1899.

THE SYMPHONY CONCERT.

A Tschaikowsky Suite Given for First Time Here.

Its Music Proves Scarcely Worthy the Composer—Mme. Carreno's Performance of Mr. MacDowell's Brilliant Concerto a Glorious One in Every Way.

The 19th concert by the Boston Symphony orchestra in Music Hall was given last evening with this programme:

Suite No. 1, in D minor, op. 43...Tschaikawsky
Concerto for pianoforte, No. 2, in D minor ....MacDowell
"Death and Transfiguration"........R. Strauss

Mme. Teresa Carreno was the soloist.

Some confusion was created owing to the fact that a slip announcing a change of programme and intended for insertion in the programme book for New York was, by a mistake of the binder, inserted in that of last night, but as there were no fatal results in consequence, there is no excuse to dwell on the subject further.

The Tschaikowsky suite was given for the first time at these concerts. It consists of five movements—an introduction, a fugue, a divertimento, an intermezzo, a scherzo and a gavotte. The music is scarcely worthy the composer. It is for the most part pretty in a conventional way, cheap in melody and trivial in harmonies, which the pretentious and brilliant orchestration is not wholly successful in concealing. Now and then there is an almost vulgar quality in the themes and their treatment.

The fugue is far from a model in that order of composition, and is made with no very marked skill. The divertimento and the intermezzo are bright after a certain comic opera fashion, but are not especially interesting seriously considered. The best movement is the scherzo, which has an original individuality, a solidity and a freshness that are not apparent in the rest of the work.

The gavotte is neither musical fish nor flesh, and the coda attached to it is almost pitiful in its barren commonplaces. The best that can be said of the work as a whole is that it escapes being tiresome, and is ear-tickling. Of its performance there is nothing but admiration to be expressed.

The Strauss tone-poem, which had been heard at these concerts before, gained very much in clearness, interest and coherence on a second hearing. The composer's train of thought was easier to follow, the dignity and beauty of the themes became more apparent, and though the noisiness was still disturbing, a closer understanding of the poem that inspired the composer caused these tremendous masses of tone to take on a dramatic meaning and a logical sequence that were not apparent in them previously. And yet it is not music toward which admiration goes out spontaneously or without alloy; but perhaps it is insidious music that, like the old poet's description of sin as a creature of such hideous mien that, to be hated, needs but to be seen; but which, if not avoided, is at first tolerated and at last embraced.

It is hard to trust oneself with music of this school. One never knows what may happen if one becomes used to it. Familiarity accustoms one to its repulsiveness, and, instead of breeding contempt, incites toleration, and then there are twinges of conscience, a vain kicking against the pricks and remorse for the momentary departure from the true faith. And in these latter days there is considerable shaking up of this same true faith. The only reliance is that the beautiful in art must eventually triumph over the ugly.

The strength and the lucidity of Mr. Gericke's reading of the work and the splendor of the orchestral performance of it were potent in giving a powerful interest, if not attractiveness, to it.

Mme. Carreno's performance of Mr. MacDowell's brilliant concerto was glorious in every way. Of the large scope of her technique, the fine artistic intelligence with which she probes to the very heart of the music she interprets, the certainty of the musical touch, the dignity and animation of her style and the warmth and sincerity of feeling she brings to bear on her work, it is not necessary to speak at this late date. The storm of applause that rewarded her was tremendous and did not cease until she had responded to some half-dozen or more enthusiastic recalls.

There will be no rehearsal and concert this week. The next programme is: Symphony, Mozart; "Good Friday Spell," from "Parsifal," Wagner, and Symphony No. 2 in D minor, Dvorak.

At the Symphony rehearsal Friday afternoon, Mme. Teresa Carreno, who was the soloist, looked charming in a lovely gown of pale pearl gray satin, the skirt showing green satin under white chiffon at the side. The bodice was covered with net embroidered in gold spangles. The hall was packed to the doors, and appreciation for Mme. Carreno's superb work was very hearty. There will be no rehearsal this week.

BOSTON JOURNAL.
SUNDAY, MARCH 19, 1899.

Teresa Carreno Played MacDowell's Second Piano Concerto at the 19th Symphony Concert—Mr. Rosenthal Gave His Farewell Recital.

The program of the 19th Symphony concert, Mr. Gericke conductor, in Music Hall last evening, was as follows:

Suite No. 1, in D minor, op. 43........ Tschaikowsky
(First time at these concerts.)
Concerto for Pianoforte, No. 2, in D minor, op. 23........................MacDowell
Tone-Poem, "Death and Transfiguration," op. 24...................Richard Strauss

It is a pity that on account of a singular omission in the orchestral parts, the fourth movement of the suite by Tschaiwowsky could not be played last night. The movement is a Marche miniature, a joke, and unlike too many deliberate attempts at musical jesting, this joke is an excellent one. I remember that when the suite was first played in Berlin—in '83 or '84 by the Philharmonic Orchestra under Franz Wüllner and at the concert when d'Albert made his first appearance there and played everything at hurricane speed—this little march met with instantaneous success and it was encored, a rare event at those formal concerts.

The suite itself is for the most part agreeable music, with a pretty steady tendency toward the commonplace. Here and there you hear the voice of Tschaikowsky, but the voice is conventional, and in the prelude and fugue you hear it as in a lecture near a blackboard. There is also a reminder of Russian folk song, but this song is not treated in such masterly and effective manner as it is in other works by him—for instance, his fourth symphony. There is pretty music; there is melody of a too well defined character; the audience was pleased, and, although in the fifth movement the performance was not up to the highest standard of the orchestra, the solo work and the merit of the performance as a whole deserved the public recognition.

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Teresa Carreno gave a dazzling performance of MacDowell's brilliant concerto. The crispness of her running passages, the purity of her trill, her stormy octaves, her dash, swing and full-blooded individuality found ample opportunity for display. As long as there is a rule that no encores should be allowed, it is well to observe this rule; but I often think, especially when a pianist like this remarkable woman is on the stage, that the foreign idea of a program is not a bad one: the violinist or pianist plays a concerto with orchestra, and later in the evening a group of two or three short pieces. Of course, there are pianists and singers—alas, they have found their way of late years into the Boston Symphony concerts!—to whom this privilege would be as deadly boredom to the audience. Carreno was applauded most enthusiastically.

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Strauss's tone poem, full as it is of harmonic and orchestral originality and daring, did not kill MacDowell's concerto, for the latter has his own voice, strong, lusty, tender, authoritative.

Richard Strauss has been censured by some, ridiculed by others for writing a symphonic poem to the long text printed on the fly-leaf of the orchestral score. Some have asked derisively, "How can you represent in music a sick man on his bed in a room lighted dimly by only a candle-end?"

As a matter of fact this poem was written after Strauss had composed the music. The poem was written by Alexander Ritter, a musician much older than Strauss, and a close friend of Wagner.

To me this is Strauss's most satisfactory work, one that must be ranked above his "Don Juan," but I have not heard his "Don Quixote" or his new symphony. Never mind the sick man and the candle-end, the title is hint enough. You may ticket the different motivs—Impression of Death, Hope, Childhood, Life's struggle, Youth, Conflict; or you may number them 1, 2, 3, etc., this will not make the music more impressive, it will not detract from it one whit. The music speaks for itself to any man or woman of imagination, to anyone that has suffered keenly from the loss of a loved one. I believe at least one critic in New York discovered that this symphonic-poem is immoral. But they discover all sorts of queer things in New York. Thus Mr. Krehbiel was shocked beyond measure at the naughty conduct of Manon Lescaut and even discovered some strange Byzantine vice in the drama of Maeterlinck which inspired Mr. Loeffler's well known music. No, this music is lofty and noble; if the word had not been made ridiculous by gushers and burlesque-writers, I should say this music is eminently soulful. There is only one greater thought than that of Death; that thought is of the Life to which Death is as new birth; and this music of Richard Strauss does not end in a pessimistic wail; it glorifies the final struggle of a poor mortal escaping from his prison; it is a consolation and a prophecy.

Philip Hale.

Miss Rose Stewart awakened genuine enthusiasm from audience and orchestra at the Boston Symphony concert in Sanders Theatre last Thursday evening. She sang Rossini's "Una Voce" and songs by Delibes and Dell' Acqua.

MUSICAL AMERICA
EDITED BY JOHN C. FREUND
PUBLISHED AT 27 UNION SQUARE NEW YORK
For Publishers' Announcements, see Page 24.
New York, March 18, 1899.

MUSICAL BOSTON.

BOSTON, March 11, 1899.

The programme for the eighteenth concert of the Boston Symphony Orchestra embraced Goldmark's overture to "Sakuntala," and "Faust" symphony by Liszt. Mrs. Margaret Boye-Jensen was the soloist, and sang an aria from Händel's "Parthenope" and Dalila's air from St. Saëns' Samson and Dalila."

The male chorus of the Cecilia and Mr. Herbert Johnson, tenor, assisted in the choral part of the "Faust" symphony.

A most striking performance was the playing of the Goldmark overture. It was given with a spirit and a brilliancy that were electrifying.

As regards the "Faust" symphony, I cannot express the emptiness, dreariness, bombast and unmeaning character of this composition in a multiplicity of words so completely as has Philip Hale in his epigrammatic summary of this work in the Boston "Journal," to wit: "The symphony is a masterpiece of hollow pretension; it is a miracle of dullness."

What need to say that the difficulties of this work were easily and brilliantly overcome by the orchestra.

In the reading of the composition it was worked out upon the loom of coarseness that now characterizes most of Gericke's interpretations."

How so usually discriminating a critic as Mr. Ben Woolf, of the Boston "Herald," can pronounce the readings of this work by Gericke an effort of "masterful skill" I cannot understand, unless the monotone of loud, meaningless sound produced upon him a soporific influence that induced "nature's sweet restorer, balmy sleep." Sometimes the jaded critic, like the lonely picket guard in the presence of the enemy, must succumb to nature's demands and fall into the arms of Morpheus at duty's post. A monotone of silence or sound might either be the medium inducing the welcome, if unguarded, relief of somnolency, and thus put the refreshed slumberer in a generous mood upon waking. It might also, as well, prove the loss of an empire or the making of a conductor's reputation.

To enumerate the many points in the "Faust" piece where the indications of the composer were ignored would occupy more space than these columns can accord this review.

However, the wind constantly overtopped the strings. Sempre piano was tooted at the dog trot of overloud playing, to the extinction of muted strings that had the prominent figure of the passage.

At the end of the Gretchen movement, where the tone should have been wafted away to a mere breath, double *pianissimo*, it was sustained with as little attempt to gain the desired expression as if it were the finale measures of a popular tune.

What has come over Gericke, that he no longer presents his former refined manner when he imparted repose in his readings, and in his interpretations dispensed the gamut of dynamic contrasts in *its most* minutely graded compass?

Compared to the artistic height to which he carried his efforts in former days as conductor of the Boston orchestra, he is now little less than a martinet in the exactitude of time-beating.

Mrs. Boye-Jensen has naturally a good voice, but she "hooted" her top notes in her pharynx and blew her low ones with the vibrating intensity of a human fog-horn." Her middle tones were consequently weak. Her effort was evidently that of one familiar with the stage. Such a performance is out of place in these concerts.

To the discredit of the audience, whether from courtesy to a guest, or because of its lack of discrimination, the singer was applauded sufficiently after her effort to cause her to return three times to acknowledge the recognition.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, MARCH 20, 1899.

Tschaikowsky, MacDowell and Strauss in Symphony Concert.

Tschaikowsky's first suite, MacDowell's second piano concerto, and Richard Strauss' tone-problem "Death and Transfiguration," formed the programme of Saturday night's concert. By an odd error an announcement (intended for the New York programmes) appeared in the programme-books stating that the concert would begin with Goldmark's "Sakuntala" overture, while it really commenced with a rather dull fugue. We wonder how many auditors found a tone-picture of the love-making of Dushianta and Sakuntala in the subject and answer of this contrapuntal work and the final reunion of the happy pair in the stretto! One is very apt to dilate with the wrong emotion under such circumstances.

Tschaikowsky's Suite seemed to have very little to say, but said it in a very genteel manner; it was almost impossible to recognize the composer of the "Pathetic Symphony" in the kid-gloved music of this Suite. Its uninspiring counterpoint was followed by a great deal of tonal sugar, as if the composer were carrying out the words of the Queen in "Hamlet"—"Sweets to the Suite." The Tartar, who appears when a Russian is scratched, made his appearance in the Oriental character of the third movement, but even here the dissonances were gentle and amiable.

The fourth movement, a tricksy little bit of musical humor, was not played, so that the public Cerberus was obliged to do without his sop. The pretty orchestral touches, a la Berlioz, which came in the Scherzo, were received with much favor, and the final Gavotte, a highly developed affair, with strongly-marked rhythm, was also applauded to the echo.

We could not, in this case, agree with the popular verdict; if Tschaikowsky had never written anything better than this, we would be obliged to rank him below Delibes, and in the same school.

MacDowell's Concerto, in D minor, seemed especially strong after this flimsy work, but it is also a fine work in its own right, without any adventitious aid. It was most brilliantly performed by Mme. Teresa Carreno, who has always taken a great interest in the evolution of this brilliant composer. The concerto is of the modern free school, yet by no means abandons form, only the usual succession of movements is changed.

If one may apply the word "virile" to feminine performance it surely would be in place in speaking of Mme. Carreno's piano-playing; yet there was more than mere masculinity to commend; there was a hearty abandon, a caprice and boldness of contrast that suited the concerto especially well. Perhaps the concerto has the fault that comes to every pianist-composer in this field, it places the solo instrument somewhat too much in the foreground, it is not first and foremost an orchestral composition, a "symphony with a thread of piano obbligato."

This may be a failing which leans to Virtue's side, for it enables the soloist to make a direct impression upon the audience; and this impression was certainly made on this occasion, for Mme. Carreno was called and recalled at its close until she walked from greenroom to stage and from stage to greenroom with the regularity and frequency of a soldier on sentry-go.

Now came the leoine Richard Strauss with his musical metaphysics, his large and varied assortment of dissonances, and his splendidly hazardous experiments in orchestration. We must confess that "Death and Transfiguration" made a much greater impression upon us than it did at its first performances; it received a superb interpretation, and familiarity revealed many points of ineffable beauty; but one may still ask—"Cui Bono?" Of what use is this genius which is presenting to us so many musical puzzles? Is the incoherency of the present to be at all compared with the musical logic of the masters? The picture here given is the death of a sufferer and his glorification; it is probramme-music of most definite character. The words on the score begin

> "In a chamber poor and squalid,
> Lighted by a feeble taper,
> Lies the suff'rer on his deathbed."

The music proceeds to illustrate this with minor triads and with sobs and gasps of violins, a latter-day instance of programme-music carried into the hospitals, a distortion of the functions of instrumental music. One would prefer a setting of Busch's poem,—

> "In den Kammer still und donkel
> Schlaeft die Tante bei dem Onkel."

if we needs must have such a new school of "Chamber-music." Harp arpeggios show us the invalid singing to slumber and flute phrases picture him uneasily smiling in dreams. But the picture is not to be of such gentle character; almost immediately there sets in a wild tumult in C minor which soon spreads into all the other keys, adjacent or otherwise. The sufferer is struggling with death; and his spasms are delineated. The kettle-drums are to be struck with sticks with wooden ends, the trombones are to be played with bells directed at the audience, the woodwind has an attack of chromatic cramps, the death knell rings on the gong, and finally the harp and the violins suggest in a pianissimo that the invalid has climbed the golden stair.

It is a work of genius in a wrong school; it attempts to do with instrumental music what should be done by vocal music only; it is giving us the Death of Tristan, (and quite as lingering a death), minus the pantomime, the stage action and the poetry. To indicate that a disappointed life had found its true fulfilment on the "other side," might be a fitting topic for the poet, or for the operatic or oratorio composer; but the instrumental writer had better let it alone, since it goes beyond his powers of suggestion, he must print an entire essay upon his programme if he wants his meaning even partially understood.

And if we call literature to the aid of instrumental music in this manner, why not give further jogs to the imagination?

Why not sprinkle disinfectants in the hall to suggest the atmosphere of the sick-room? Why not go still further in this direction and write a "Medical Symphony"? One could readily outline a list of headings for the movements, as, for example,—1st. Movement, Neurosis and Nervous Prostration; 2nd. (andante molto) Coma; 3rd. movement, St. Vitus Dance, (Scherzando); and 4th, finale, Delirium Tremens. A diagnosis could be printed upon the programme, and there could be "calomel-motives," "quinine-motives" and many other realistic touches.

It is a pity to see so much beauty as exists in this work, (in spasms only, however), going to waste. Liszt has given a similar picture of Life as a Prelude to the Hereafter, (in "Les Preludes"); but he has dwelt rather upon coming Glory than upon the sick-room, and even then he needed the usual explanatory poem. Strauss has out-Liszted him, and has led programme-music into a labyrinth whence the composer of the future may have some [illegible] in rescuing it. Louis C. Elson.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CV., NO. 78.
SUNDAY, MARCH 19, 1899.

THE SYMPHONY CONCERT.

A Tschaikowsky Suite Given for First Time Here.

Its Music Proves Scarcely Worthy the Composer—Mme. Carreno's Performance of Mr. MacDowell's Brilliant Concerto a Glorious One in Every Way.

The 19th concert by the Boston Symphony orchestra in Music Hall was given last evening with this programme:

Suite No. 1, in D minor, op. 43...Tschaikawsky
Concerto for pianoforte, No. 2, in D minor ....MacDowell
"Death and Transfiguration"........R. Strauss

Mme. Teresa Carreno was the soloist.

Some confusion was created owing to the fact that a slip announcing a change of programme and intended for insertion in the programme book for New York was, by a mistake of the binder, inserted in that of last night, but as there were no fatal results in consequence, there is no excuse to dwell on the subject further.

The Tschaikowsky suite was given for the first time at these concerts. It consists of five movements—an introduction, a fugue, a divertimento, an intermezzo, a scherzo and a gavotte. The music is scarcely worthy the composer. It is for the most part pretty in a conventional way, cheap in melody and trivial in harmonies, which the pretentious and brilliant orchestration is not wholly successful in concealing. Now and then there is an almost vulgar quality in the themes and their treatment.

The fugue is far from a model in that order of composition, and is made with no very marked skill. The divertimento and the intermezzo are bright after a certain comic opera fashion, but are not especially interesting seriously considered. The best movement is the scherzo, which has an original individuality, a solidity and a freshness that are not apparent in the rest of the work.

The gavotte is neither musical fish nor flesh, and the coda attached to it is almost pitiful in its barren commonplaces. The best that can be said of the work as a whole is that it escapes being tiresome, and is ear-tickling. Of its performance there is nothing but admiration to be expressed.

The Strauss tone-poem, which had been heard at these concerts before, gained very much in clearness, interest and coherence on a second hearing. The composer's train of thought was easier to follow, the dignity and beauty of the themes became more apparent, and though the noisiness was still disturbing, a closer understanding of the poem that inspired the composer caused these tremendous masses of tone to take on a dramatic meaning and a logical sequence that were not apparent in them previously. And yet it is not music toward which admiration goes out spontaneously or without alloy; but perhaps it is insidious music that, like the old poet's description of sin as a creature of such hideous mien that, to be hated, needs but to be seen; but which, if not avoided, is at first tolerated and at last embraced.

It is hard to trust oneself with music of this school. One never knows what may happen if one becomes used to it. Familiarity accustoms one to its repulsiveness, and, instead of breeding contempt, incites toleration, and then there are twinges of conscience, a vain kicking against the pricks and remorse for the momentary departure from the true faith. And in these latter days there is considerable shaking up of this same true faith. The only reliance is that the beautiful in art must eventually triumph over the ugly.

The strength and the lucidity of Mr. Gericke's reading of the work and the splendor of the orchestral performance of it were potent in giving a powerful interest, if not attractiveness, to it.

Mme. Carreno's performance of Mr. MacDowell's brilliant concerto was glorious in every way. Of the large scope of her technique, the fine artistic intelligence with which she probes to the very heart of the music she interprets, the certainty of the musical touch, the dignity and animation of her style and the warmth and sincerity of feeling she brings to bear on her work, it is not **necessary to speak at this late date.**

The storm of applause that rewarded her was tremendous and did not cease until she had responded to some half-dozen or more enthusiastic recalls.

There will be no rehearsal and concert this week. The next programme is: Symphony, Mozart; "Good Friday Spell," from "Parsifal," Wagner, and Symphony No. 2 in D minor, Dvorak.

At the Symphony rehearsal Friday afternoon, Mme. Teresa Carreno, who was the soloist, looked charming in a lovely gown of pale pearl gray satin, the skirt showing green satin under white chiffon at the side. The bodice was covered with net embroidered in gold spangles. The hall was packed to the doors, and appreciation for Mme. Carreno's superb work was very hearty. There will be no rehearsal this week.

Boston Journal.
SUNDAY, MARCH 19, 1899.

Teresa Carreno Played MacDowell's Second Piano Concerto at the 19th Symphony Concert—Mr. Rosenthal Gave His Farewell Recital.

The program of the 19th Symphony concert, Mr. Gericke conductor, in Music Hall last evening, was as follows:

Suite No. 1, in D minor, op. 43.......... Tschaikowsky
(First time at these concerts.)
Concerto for Pianoforte, No. 2, in D minor, op. 23........................MacDowell
Tone-Poem, "Death and Transfiguration," op. 24..................Richard Strauss

It is a pity that on account of a singular omission in the orchestral parts, the fourth movement of the suite by Tschaiwowsky could not be played last night. The movement is a Marche miniature, a joke, and unlike too many deliberate attempts at musical jesting, this joke is an excellent one. I remember that when the suite was first played in Berlin—in '83 or '84 by the Philharmonic Orchestra under Franz Wüllner and at the concert when d'Albert made his first appearance there and played everything at hurricane speed—this little march met with instantaneous success and it was encored, a rare event at those formal concerts.

The suite itself is for the most part agreeable music, with a pretty steady tendency toward the commonplace. Here and there you hear the voice of Tschaikowsky, but the voice is conventional, and in the prelude and fugue you hear it as in a lecture near a blackboard. There is also a reminder of Russian folk song, but this song is not treated in such masterly and effective manner as it is in other works by him—for instance, his fourth symphony. There is pretty music; there is melody of a too well defined character; the audience was pleased, and, although in the fifth movement the performance was not up to the highest standard of the orchestra, the solo work and the merit of the performance as a whole deserved the public recognition.

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As a matter of fact this poem was written after Strauss had composed the music. The poem was written by Alexander Ritter, a musician much older than Strauss, and a close friend of Wagner.

To me this is Strauss's most satisfactory work, one that must be ranked above his "Don Juan," but I have not heard his "Don Quixote" or his new symphony. Never mind the sick man and the candle-end, the title is hint enough. You may ticket the different motivs—Impression of Death, Hope, Childhood, Life's struggle, Youth, Conflict; or you may number them 1, 2, 3, etc., this will not make the music more impressive, it will not detract from it one whit. The music speaks for itself to any man or woman of imagination, to anyone that has suffered keenly from the loss of a loved one. I believe at least one critic in New York discovered that this symphonic-poem is immoral. But they discover all sorts of queer things in New York. Thus Mr. Krehbiel was shocked beyond measure at the naughty conduct of Manon Lescaut and even discovered some strange Byzantine vice in the drama of Maeterlinck which inspired Mr. Loeffler's well known music. No, this music is lofty and noble; if the word had not been made ridiculous by gushers and burlesque-writers, I should say this music is eminently soulful. There is only one greater thought than that of Death; that thought is of the Life to which Death is as new birth; and this music of Richard Strauss does not end in a pessimistic wail; it glorifies the final struggle of a poor mortal escaping from his prison; it is a consolation and a prophecy.

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MUSICAL BOSTON.

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The male chorus of the Cecilia and Mr. Herbert [illegible] son, tenor, assisted in the choral part of the "Faust" symphony.

A most striking performance was the playing of the Goldmark overture. It was given with a spirit and a brilliancy that were electrifying.

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At the end of the Gretchen movement, where the tone should have been wafted away to a mere breath, double pianissimo, it was sustained with as little attempt to gain the desired expression as if it were the final measures of a popular tune.

What has come over Gericke, that he no longer presents his former refined manner when he imparted repose in his readings, and in his interpretations dispensed the gamut of dynamic contrasts in its most minutely graded compass?

Compared to the artistic height to which he carried his efforts in former days as conductor of the Boston orchestra, he is now little less than a martinet in the exactitude [illegible] time-beating.

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To the discredit of the audience, whether from courtesy to a guest, or because of its lack of discrimination, the singer was applauded sufficiently after her effort to cause her to return three times to acknowledge the recognition

Boston Courier.

SUNDAY MORNING, MARCH 19, 1899.

The reappearance of Mme. Teresa Carreno after a considerable absence drew to the nineteenth Symphony concert as many of the irregular patrons as could get tickets, and her performance was followed by warm, prolonged and enthusiastic plaudits and many recalls. She played the second MacDowell concerto, a work eminently suited to her style and to which her art and temperament are most advantageous. She has the technique ade[illegible] for his exigent and sometimes eccentric [illegible] and she has the right disposition for tempering his occasionally excessive vehemence, which in his early writing comes now and then pretty near to turbulence. Indeed, there are in the first movement of this concerto passages which serve no better purpose, so far as we can see, than giving the pianist a chance to show what a tremendous demonstration he can make. Mme. Carreno, who knows how to increase the emotional qualities while gathering material strength, carried his first movement through dignifiedly, gave a flashing brilliance to the gay presto which follows and set out in clear and faithful propation the contrasting moods and themes of the finale.

For the truly musical the chief and most valuable number was the heretofore unheard Tschaikowsky suite—No 1, D minor, opus 43. The first movement begins quaintly—almost dolorously, indeed—continues in plaintive, dreamy strains for a while, changing at last into a firm, strong, definite and well-knit fugue. But the succeeding movements are light, genial, dainty, half sportive at times again full of sparkle and fantasy and only becoming solidly serious as the finale approaches. The suite shows new phases of the composer's genius, and even his oddest and strangest turns of expression are neither grim nor sad, but bring smiles and good cheer. The score calls for no trombones, and so many bass passages are cast to the bassoons, which are delightfully prominent, as also are the oboe and clarinet—and in a less degree the flute—in frequent gracious and winning melodies.

The concert ended with that tremendous noisemaker of Richard Strauss, which he calls "Death and Transfiguration"—although "Niagara from Lake to Lake," "The Descent of the Glacier," or "The Cyclone" would be as good a name. Barring a few really stately and magnificent pages, the thing is a mass of gorgeously colored bathos and rodomontade, and with those exceptions should go to Sousa or the Banda Rossa. The orchestra certainly did wonders in making such an unlimited tone with so little offence. But why waste so much good time and trouble on what is but a musical curiosity after all?

No concert this week. The week after, this programme will be served up: A Mozart symphony, the "Good Friday Spell" from Wagner's "Parsifal," and Dvorak's second symphony.

March 20

The Boston Traveler

THE SYMPHONY.

Eighteenth season Boston Symphony Orchestra, 19th concert. Mme. Teresa Carreno, soloist. The programme:

Suite No. 1 in D minor..........Tschaikowsky
Pianoforte concerto No. 2 in D minor.... Edward MacDowell
"Death and Transfiguration"....Richard Strauss

The inequalities of Tschaikowski were again forcibly brought to mind by the suite in D minor. played here for the first time. Not very often in it do you catch a glimpse of the mighty composer of the "Pathetique" symphony. It is musical and entertaining, and from a lesser man would be hailed as an acquisition to the concert stage, I feel certain. But it has no elements of greatness, and so does not stand the test of comparative criticism. Of the six movements the scherzo was perhaps the most charming, although the dainty gavotte at the end had some characteristic beauty.

The Richard Strauss "Death and Transfiguration" tone-poem still remains for me considerable of a noisy bore, an agonized attempt to torture sound into certain gruesome pictures that it can never adequately represent. There is no denying that as music of the modern and richly ornamented sort it has power and ingenuity in some degree. But it does not thrill very much as yet, nor is its message so entirely clear as to be accepted implicitly. Indeed, it is very doubtful if the school of which Mr. Strauss is the high priest has sufficient stamina behind its noise to last a great while longer. This particular piece was played with immense fire by the orchestra.

The dash, the enthusiasm, the magnetism of Teresa Carreno has in no whit lessened with the processes of time, and her playing of the fine concerto of MacDowell's was everything that was to be expected of her. Her technique, beauty of tone and depth of understanding place her far above any woman pianist who lives today; in some respects she is as satisfying as any of the other sex, for her attractive personality is an element of power and the superb abandon of her playing is very infectious. She was received with great applause by the audience.

MONDAY, MARCH 20, 1899

Music Hall: Boston Symphony Orchestra

The programme of the nineteenth symphony concert, given in the Music Hall on Saturday evening, was:

Tchaikovsky: Suite No. 1, in D minor, opus 43.
(First time at these concerts.)
MacDowell: Concerto for Pianoforte, No. 2, in D minor, opus 23.
Richard Strauss: Tone-Poem, "Tod und Verklärung, opus 24.

Mme. Teresa Carreno was the pianist.

An "important notice" on yellow paper was pasted into the programme-books, prefacing the above programme with Goldmark's "Sakuntala" overture; which was, however, not played. Perhaps this paster was intended for Philadelphia or Baltimore; certainly it got into the Boston programme-books by mistake. We wonder, though, how many people took the fugue in Tchaikovsky's suite for the "Sakuntala!" Of the new Tchaikovsky suite only five movements were given; the fourth, "Marche miniature," had perforce to be omitted because, although plainly down in the score, it was, for some reason, omitted in the orchestral parts.

Except for the fugue in the first movement—which is written with both freedom and skill on a subject with a very taking rhythmic hall-mark upon it—we found this suite of Tchaikovsky's deadly dull. After the first movement everything sounded cheap, if not downright vulgar; stay, we must except some trumpet-effects near the close of the third movement, which sounded right well and tellingly.

MacDowell's concerto brought us into a higher and purer atmosphere at once. We have liked this concerto extremely, from the first; last Saturday evening, it seemed even finer than ever before, more stoutly knit together, with more beauty of melodic line, more genuine warmth of feeling. As for brilliancy, it always was as brilliant as need be. Mme. Carreno's playing of it beggared description; it was masterful in every direction, and how enormously vital and pungent! Composer and pianist well deserved the persistent shower of applause that followed—which the pianist alone was present to receive.

We were immensely glad to hear Richard Strauss's "Tod und Verklärung" again, especially as the performance was in every way superb, exhaustive. The work decidedly grows upon one with better acquaintance. One may deplore certain tendencies evinced in it, if one happens to be in the deploring mood; yet it is well to remember that Richard Strauss has from the beginning—that is, from his symphony and his Italian suite—shown signs of being a man whose artistic tendencies it may be rather futile to deplore, a man of original genius who may end by winning criticism over to his side. After this second hearing of the work, we cannot help feeling that "Tod und Verklärung" is far more of an achievement than of a mere attempt; we cannot help feeling that the man has really succeeded in saying in it what he had to say—at least, as nearly succeeded as men of genius generally do in compassing their ideals. Call it crass realism, if you will, and say what you please about the a priori superiority of idealism over realism; your criticism still leaves the work unscathed, for Art is far more a matter of feeling and perception than of conviction. Its realism may be stronger than a weaker work's idealism; and who shall say that this apparently downright realism may not be found, in time, to have its accompanying ideality, when the composer's peculiar idiom shall have been better understood, when the logic of his strength shall have been seen to be not antagonistic to beauty? If there be a composer in the field today concerning whom and whose tendencies it behooves the critic to be cautious in forming a judgment, that composer is surely Richard Strauss. He began as a very ugly duckling indeed; but it is just the ugly duckling, and only the ugly duckling, that has any real chance of growing up into a swan. We already see what seems to us true greatness in this "Tod und Verklärung," not a little that is even beautiful. The enormous technical mastery displayed in it is not merely that of the skilful technician, it is the mastery of the man who has something to say. Let us say again that the performance was simply and completely ideal!

The next programme—for Friday afternoon, March 31, and Saturday evening, April 1 (there will be neither rehearsal nor concert this week)—is: Mozart, symphony; Wagner, "Charfreitags-Zauber," from "Parsifal;" Dvorak, symphony No. 2, in D minor, opus 70.

MUSICAL AMERICA
EDITED BY JOHN C FREUND
PUBLISHED AT 27 UNION SQUARE NEW YORK

For Publishers' Announcements, see Page 24.

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The Tschaikowsky suite, although not in the most exalted vein of the composer, by any means, was nevertheless an interesting and agreeable number, especially as it was played with a better degree of consideration for its dynamic demands than anything Gericke has conducted thus far this season.

In the extraordinary capriciousness of Strauss' tone-poem the orchestra relapsed into the now-established habit of its "rougher renderings," as regards the intended effect of the author, and played regardless of discrimination as concerned the expression of the composer's score.

The obtuseness of Gericke as regards the necessities of the composer's score was in glaring evidence in his reading of this composition.

What an injustice an incompetent or indifferent conductor can do the music of a composer.

Like the actor upon the stage, he can almost turn the inspiration of the author into mediocrity through a commonplace dispensation of the material in hand.

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Alas, that the efforts of such a superb orchestra should so inartistically be expended.

BOSTON SYMPHONY CONCERT.

The fifth and last afternoon concert of this season's series by the Boston Symphony Orchestra, took place on Wednesday afternoon at Carnegie Hall.

The programme consisted of Mendelssohn's "Fingal's Cave," overture, Tschaikowsky's B flat minor concerto for piano, Chabrier's "Bourrée Fantasque," and Brahms' symphony in D major.

The orchestra, under Gericke, again revealed all those excellent points which have made it famous.

Teresa Carreño, the soloist, achieved remarkable success. Her playing will be reviewed at length in the next week's issue of Musical America.

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Boston Courier.

SUNDAY MORNING, MARCH 19, 1899.

The reappearance of Mme. Teresa Carreno after a considerable absence drew to the nineteenth Symphony concert as many of the irregular patrons as could get tickets, and her performance was followed by warm, prolonged and enthusiastic plaudits and many recalls. She played the second MacDowell concerto, a work eminently suited to her style and to which her art and temperament are most advantageous. She has the technique adequate for his exigent and sometimes eccentric demands, and she has the right disposition for tempering his occasionally excessive vehemence, which in his early writing comes now and then pretty near to turbulence. Indeed, there are in the first movement of this concerto passages which serve no better purpose, so far as we can see, than *giving* the pianist a chance to show what a tremendous demonstration he can make. Mme. Carreno, who knows how to increase the emotional qualities while gathering material strength, carried his first movement through dignifiedly, gave a flashing brilliance to the gay presto which follows and set out in clear and faithful propation the contrasting moods and themes of the finale.

For the truly musical the chief and most valuable number was the heretofore unheard Tschaikowsky suite—No I, D minor, opus 43. The first movement begins quaintly—almost dolorously, indeed—continues in plaintive, dreamy strains for a while, changing at last into a firm, strong, definite and well-knit fugue. But the succeeding movements are light, genial, dainty, half sportive at times again full of sparkle and fantasy and only becoming solidly serious as the finale approaches. The suite shows new phases of the composer's genius, and even his oddest and strangest turns of expression are neither grim nor sad, but bring smiles and good cheer. The score calls for no trombones, and so many bass passages are cast to the bassoons, which are delightfully prominent, as also are the oboe and clarinet—and in a less degree the flute—in frequent gracious and winning melodies.

The concert ended with that tremendous noisemaker of Richard Strauss, which he calls "Death and Transfiguration"—although "Niagara from Lake to Lake," "The Descent of the Glacier," or "The Cyclone" would be as good a name. Barring a few really stately and magnificent pages, the thing is a mass of gorgeously colored bathos and rodomontade, and with those exceptions should go to Sousa or the Banda Rossa. The orchestra certainly did wonders in making such an unlimited tone with so little offence. But why waste so much good time and trouble on what is but a musical curiosity after all?

No concert this week. The week after, this programme will be served up: A Mozart symphony, the "Good Friday Spell" from Wagner's "Parsifal," and Dvorak's second symphony.

Boston Transcript

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(First time at these concerts.)
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Mme. Teresa Carreno was the pianist.

An "important notice" on yellow paper was pasted into the programme-books, prefacing the above programme with Goldmark's "Sakuntala" overture; which was, however, not played. Perhaps this paster was intended for Philadelphia or Baltimore; certainly it got into the Boston programme-books by mistake. We wonder, though, how many people took the fugue in Tchaikovsky's suite for the "Sakuntala!" Of the new Tchaikovsky suite only five movements were given; the fourth, "Marche miniature," had perforce to be omitted because, although plainly down in the score, it was, for some reason, omitted in the orchestral parts.

Except for the fugue in the first movement—which is written with both freedom and skill on a subject with a very taking rhythmic hall-mark upon it—we found this suite of Tchaikovsky's deadly dull. After the first movement everything sounded cheap, if not downright vulgar; stay, we must except some trumpet-effects near the close of the third movement, which sounded right well and tellingly.

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The Boston Traveler

THE SYMPHONY.

Eighteenth season Boston Symphony Orchestra, 19th concert. Mme. Teresa Carreno, soloist. The programme:

Suite No. 1 in D minor..........Tschaikowsky
Pianoforte concerto No. 2 in D minor.....
Edward MacDowell
"Death and Transfiguration"....Richard Strauss

The inequalities of Tschaikowski were again forcibly brought to mind by the suite in D minor played here for the first time. Not very often in it do you catch a glimpse of the mighty composer of the "Pathetique" symphony. It is musical and entertaining, and from a lesser man would be hailed as an acquisition to the concert stage, I feel certain. But it has no elements of greatness, and so does not stand the test of comparative criticism. Of the six movements the scherzo was perhaps the most charming, although the dainty gavotte at the end had some characteristic beauty.

The Richard Strauss "Death and Transfiguration" tone-poem still remains for me considerable of a noisy bore, an agonized attempt to torture sound into certain gruesome pictures that it can never adequately represent. There is no denying that as music of the modern and richly ornamented sort it has power and ingenuity in some degree. But it does not thrill very much as yet, nor is its message so entirely clear as to be accepted implicitly. Indeed, it is very doubtful if the school of which Mr. Strauss is the high priest has sufficient stamina behind its noise to last a great while longer. This particular piece was played with immense fire by the orchestra.

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Teresa Carreño, the soloist, achieved remarkable success. Her playing will be reviewed at length in the next week's issue of MUSICAL AMERICA.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, MARCH 22, 1899.

The program of the nineteenth concert of the Boston Symphony Orchestra in Music Hall last evening was:

Suite No. 1, in D minor, op. 43 .... Tschaikowsky
Concerto for piano, No. 2, in D minor .... MacDowell
Death and Transfiguration .... Strauss

Teresa Carreño was the soloist.

The Tschaikowsky suite was on this occasion heard for the first time at these concerts. The work is scarcely worthy its composer. It is for the most part pretty along conventional lines, often cheap in melody and harmonics, and oftener sinking to a triviality which the clever and brilliant orchestration is not always successful in concealing. The introduction and the fugue are its most pretentious movements, but both are stiffly academic, and the latter is no very favorable exemplification of the composer's skill in this species of writing. The divertimento and the intermezzo are bright and lively after a certain comic opera fashion, but are not especially interesting, musically considered. Through the whole suite there is a poverty in invention that is constantly accented, following up a phrase by a literal repetition and by an overfrequent indulgence in climbing sequences that are known by the name rosalia. The scherzo is the best and most refined portion of the work. The closing gavotte is neither fish nor fowl nor even good red herring, and the coda that is appended to it is almost pitifully commonplace. When Tschaikowsky descends from his stilts it is surprising how easy he can become vulgar.

The Strauss tone-poem, which had been previously given at these concerts, gained much in clearness, interest and meaning on better acquaintance. It impressed me on this occasion as a far nobler effort than his "Zarathustra," and pervaded by a more potent beauty and a deeper sincerity. Though the noisiness still seemed excessive and sensational, a clearer understanding of the composer's motive caused these solid masses of tone to take on a dramatic meaning and a logical sequence of ideas that were not apparent in them at the first hearing. And yet it is not music toward which admiration goes out spontaneously, nor music that lingers with one after it is over.

In recalling my earlier dislike of it and contrasting it with my changed feeling toward it, I have reached the conclusion that these are dangerous times in which to formulate a hasty judgment on latter-day music. Conservatism, no heed how conscientious it may be, is no longer the easy and comforting faith it was. Just now, fearful to confess, it is likely to be more alloyed with obstinacy than with reason. It is perilous to trust oneself with music of this school. One never knows what may happen if one should become used to it. Familiarity accustoms oneself to its repulsiveness, and then, instead of breeding the proverbial contempt, it incites toleration, and then there are twinges of conscience, a vain kicking against the pricks and repentance for the momentary departure from the true faith. And in these iconoclastic days there is considerable shaking up of this same true faith, and it brings to mind Pope's worldly wise observation about the frightful mien of the monster Vice, which is to be seen only to be hated, but which seen, until we become familiar with her face, we begin by enduring, then by pitying and end by embracing. One's sole reliance must be that the beautiful in art must eventually triumph over the ugly; but then comes a disturbing reflection as to what constitutes the beautiful and what the ugly, and by what court the final judgment shall be rendered. Isn't it a mere matter of individual taste after all?

Whatever may be the real value of the work, there can be no question of the strength and lucidity of Mr. Gericke's reading of it, nor of the splendor and dignity of the orchestral performance.

Madame Carreño's playing of Mr. MacDowell's brilliant and interesting concerto was glorious in every way. It was stirringly virile, vigorous in the artistic intelligence it demonstrated, free from trickery and an unalloyed delight to listen to.

* * *

I am distressed to find that I have fallen under the censure of my old and esteemed friend, Warren Davenport. This would have been sufficiently painful if his fault finding had been confided to me in private, but it is absolutely agonizing that he should have perpetuated his views anent my shortcomings in cold and cruel print. If Warren had taken me quietly aside and made me acquainted with his belief that I was wandering ignorantly in the wrong path he would no doubt have worked as speedy a reformation in me as he is likely to do by the method he has seen proper to adopt.

Warren is keenly sensitive on the subject of singers and singing, and it seems that I, in common with one or more of my confrères, have praised artists who, according to his opinion of their knowledge and exemplification of the art they profess, are no more nor less than "duffers." After long and conscientious study of his writings on singing I have reached the conclusion that there is only one method of singing, and that Warren is the fortunate possessor of the secret, which for some reason or other, doubtless an important one, he has hitherto refrained from divulging with a clearness that renders it possible for artists misguidedly pronounced great to avail themselves of its blessings. If I am not in error, it is his belief that there is only one singer that possesses his method, and that one is Adelina Patti. This of itself is sufficient to stimulate a profound regret that there are not more who have stumbled by chance on his invaluable system.

If I understand him right, his days and his nights must be made miserable by thoughts of distended pharynxes, the vulgar use of the nose as an organ for the emission of sound, the singing through a mask, the false location of the column of air, and the thousand and one other unpardonable faults that are committed by every singer, no heed how world-wide are the high reputations they enjoy, who come hither to exhibit their skill as vocalists. This is enough for any man, especially an enthusiast, to suffer, and I am overwhelmed by sorrow that I should have added to his woes by admiring singing that I should not have admired, and by bestowing praises on artists whose untoward fate has prevented them from profiting by Warren's instruction. I see no hope for them except in the establishing of conservatories here and abroad for the promulgation of his method. I cannot but lament that he should not have brought before the public pupils who have benefited by his knowledge and experience, for they would have carried conviction with them; but he has, of course, his own private motives for not having done so.

The number of so-called eminent artists who have been discovered by Warren to be ignorant of the fundamental principles of their art, and who display abject poverty of technical means, is absolutely appalling. I cannot recall one singer who has been heard here in years who has won the priceless dower of his unqualified praise. Of course it is their fault and not his; but is it not sad that such a low grade of vocal art should remain unchained and be permitted to wander whither it will to work irreparable injury? If the world were in peril of destruction and could be saved only by ten good singers, that is, by singers that would meet with my dear Warren's approval, I am sorely afraid that this orb would go to the demnition bow-wows, unless indeed he had as many perfect artists of his training up his sleeve to let loose at the critical moment.

This is very sad, but sadder than all is the reflection that I have been instrumental in leading the public astray through my ignorance of the proper manner in which the larynx, the pharynx, the diaphragm, the nose and the lower jaw should be used by singers. All I can do to show how repentant I really am is to promise to ignore for the future beauty of voice, purity of tone, intelligence of interpretation and the other things that I have mistakenly admired, and devote myself to learning how to condemn vocalists who sing well by any other method than Warren's.

I have fallen under his displeasure not only for my praise of bad singing, but for my commendation of the recent reading of the Liszt "Faust" Symphony by Mr. Gericke. Under this double load of disapproval I scarcely know where I am at. I shall be glad when the bicycle season comes around again and Warren is cavorting in and out of town on his machine, to the envy of his own sex and the admiration of the other. I fear he misses the exercise and is given to morbidity of thought in consequence. In his normal condition he roars at you as gently as any sucking dove, if he roars at all, and at such times I am sure he would never dream of reproving me or any of my confrères, the radiant joy of outdoor exercise, together with the blissful consciousness of "knowing it all," sufficing to make him contented with the world and everything of beauty in it, including himself.

B. E. WOOLF.

Boston Symphony Orchestra—March Itinerary.

Matinee at Carnegie Hall, Wednesday, March 22, at 2.

Concert at Carnegie Hall, Thursday evening, March 23, at 8 P. M.

Matinee at Academy of Music, Brooklyn, Friday, March 24, at 3:30.

Concert at Academy of Music, Brooklyn, Saturday, March 25, at 8 P. M.

Boston Symphony Orchestra.

CARNEGIE HALL, NEW YORK.

PROGRAM.

Wednesday Afternoon, March 22, 1899.

Overture, Fingal's Cave .... Mendelssohn
Concerto for piano, No. 1, op. 23 .... Tschaikowsky
Bourrée Fantastique .... Chabrier
(First time at these concerts.)
Symphony No. 2 .... Brahms
Soloist, Mme. Teresa Carreño.

Thursday Evening, March 23, 1899.

Suite in D minor, op. 43 .... Tschaikowsky
(First time in New York.)
Concerto for piano, No. 2, op. 23 .... MacDowell
Tone poem, Death and Transfiguration .... Strauss
(First time at these concerts.)
Overture, Sakuntala .... Goldmark
Soloist, Mme. Teresa Carreño.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CV., NO. 85.

SUNDAY, MARCH 26, 1899.

The Symphony orchestra, who were in New York last week had much praise from the critics for their fifth and last matinee of the season at Carnegie Hall Wednesday. The Herald says: "Under Mr. Gericke the orchestra played with the rhythmic swing, tonal beauty and general technical skill for which we are accustomed to look in performances of the Boston Symphony. Mme. Carreno gave an admirable interpretation of the concerto, overcoming its technical difficulties with apparent ease and entering thoroughly into the spirit of the work."

[illegible] MAIL A[illegible]

Broadway and Fulton St., New York.

THURSDAY EVENIN[illegible]

For the last pair of concerts of the New York series of the Boston symphony orchestra, Mr. Gericke chose eight works by modern composers. Mendelssohn, earliest of the group, was represented on the programme yesterday afternoon at Carnegie Hall by his overture, "Fingal's Cave," and from that sober and judicious piece of modern classicism, the listeners turned next to Tschaikowsky's B flat piano concerto, with its fullblooded, almost rampant modernity. Emmanuel Chabeier was next on yesterday's list, with a "Bourree fantasque," scored by Felix Mottl, and played for the first time here. Last came the noble Brahms symphony in D major. The list for to-night's concert promises quite as well, embracing, in this order, the Goldmark overture, "Sakuntala;" Edward MacDowell's second piano concerto, in D minor, opus 23; Tschaikowsky's suite No. 1, in D minor, opus 43, and Richard Strauss's tone poem, "Death and Transfiguration," opus 24. For each concert Mme. Teresa Carreno was engaged as soloist.

Coming, as it did, yesterday, after the Mendelssohn "Fingal's Cave" overture, the Tschaikowsky piano concerto fairly glowed with warmth and color. Mendelssohn's scoring of his overture was admirable and suited the musical ideas embodied in it, but those ideas did not call for the vividness of tone color in which Tschaikowsky's genius naturally found expression. The contrast was, therefore, the more happy, and Mr. Gericke and his men, to say nothing of Mme. Carreno, who played the solo part, made the most of it. The stirring first movement was performed with great breadth and expressiveness, by all concerned; the lovely andantino in the second movement was sung rather than merely played, while the final allegro, with its imperative and vigorous themes, brought to a close one of the most notable performances of this Tschaikowsky concerto that New York has recently heard. Mme. Carreno's temperament is evidently in close sympathy with such music as Tschaikowsky's, and her powers rarely have been employed here to better advantage. It was a presentation that more than justified the outburst of enthusiastic applause from the audience.

In the programme notes, by Mr. W. F. Apthorp, the interesting fact was recalled that the first public performance of Tschaikowsky's concerto on any stage took place in Boston on October 25, 1875, the soloist being Hans von Bulow and the conductor of the orchestra, Mr. B. J. Lang, the latter still one of Boston's best known musicians.

Chabrier's "Bourree Fantasque" proved to be a brilliant, gay, but unimportant addition to the repertory. The Bourree was an old dance, of French or Spanish origin, and the name often appears as title of one of the movements in suites by Bach and other early composers. Chabrier's piece is in the characteristic rhythm and has the true Latin lightness and swing. Mottl's scoring has been effectively done. Chabrier left the piece in piano score only, and Felix Mottl made the orchestral version after his death in 1894, the first public performance occurring in 1897 at Carlsruhe, where Mottl is conductor.

The second Brahms symphony grows more beautiful, more lovable, as time passes. It was played last season, under Mr. Seidl and Mr. Thomas, and its single performance this season seems scant allowance. The first movement, barring one or two small slips in the brass, has rarely been more admirably played here. Brahms understood, more than most composers, how to use the full beauty of the subdued notes of the horn and in this first movement, particularly, the horns have much of the coloring to do, besides proclaiming the opening theme with singular eloquence. The second movement, less suave and mellow, but full of significance, preserved its true character yesterday, the allegretto, with its graceful elegance, took its own place in the general scheme and the last movement, with its curious suggestions of Beethoven, was played in noble fashion. Mr. Gericke and his men seemed to enjoy their work as much as did the audience.

SAMUEL SWIFT.

The Evening Sun.

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FRIDAY, MARCH 24, 1899.

A delightful programme, delightfully rendered, was enjoyed by a large audience at the final concert of the Boston Symphony Orchestra at Carnegie Hall last evening. In this the orchestra was aided by Mme. Teresa Carreno, who played the concerto for the pianoforte No. 2 in D minor, op. 23, by Edward MacDowell. Mme. Carreno was applauded vigorously and deservedly, but she declined to give an encore. The novelties of the evening were a suite in D minor by Tschaikowsky and a tone-poem, "Tod und Verklärung," by Richard Strauss. Goldmark's overture to Sakuntala was the opening number of a programme notable for its modern character, three of the selections being by living composers, while the fourth can hardly be classed as non-contemporary music, the composer having been dead not more than five years. Of this last named selection, the Tschaikowsky suite and the illuminating way in which it was rendered, too much cannot be said. The composition is a magnificent piece of work, original in conception and of heroic treatment. Its range is as broad as its finish is exquisite. The concert closed the eighteenth season of the orchestra and its thirt[illegible] in this city

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, MARCH 22, 1899.

The program of the nineteenth concert of the Boston Symphony Orchestra in Music Hall last evening was:

Suite No. 1, in D minor, op. 43..........................Tschaikowsky
Concerto for piano, No. 2, in D minor....................MacDowell
Death and Transfiguration....................................Strauss

Teresa Carreño was the soloist.

The Tschaikowsky suite was on this occasion heard for the first time at these concerts. The work is scarcely worthy its composer. It is for the most part pretty along conventional lines, often cheap in melody and harmonics, and oftener sinking to a triviality which the clever and brilliant orchestration is not always successful in concealing. The introduction and the fugue are its most pretentious movements, but both are stiffly academic, and the latter is no very favorable exemplification of the composer's skill in this species of writing. The divertimento and the intermezzo are bright and lively after a certain comic opera fashion, but are not especially interesting, musically considered. Through the whole suite there is a poverty in invention that is constantly accented, following up a phrase by a literal repetition and by an overfrequent indulgence in climbing sequences that are known by the name rosalia. The scherzo is the best and most refined portion of the work. The closing gavotte is neither fish nor fowl nor even good red herring, and the coda that is appended to it is almost pitifully commonplace. When Tschaikowsky descends from his stilts it is surprising how easy he can become vulgar.

The Strauss tone-poem, which had been previously given at these concerts, gained much in clearness, interest and meaning on better acquaintance. It impressed me on this occasion as a far nobler effort than his "Zarathustra," and pervaded by a more potent beauty and a deeper sincerity. Though the noisiness still seemed excessive and sensational, a clearer understanding of the composer's motive caused these solid masses of tone to take on a dramatic meaning and a logical sequence of ideas that were not apparent in them at the first hearing. And yet it is not music toward which admiration goes out spontaneously, nor music that lingers with one after it is over.

In recalling my earlier dislike of it and contrasting it with my changed feeling toward it, I have reached the conclusion that these are dangerous times in which to formulate a hasty judgment on latter-day music. Conservatism, no heed how conscientious it may be, is no longer the easy and comforting faith it was. Just now, fearful to confess, it is likely to be more alloyed with obstinacy than with reason. It is perilous to trust oneself with music of this school. One never knows what may happen if one should become used to it. Familiarity accustoms oneself to its repulsiveness, and then, instead of breeding the proverbial contempt, it incites toleration, and then there are twinges of conscience, a vain kicking against the pricks and repentance for the momentary departure from the true faith. And in these iconoclastic days there is considerable shaking up of this same true faith, and it brings to mind Pope's worldly wise observation about the frightful mien of the monster Vice, which is to be seen only to be hated, but which seen, until we become familiar with her face, we begin by enduring, then by pitying and end by embracing. One's sole reliance must be that the beautiful in art must eventually triumph over the ugly; but then comes a disturbing reflection as to what constitutes the beautiful and what the ugly, and by what court the final judgment shall be rendered. Isn't it a mere matter of individual taste after all?

Whatever may be the real value of the work, there can be no question of the strength and lucidity of Mr. Gericke's reading of it, nor of the splendor and dignity of the orchestral performance.

Madame Carreño's playing of Mr. MacDowell's brilliant and interesting concerto was glorious in every way. It was stirringly virile, vigorous in the artistic intelligence it demonstrated, free from trickery and an unalloyed delight to listen to.

* * *

I am distressed to find that I have fallen under the censure of my old and esteemed friend, Warren Davenport. This would have been sufficiently painful if his fault finding had been confided to me in private, but it is absolutely agonizing that he should have perpetuated his views anent my shortcomings in cold and cruel print. If Warren had taken me quietly aside and made me acquainted with his belief that I was wandering ignorantly in the wrong path he would no doubt have worked as speedy a reformation in me as he is likely to do by the method he has seen proper to adopt.

Warren is keenly sensitive on the subject of singers and singing, and it seems that I, in common with one or more of my confrères, have praised artists who, according to his opinion of their knowledge and exemplification of the art they profess, are no more nor less than "duffers." After long and conscientious study of his writings on singing I have reached the conclusion that there is only one method of singing, and that Warren is the fortunate possessor of the secret, which for some reason or other, doubtless an important one, he has hitherto refrained from divulging with a clearness that renders it possible for artists misguidedly pronounced great to avail themselves of its blessings. If I am not in error, it is his belief that there is only one singer that possesses his method, and that one is Adelina Patti. This of itself is sufficient to stimulate a profound regret that there are not more who have stumbled by chance on his invaluable system.

If I understand him right, his days and his nights must be made miserable by thoughts of distended pharynxes, the vulgar use of the nose as an organ for the emission of sound, the singing through a mask, the false location of the column of air, and the thousand and one other unpardonable faults that are committed by every singer, no heed how world-wide are the high reputations they enjoy, who come hither to exhibit their skill as vocalists. This is enough for any man, especially an enthusiast, to suffer, and I am overwhelmed by sorrow that I should have added to his woes by admiring singing that I should not have admired, and by bestowing praises on artists whose untoward fate has prevented them from profiting by Warren's instruction. I see no hope for them except in the establishing of conservatories here and abroad for the promulgation of his method. I cannot but lament that he should not have brought before the public pupils who have benefited by his knowledge and experience, for they would have carried conviction with them; but he has, of course, his own private motives for not having done so.

The number of so-called eminent artists who have been discovered by Warren to be ignorant of the fundamental principles of their art, and who display abject poverty of technical means, is absolutely appalling. I cannot recall one singer who has been heard here in years who has won the priceless dower of his unqualified praise. Of course it is their fault and not his; but is it not sad that such a low grade of vocal art should remain unchained and be permitted to wander whither it will to work irreparable injury? If the world were in peril of destruction and could be saved only by ten good singers, that is, by singers that would meet with my dear Warren's approval, I am sorely afraid that this orb would go to the demnition bow-wows, unless indeed he had as many perfect artists of his training up his sleeve to let loose at the critical moment.

This is very sad, but sadder than all is the reflection that I have been instrumental in leading the public astray through my ignorance of the proper manner in which the larynx, the pharynx, the diaphragm, the nose and the lower jaw should be used by singers. All I can do to show how repentant I really am is to promise to ignore for the future beauty of voice, purity of tone, intelligence of interpretation and the other things that I have mistakenly admired, and devote myself to learning how to condemn vocalists who sing well by any other method than Warren's.

I have fallen under his displeasure not only for my praise of bad singing, but for my commendation of the recent reading of the Liszt "Faust" Symphony by Mr. Gericke. Under this double load of disapproval I scarcely know where I am at. I shall be glad when the bicycle season comes around again and Warren is cavorting in and out of town on his machine, to the envy of his own sex and the admiration of the other. I fear he misses the exercise and is given to morbidity of thought in consequence. In his normal condition he roars at you as gently as any sucking dove, if he roars at all, and at such times I am sure he would never dream of reproving me or any of my confrères, the radiant joy of outdoor exercise, together with the blissful consciousness of "knowing it all," sufficing to make him contented with the world and everything of beauty in it, including himself. B. E. WOOLF.

Boston Symphony Orchestra—March Itinerary.

Matinee at Carnegie Hall, Wednesday, March 22, at 2.

Concert at Carnegie Hall, Thursday evening, March 23, at 8 P. M.

Matinee at Academy of Music, Brooklyn, Friday, March 24, at 3:30.

Concert at Academy of Music, Brooklyn, Saturday, March 25, at 8 P. M.

Boston Symphony Orchestra.

CARNEGIE HALL, NEW YORK.

PROGRAM.

Wednesday Afternoon, March 22, 1899.

Overture, Fingal's Cave.....................................Mendelssohn
Concerto for piano, No. 1, op. 23..........................Tschaikowsky
Bourrée Fantastique...... ....Chabrier
(First time at these concerts.)
Symphony No. 2..Brahms
Soloist, Mme. Teresa Carreño.

Thursday Evening, March 23, 1899.

Suite in D minor, op. 43............ ....Tschaikowsky
(First time in New York.)
Concerto for piano, No. 2, op. 23............................MacDowell
Tone poem, Death and Transfiguration.........................Strauss
(First time at these concerts.)
Overture, Sakuntala ....Goldmark
Soloist, Mme. Teresa Carreño.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. (V., NO. 85.

SUNDAY, MARCH 26, 1899.

The Symphony orchestra, who were in New York last week had much praise from the critics for their fifth and last matinee of the season at Carnegie Hall Wednesday. The Herald says: "Under Mr. Gericke the orchestra played with the rhythmic swing, tonal beauty and general technical skill for which we are accustomed to look in performances of the Boston Symphony. Mme. Carreno gave an admirable interpretation of the concerto, overcoming its technical difficulties with apparent ease and entering thoroughly into the spirit of the work."

THE MAIL AND EXPRESS

Broadway and Fulton St., New York.

THURSDAY EVENING, MARCH 23, 1899.

For the last pair of concerts of the New York series of the Boston symphony orchestra, Mr. Gericke chose eight works by modern composers. Mendelssohn, earliest of the group, was represented on the programme yesterday afternoon at Carnegie Hall by his overture, "Fingal's Cave," and from that sober and judicious piece of modern classicism, the listeners turned next to Tschaikowsky's B flat piano concerto, with its fullblooded, almost rampant modernity. Emmanuel Chabeier was next on yesterday's list, with a "Bourree fantasque," scored by Felix Mottl, and played for the first time here. Last came the noble Brahms symphony in D major. The list for to-night's concert promises quite as well, embracing, in this order, the Goldmark overture, "Sakuntala;" Edward MacDowell's second piano concerto, in D minor, opus 23; Tschaikowsky's suite No. 1, in D minor, opus 43, and Richard Strauss's tone poem, "Death and Transfiguration," opus 24. For each concert Mme. Teresa Carreno was engaged as soloist.

Coming, as it did, yesterday, after the Mendelssohn "Fingal's Cave" overture, the Tschaikowsky piano concerto fairly glowed with warmth and color. Mendelssohn's scoring of his overture was admirable and suited the musical ideas embodied in it, but those ideas did not call for the vividness of tone color in which Tschaikowsky's genius naturally found expression. The contrast was, therefore, the more happy, and Mr. Gericke and his men, to say nothing of Mme. Carreno, who played the solo part, made the most of it. The stirring first movement was performed with great breadth and expressiveness, by all concerned; the lovely andantino in the second movement was sung rather than merely played, while the final allegro, with its imperative and vigorous themes, brought to a close one of the most notable performances of this Tschaikowsky concerto that New York has recently heard. Mme. Carreno's temperament is evidently in close sympathy with such music as Tschaikowsky's, and her powers rarely have been employed here to better advantage. It was a presentation that more than justified the outburst of enthusiastic applause from the audience.

In the programme notes, by Mr. W. F. Apthorp, the interesting fact was recalled that the first public performance of Tschaikowsky's concerto on any stage took place in Boston on October 25, 1875, the soloist being Hans von Bulow and the conductor of the orchestra, Mr. B. J. Lang, the latter still one of Boston's best known musicians.

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The second Brahms symphony grows more beautiful, more lovable, as time passes. It was played last season, under Mr. Seidl and Mr. Thomas, and its single performance this season seems scant allowance. The first movement, barring one or two small slips in the brass, has rarely been more admirably played here. Brahms understood, more than most composers, how to use the full beauty of the subdued notes of the horn and in this first movement, particularly, the horns have much of the coloring to do, besides proclaiming the opening theme with singular eloquence. The second movement, less suave and mellow, but full of significance, preserved its true character yesterday, the allegretto, with its graceful elegance, took its own place in the general scheme and the last movement, with its curious suggestions of Beethoven, was played in noble fashion. Mr. Gericke and his men seemed to enjoy their work as much as did the audience.

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The Evening Sun.

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New-York Daily Tribune

FRIDAY, MARCH 24, 1899.

THE BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra finished its season in the Borough of Manhattan last evening with a brilliant concert in Carnegie Hall, largely attended, as all its other evening concerts this winter have been, and marked by some of the most sumptuous and finished playing that the organization has done in this city for a long time. Mr. Gericke offered a programme of modern works exclusively, and without a symphony, the numbers including Goldmark's Sakuntala overture, Tschaikowsky's first suite, in D minor; Richard Strauss's tone poem, "Death and Transfiguration," and Professor MacDowell's second pianoforte concerto, played by Mme. Terese Carreño. Of these Tschaikowsky's suite was heard for the first time in New-York. The fact that it has escaped a performance here so long is not easily explainable, considering the power of the composer's name and the alertness of the various orchestral conductors who have been providing new things for the New-York concert-goers. On the other hand, it cannot take rank with the most characteristic and important works of the Russian master, whose style and genius it represents wholly and only in miniature. It is in five movements, consisting of an introduction and fugue, a divertimento, an intermezzo, a marche miniature, a scherzo and a gavotte. The fourth was omitted. None of these contain ideas of much pregnancy or force, although the introduction and fugue are well made and effectively presented, and all four that were heard show much charming and skilful scoring for orchestra. It is, on the whole, an engaging composition, though somewhat long for the value of the material presented. It was deliciously played, with every piquancy of effect.

The Strauss tone poem gains little on repeated hearing. The subject is morbid, and it is morbid music with which the composer has illustrated it, scarcely intelligible or enjoyable without a close following of the printed programme; stubbornly ill-sounding in many places and effective only through the brute force of its climaxes. Mr. Gericke read it with abundant allowance for all the composer's intention, broadly, and evidently with a clear understanding of it; but it is difficult to imagine him in real sympathy with it. Mme. Carreño's performance of Professor MacDowell's superb concerto dwelt primarily on the dramatic effects in the first and third movements, which she put in the most vigorous and telling way, with a more than masculine fire and passion. It was an interpretation compelling enthusiasm, which was lavishly given.

New-York Daily Tribune.

THURSDAY, MARCH 23, 1899.

THE BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra, on its last visit to New-York for the present season, makes offerings of unusual interest to its friends. Not the least of these is the co-operation of Mme. Teresa Carreño in all four of its New-York and Brooklyn concerts, who in this excellent company and with this most valuable support makes her first appearance here this season. In yesterday afternoon's concert in Carnegie Hall—not so numerously attended as the occasion deserved—she played Tschaikowsky's B flat minor concerto. The work is one with which her temperament finds fullest sympathy and in which she gives loose rein to her fiery impetuosity. Its technical difficulties do not seem to exist for her; at any rate, she rides over them with absolute indifference to them as obstacles, and if when the breathless end is reached the critical listener thinks to cavil, he finds himself disarmed in the triumphant sweep of her achievement. It may not be the highest in pianoforte playing, and it may not have its effect in other kinds of music of the highest sort, but in Tschaikowsky's concerto Mme. Carreño took her hearers captive, and yesterday afternoon was recalled again and again. One of the factors in this success was the superb accompaniment of the orchestra.

There was one novelty on the programme which need not call for extended comment, for its appeal was momentary and purely sensuous. This was a "Bourrée Fantastique" by Emmanuel Chabrier, scored for orchestra by Felix Mottl. The piece itself is supposed by the programme annotator to have been originally written for the pianoforte, though apparently without positive evidence of it. There can scarcely be much doubt that it has better reason for being in its orchestral form than as a piano piece. Its ideas are fragmentary and inconclusive, but they are of a sort that lend themselves to a rich smearing of orchestral color. The German conductor has certainly caught the French composer's febrile touch in the manipulation of such color, as displayed in the latter's most characteristic compositions, and has delivered a piece that arrests the attention at least and interests the student of instrumental combination.

The other numbers of the programme were Mendelssohn's "Fingal's Cave" overture and Brahms's second symphony. Mr. Gericke devoted enthusiasm and loving care to illustrating every beauty of the symphony, which was glorified by the treatment it received—every theme, every phase was given its proper adjustment; every contrast and every climax shown forth in its true relation, with a broad perception of the unity of the composition and of the euphony with which Brahms's utterance is made in it. The spirit of beauty that dwells in the symphony was caught and laid bare.

The Commercial Advertiser.

By The
Commercial Advertiser Association.

THURSDAY AFTERNOON, MAR. 23, 1899.

Mr. Gericke burst the bonds of his conservatism yesterday and at the fifth and last matinée of the Boston Symphony Orchestra in Carnegie Hall, presented a novelty, not one of great importance, to be sure, but still a novelty. It was Chabrier's *Bourée Fantasque*, scored for the orchestra by Felix Mottl. According to Mr. Apthorpe, it was probably a piano piece, although he has been unable to find it. However, it does not make much difference what it was, for in its present form it is decidedly attractive in its rich and varying colors, even if the foundation is slight. Mottl has shown himself a close student of Chabrier's methods of scoring, and has made free use of all those devices which make the orchestral work's of the Frenchman so brilliantly striking. It is a piece well fitted to show the virtuosity of a band and in things of this kind, as in works of solider merit the Boston men excel.

The other works presented were Mendelssohn's overture, *Fingal's Cave (The Hebrides)*, Brahms's Symphony No. 2, in D major, and Tschaikowsky's B-flat minor Pianoforte Concerto, Teresa Carreño being the soloist. It is needless to say that Mr. Gericke got everything possible out of the Mendelssohn overture. He is of a rather Mendelssohnian turn of mind and the works of that composer never appear to better advantage than under his baton. The same was true also of the Brahms symphony. It was good to hear this work again, played as the Boston men play it, for its hold on one's affections increases perceptibly with each hearing. But what was in the composer's mind when he wrote that gloomy *Adagio*, so different in mood from the other three movements? In the first movement we have everything that is emblematic of peace; in the third the mood is one of joy, which becomes almost gayety, though of a rather subdued kind, in the finale. But the second is more than contemplative, it is even moody and introspective.

Few concertos are better fitted to pianists than Tschaikowsky's great first is to Teresa Carreño, and this artist showed her wisdom in choosing it on the occasion of her return to this city. It is full of color, filled with that peculiar fire and passion which the great Russian knew so well how to give voice to, and, more than that, it is something greater than a mere vehicle for pianistic fire-works. Carreño's performance can be called nothing short of stunning. From the very beginning, with its series of great introductory chords she swept all before her, making light of all the obstacles the cunning composer had placed in the way of the pianist. Hers was a superb and convincing performance and she was wise enough to refuse to destroy the impression she had made by playing an encore. To-night's programme will be.

Overture, "Sakuntala"..............Goldmark
Concerto for pianoforte, No. 2, D minor.
MacDowell
Suite No. 1, D minor (first time).Tschaikowsky
Tone-Poem, "Death and Transfiguration."
R. Strauss

The Evening Post.

New York, Friday, March 24 1899.

Boston Symphony Orchestra.

The programme of the Boston Symphony Orchestra at Carnegie Hall last evening comprised Goldmark's ever-welcome "Sakuntala" overture, Edward MacDowell's second pianoforte concerto, Tchaikovsky's first suite, and Richard Strauss's tone poem "Death and Transfiguration." The last-named had been heard here before without awakening an eager desire for a repetition. It is a combination of philosophical bombast, orchestral massiveness, gorgeous coloring, and paucity of ideas eminently characteristic of Strauss. The first Tchaikovsky suite proved to to be far inferior to its companions; surely the great Russian nodded when he wrote this empty music. The "Sakuntala" overture brought out the best qualities of the Boston musicians; but the most interesting number of the programme was the MacDowell concerto, which grows more beautiful at every repetition. Even in a concerto—usually designed to be a show piece—Mr. MacDowell abhors and avoids mere displays of digital dexterity. The orchestra and the piano are friends who have a symposium together. Now one has the word, now the other, and listening to this dialogue the audience hears many choice thoughts expressed with consummate art. Mme. Tereso Carreño has played this concerto all over Europe, everywhere winning laurels with it for herself and its composer. That she did so last evening need hardly be said. She had to get up and bow repeatedly after every movement, and at the end the audience made a great demonstration.

The Bostonians have had a successful season under Mr. Gericke, and will keep up this year's plan next season.

The Evening Sun.

Subscriptions by Mail, Post Paid.
The Evening Sun, per month..........................30
The Evening Sun, per year..........................$2.00

THURSDAY, MARCH 23, 1899.

Exuberance of spirit and masterful execution marked the fifth and final matinée of the Boston Symphony Orchestra given yesterday at Carnegie Hall. As usual, the visiting players were in capital form, and a responsive audience was not discouraged by prevailing conditions out of doors.

It was a gray afternoon, and Mme. Teresa Carreño, the piano soloist, had assumed a gray afternoon gown of satin and spangles appropriate to the occasion. There was a touch of gray also in the waving hair of this woman, who had formerly been the most dark and dashing of soloists to visit this country. But in all the gray and all the modish satin, the pianist seemed now, as then, a manifestation of elemental force, always well directed, but always difficult of restraint.

Tschaikowsky's first concerto for pianoforte, op. 23, in B flat minor, was well chosen for Mme. Carreño's reappearance here. Quite aside from its interest as characteristic of the composer in both matter and development, it fitted the executant in its abundant opportunity for brilliant, almost runaway, effect. The orchestra was often very loud, alternating with the piano in the musical evolution of themes, but the piano part was never lacking in power, dash or emphasis. If at times too emphatic, Mme. Carreño was rarely at fault in that particular.

The personal interest in her performance was that which always waits on striking effects by a genuine artist. After the concerto was finished, the soloist was compelled to promenade a very bad quarter of a mile over steps and benches, between the outer door and the stage centre, where she bowed in response to many recalls.

The orchestral novelty was a "Bourree Fantastique," a sort of picture of an old dance, composed by Chabrier in simpler form and scored for orchestra by Felix Mottl. The piece was brief and picturesque, an agreeable episode for any concert, and likely to be often heard here again.

The symphony was the second of Brahms, op. 73, in D major. Even its first movement, scholarly if not scholastic in composition, was not without interest for the untutored listener. The second movement was a very song without words, played with superb tone by the trained orchestra, while no less popular was the third movement, based on the development of a rustic theme. The final division had enough of Hungarian melody to make a brilliant ending. The only other number of the afternoon was Mendelssohn's "Hebrides" or "Fingal's Cave" overture.

To-night's concert, which brings to a close the Boston Orchestra's thirteenth season as a visitor in the local field, will present the following selections in this order:

Goldmark...........Overture to "Sakuntala," op. 13
MacDowell....Concerto for Pianoforte, No. 2, in D minor, op. 23.
Tchaikowsky...........Suite No. 1, in D minor, op. 48
Richard Strauss....Tone poem, "Death and Transfiguration," op. 24.

The Sun.

FRIDAY, MARCH 24, 1899.

BOSTON SYMPHONY ORCHESTRA.

The Final Concert of the Season Last Evening in Carnegie Hall.

The Boston Symphony Orchestra's New York season terminated last night with a concert which was above reproach in every particular. The farewell programme contained two novelties, one a suite in D minor by Tschaikowsky, the other a tone-poem, "Tod und Verklärung," by Richard Strauss. The other numbers were the "Sakuntala" overture, by Goldmark, and Edward MacDowell's second piano concerto, played by Mme. Teresa Carreño. Of the four works performed it will be noticed that three are by living composers (one an American) and the fourth can be classed as contemporary music, even though Tschaikowsky has been dead about five years. The programme offered eloquent testimony to the high standard of the music of the present time.

Tschaikowsky's suite is a remarkable composition and it attests the great Russian's genius in its most admirable phases. There is a fugue of grand proportions, elaborated with the assistance of the entire orchestra with powerful effect. The second of the six movements, a divertimento, is most charming, and the manner in which a theme, played by the strings, is surrounded by a delicate tracery woven by the wood-wind, is captivating in the extreme. The intermezzo is a curious mingling of music of distinctively Oriental character and that inspired by European influence. The composer's intelligent use of the strings pizzicato is advantageously displayed in the gavotte. The orchestration is in the broad and sweeping style which marks all the works of this writer.

Of the overture as well as the other music it can be said that the orchestra played with splendid tone and wonderful unanimity. These players attempt nothing which they do not adorn.

Mme. Carreño's abundant gifts again compelled admiration.

The New York Times.

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

NEW YORK, THURSDAY, MARCH 23, 1899.

MUSIC HEARD YESTERDAY.

The Boston Symphony Orchestra's Fifth and Last Matinee Concert.

The fifth and last afternoon concert of the Boston Symphony Orchestra took place yesterday afternoon at Carnegie Hall. The audience was not as large as the merits of the concert deserved, yet it was not an insignificant assemblage. The afternoon entertainments of this organization have been somewhat experimental in the present season, and it may be that Wednesday, a popular day for theatre matinées, has not been altogether favorable to large audiences. Furthermore, yesterday's weather was not of a nature to encourage those who had not secured seats in advance to hasten to the concert. The programme consisted of Mendelssohn's overture entitled "Fingal's Cave," Tschaikowsky's first piano concerto, Charbrier's "Bourrée Fantasque," scored for orchestra by Felix Mottl, and Brahms's D major symphony. The pianist
mentation. The orchestration is full of color
for the first time this season.

Charbrier's composition was originally written for the piano, but it cannot be set down as one of its writer's most distinguished works. It was probably the opportunity which it offered for brilliant instrumental effect which led Mottl to arrange it for orchestra and produce it in its new dress at his Carlsruhe concerts in 1897. The work contains two principal subjects with subsidiary episodes. It is simple in form, but contains some elaborate devices in the working out. Mottl has scored it for a large orchestra, and has shown acquaintance with Charbrier's style of instrumentation. The orchestration is full of color and the composition was effective yesterday. It was superbly played.

Although the orchestra was without the services of two of its well-known first violins, there seemed to be no deficiency in the body or brilliancy of tone, and in the Brahms symphony, especially, all the admirable qualities of the band were heard to advantage. Mme. Teresa Carreno has lost none of her immense physical power and none of her warmth of temperament. If any dispraise must be written of her performance it must be to the effect that some of her passages were forced in tone so that she seemed to be pounding the instrument unnecessarily. But on the whole her performance of the concerto was broad, vigorous, and musical, and it thoroughly deserved the enthusiasm which it aroused. The pianist wisely declined to add a supplementary number, thereby leaving undisturbed in the minds of the judicious the excellent impression which she had made. Mr. Gericke conducted the afternoon's music with his customary skill and his unfailing finish. To-night the orchestra will play again at the same place, but a wholly different programme.

The New York Times.

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

NEW YORK, FRIDAY, MARCH 24, 1899.

MUSIC HEARD YESTERDAY.

Fifth and Last Concert of the Boston Orchestra Last Night at Carnegie Hall.

The fifth and last concert for the present season of the Boston Symphony Orchestra was given last night in Carnegie Hall. The audience was a large one, but that was to be expected, because the subscription for the season was sufficient to insure it. The programme was as follows: Goldmark's overture to "Sakuntala," Edward A. McDowell's second piano concerto, that in D minor; Tschaikowsky's orchestral suite in D minor, and Richard Strauss's tone poem entitled "Death and Transfiguration." The soloist was again Mme. Teresa Carreno, the distinguished pianist. The Strauss composition was performed for the first time at these concerts, but not for the first time in this city. It was made known to us by the Philharmonic Society on Jan. 8, 1892, in the Metropolitan Opera House, Anton Seidl conducting. The Tschaikowsky work was heard for the first time in New York.

Strauss's tone poem is a "poem" of dark and gruesome tendency. When it was produced here by the Philharmonic Society, THE NEW YORK TIMES was not in the mood to praise it. The opinions uttered at that time would not be out of place now The work has not changed, neither has the attitude of THE NEW YORK TIMES toward the pure and beautiful in art. In this symphonic study, Strauss's imagination was affected most powerfully by the thought of death, and it is the physical aspect of dissolution which the composer has endeavored to depict in his music. This is not a fit subject for musical illustration, and Mr. Strauss has made ugly and repulsive matter, though with great skill. The Tschaikowsky suite is in six movements. The first is an introduction and fugue, the second a divertimento, the third an intermezzo, the fourth a "Marche Miniature," the fifth a scherzo, and the sixth a gavotte. The works shows all of this composer's well-known skill in making compositions of this kind. Those who have heard the eminent Russian master's other two suites, which have been played in New York, do not need to be told that they are excellent specimens of this class of work. The first suite is not a fit companion for the other two. It is monotonous in color, sombre in tint, and without strong individuality. Of course, there is good workmanship in the fugue, and there are some tricks of instrumentation which would naturally be attributed to Tschaikowsky, but, on the whole, there is nothing in the work to stamp it as the equal of either the splendid third suite or the ingenious "Casse Noisette."

Mme. Carreno's performance of the MacDowell concerto was admirable in its rhythmic incisiveness, its tempestuous vigor, and its general breadth of style. She played the beautiful first movement especially with variety of feeling and ample poetry. The orchestra did all its work admirably, but in particular it must be praised for its brilliant performance of the Goldmark overture.

The World.

by the Press Publishing Company, 53 to 63 PARK
New York.

URSDAY, MARCH 23, 1899.

THE BOSTON ORCHESTRA.

Teresa Carreno, the Pianist, Plays for the First Time This Season in New York.

The Boston Symphony Orchestra gave its last matinee at Carnegie Hall yesterday. Two of its first violins were missing, owing to illness—Messrs. C. M. Loeffler and Otto Roth—and their absence gave an unfamiliar look to the row of musicians.

The concert served to introduce Mme. Teresa Carreno to New York for the first time this season. The admirable pianist has been delighting the West with her exhibitions of enthusiastic and temperamental playing.

Her selection yesterday was Tschaikowsky's first piano concerto—an opus which did much to acquaint the world with the fact that in its composer a new force in music had come to life. It is a work which is full of the Russian's individuality, his fondness for native forms, his command of orchestral resources, his love of bright color—in fact, everything that has given his music its identity. It is a difficult composition for both the solo instrument and the accompanying orchestra.

Mme. Carreno found in it a vehicle for her exuberant love of music and her delight in phrases and passages that permit of vigorous and dramatic expression. Her performance was a superb one—big, broad, masterly, spontaneous, and yet well balanced in contrasts. The ornamental figure with which the piano accompanies the dainty waltz theme in the second movement was played with fairy fingers; the fortissimo which concludes the concert was thundered with wrists of steel. The interpretation was one to be recorded among the pianistic events of the season.

The orchestra played its numbers with fidelity to its high standard. In Mendelssohn's "Fingal's Cave" overture it displayed its great plasticity; in the accompaniment to the piano concerto it was supporting in the true sense; in Felix Mottl's orchestrated version of Chabrier's "Bouffee Fantasque"—in which modern methods are utilized for virtuoso purposes—it was fairly arrogant in its technical superiority, and in Brahms's long, very long, second symphony it was obedient to Mr. Gericke's very conservative directions.

The World.

by the Press Publishing Company, 53 to 63 PARK
New York.

FRIDAY, MARCH 24, 1899.

BOSTON ORCHESTRA'S FAREWELL.

Visiting Musicians, with Teresa Carreno as Soloist, Give Their Last Concert.

The Boston Symphony Orchestra gave its last concert at Carnegie Hall yesterday evening. With it the thirteenth season in New York of these visiting musicians came to an end. It has been the most prosperous of all. Ten concerts have been given, of which five were matinees, and the same schedule will be followed next winter.

Last night's programme served to display the tonal beauties and virtuosity of the band to their fullest. It commenced with Goldmark's "Sakuntara" overture, with its insistent melodic suavity and its rich orchestral coloring. Mr. Gericke's reading of this familiar work was not altogether in accordance with usage. The second orchestral number was Tschaikowsky's Suite No. 1, a work which has no particular purpose and sugests the grouping of a few unutilized sketches. It is well-written music—the fugue in the first movement is developed in a masterly manner. The third was Richard Strauss's "Death and Transfiguration," which has not been heard here since Jan. 8 and 9, 1892, when it was played by the Philharmonic Society under Mr. Seidl's direction.

Mme. Teresa Carreno was the soloist. She played MacDowell's second pianoforte concerto, with its exquisitely eautiful first movement and its elfinlike presto. She was in the best of dispositions and fairly swept with an irresistible onward rush through the beautiful first movement and its elfintion of splendid spontaneity in musical execution. her performance ranked with that of Wednesday afternoon.

The Times

PHILADELPHIA, MARCH 21, 1899.

BOSTON SYMPHONY CONCERT

Its Fifth and Last of This Season's Series—The Wonder of the Strauss Number.

The fifth and last concert for this season of the Boston Symphony Orchestra was given last night at the Academy of Music and the programme was made up exclusively from modern music. The tone-poem of Richard Strauss, entitled "Death and Transfiguration," which concluded the concert, is an imaginative score descriptive of the vanity of the finite in a sense replete with woe. Elsewhere it has been designated as impure and diseased music, but the end of mortal life is such. It has been ridiculed for its abrupt changes and its didactic discords, but is not this also but a reflex of mortality? There may be those who will shudder and shrink from the story it tells, but its appeal to the heart touched with grief is absorbing and those in sympath th misery hang on the utterances of th core with bated breath from the first touch of the musician-reciter on the vehicle of his speech until its final wail. During the course of its narrative and when the tympani gives the final heart throbs, whereafter climax is heaped on climax and the grandeur of tone becomes intoxicating, a full realization of the smallness of individual life becomes well nigh burdensome so unerringly has this latest young master built his musical tragedy. There is one other piece of music which equals it in the exactness of its speech, but the duet in "Tristan and Isolde" has passion for its theme, while this tone-poem deals with woe's refining fire.

The playing of the orchestra in this number, as throughout the programme, was most superior, and Wilhelm Gericke has never yet conducted here with such distinct authority.

The Tschaikowsky suite, with which the concert began, is a beautiful work. Its second number and its last—the divert'mento and gavotte—were exquisitely presented and the orchestration of the fir t of these is one of the most abundant in contrast and color that may be found. The wood wind department gave a beautiful illustration of its technical mastery in the syncopated cadenza of the intermezzo, and the humor of the scherzo was impudently amusing.

Teresa Carreno was the soloist and played Macdowell's concerto for pianoforte, No. 2, in D minor, op. 23, a composition prepared for her by the brilliant young man who was once her pupil. Needless to say that, while being legitimate in its form and clever in its construction, it is made to conform with the artist's superior accomplishments, not even omitting her beautiful mastery of the trill. The composition is one that Madame Carreno has played with success in Europe and its merit has gained it a prominent place among the classics for piano. At a first hearing the second movement leaves the most enjoyable impression and in it the artist also displayed her powers to the fullest advantage. Enthusiasm earned her four recalls after her conclusion of the last movement.

The Press

TUESDAY, MARCH 21, 1899.

BOSTON SYMPHONY CONCERT.

Madame Carreno the Soloist in a Concerto by MacDowell.

Madame Carreno as a pianist is unquestionably one of the most thoroughly inspiriting of all the contemporary interpreters of the instrument. The MacDowell concerto, which she played at the final concert of the Boston Symphony Orchestra at the Academy of Music last evening, did not, it is true, give her marked opportunity to display depth and breadth of sentiment, since it rather exploits, so far as it goes, pianistic rather than emotional effects. In consequence, Madame Carreno made her impression particularly in the presto giocoso, through her marvelous agility, her dash of execution and the spirit with which she rounded up the solo passages. There was such a delicious crispness about her concluding phrases, such clean-cut workmanship and such a sense of sureness and absolute mastery of the instrument that the composition seemed lost in the interpreter, though much that was so beautiful in the first and second movements was due the more to the composer than to the perfection of its interpretation.

Just as Madame Carreno made her position as a virtuoso self-evident in the concerto, so the orchestra displayed its extraordinary excellence in the Tschaikowski suite, which was worthy of its steel, and in the rather tiresome Strauss potpourri of phrases and fragments labeled "Death and Transfiguration." The label meant little, the music less save in so far as it was the obvious music of the school which is wearing the Wagnerian formulae threadbare. Strauss, however, could not ask for a more sympathetic and discerning interpretation than his work received last evening. There was every variation in shading that the music and its subject called for, and if some other label might have fitted it as well, that was not the fault of Mr. Gericke's band. In the Tschaikowski number repeated opportunity was given for the exemplification not only of the superb work of the orchestra as a whole but of the perfection of its individual members, especially those of the wood-wind. The six movements, with their thematic, rhythmic and color contrasts were served up as fine morsels and the Slav triumphed for himself and in and by the orchestra.

This, the final concert, was curious in that the programme contained neither a symphony nor a Wagner number. The Tschaikowski suite was certainly acceptable in lieu of a symphony, but Strauss might have been thrown over for some of the older favorites.

THE RECORD

Philadelphia, March 21, 1899.

BOSTON SYMPHONY CONCERT.

The Text of Richard Strauss's Extreme Tonal Poem.

Mme. Teresa Carreno, recently heard here at a Kneisel Quartet concert, was the soloist of the fifth and farewell Boston Symphony concert at the Academy of Music last evening, and she played Edward MacDowell's pianoforte concerto in D minor (No. 2, op. 23) in her characteristically brilliant and yet earnestly interpretative style. The orchestral novelties were Tchaikovsky's Suite No. 1, in D minor (Op. 43), which embraces six movements—an introduction, with chromatic theme, and a free Fugue; a very melodious diretimento; an Intermezzo, of contrasted Oriental and romanza themes; a somewhat jocose Marche Miniature; a brilliant Scherzo, and an elaborate Gavotte finale—and Richard Strauss' much-discussed tone-poem, "Death and Transfiguration," with its extreme musical realism. The text, on which the young Viennese composer has sought thus tonally to express is as follows:

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden life of childhood?

But Death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory, and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play—exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the highest prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Even higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning he still seeks in his death sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly, or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here—deliverance from the world, transfiguration of the world!

The Sun.

THURSDAY, MARCH 23, 1899.

BOSTON SYMPHONY ORCHESTRA.

A Pleasing Concert in Carnegie Hall Yesterday Afternoon.

An appreciative audience, of large numbers, attended the Boston Symphony Orchestra's last matinée concert of the season at Carnegie Hall yesterday. Mr. Gericke offered a programme consisting of the "Hebrides" (or "Fingal's Cave") overture, by Mendelssohn; the first piano cencerto by Tschaikowsky; "Bourrée Fantasque," by Chabrier, and the second symphony, by Brahms. Mme. Teresa Carreño was the soloist.

It has become impossible to write of this orchestra's playing without praising it The musicians form, as a result of their excellent training under gifted conductors and their constant public playing, a pliant and perfectly developed body, sensitive to the slightest indication of the leader's ideas. The fact that the orchestra has become such a splendid instrument throws the brunt of any criticism on the director, for the players are but the means through which he gives expression to his conception of a work. Mr. Gericke is not a virtuoso conductor, though he seems to have gauged his wonderful orchestra and brings its manifold excellences into prominent view; he adheres strictly to the letter of the music but often fails to appreciate its spirit. His conceptions are imbued with his academic and somewhat austere personality, consequently there is no passion and little of warmth or buoyancy expressed by his orchestra.

From its peaceful introduction to its brilliant close the symphony shows the more popular side of Brahms. A lover of music can appreciate this work without being so expert as to follow a theme closely through a maze of polyphony. The *allegretto grazioso* is a particularly bright and happy movement.

The Chabrier number was scored by Felix Mottl for a regular orchestra, strengthened in some places, and with some of the accessories affected by composers of the day. The work is said to be based on a piano piece by the composer of "Gwendoline," and is in imitation of an ancient dance, the bourrée, as the title indicates. It is effectively orchestrated and will doubtless be heard here again.

Mme. Carreño's playing, almost masculine in character, did not fail to please. The concerto she chose is in Tschaikowsky's best vein, containing beautiful themes and bright color and orchestrated with the usual lavishness of the Russian master. The pianist's style is well suited to such music and her performance was in every way excellent. She used to advantage the many opportunities afforded by the work to display her technique and her ability to produce good tone effects. The audience was enthusiastic in its applause, recalling Mme. Carreño repeatedly, but she played no encore.

PUBLIC LEDGER

Philadelphia, Tuesday, March 21, 1899.

BOSTON SYMPHONY ORCHESTRA

The Last of Their Series of Concerts at the Academy of Music.

The last of the series of five concerts which have constituted the present season of the Boston Symphony Orchestra in Philadelphia took place yesterday evening at the Academy of Music before an audience which, as has habitually been the case, crowded the house from floor to ceiling.

Where all have been so good, it is difficult to pick out any one as best, but last night's programme, besides being magnificently interpreted, gained additional interest from the fact that two of the three numbers were played here for the first time. The one, Tchaikovsky's suite No. 1, in D minor, and the other, Richard Strauss's tone poem, "Death and Transfiguration."

The third number on the programme was Edward McDowell's concerto for the pianoforte No. 2, in D minor.

Mr. Wilhelm Gericke conducted.

The Tchaikovsky suite needs no second hearing to determine whether it is beautiful or no.A second hearing would doubtless bring to light many additional beauties and implant them in the memory, but that it is a most delightful composition was immediately and abundantly made evident last night. There is not the slightest suggestion of Slavonic flavor or of gloom, as there is in some of the Russian composer's other works. On the contrary, all is bright, sparkling and gay. Once in the first movement the working out of the theme seemed a trifle laborious, but the second movement, with its idyllic suggestion, and the third and fourth with their quaint and dainty texture, were delightful. The scherzo and gavotte in the last two movements are brilliant pieces of writing, and were admirably played by the orchestra.

The way is not so clear to an appreciation of Strauss's tone poem on a first hearing. Given a familiar acquaintance with the subject on which the composer builds his descriptive music, and it is easy and at times pleasant enough to follow his thoughts; but the subject is one that does not always promote happy inspirations. The opening effect is one of weariness, and the fight with death quickly develops into chaos. The final transfiguration becomes a poem of glorification rather than a suggestion of ethereal regions. But these are first impressions that a subsequent hearing might change. The scoring is rich and in the style of Wagner, the all-father of modern music.

Mme. Teresa Carreno was the soloist, and played Edward MacDowell's concerto for the pianoforte in a most brilliant manner. The work itself is written almost as much for the orchestra as for the piano, and with a less dashing player at the piano, or a less perfect orchestra accompanying, the former might be in danger of being eclipsed. Mme. Carreno has all the delicacy of touch, the flexibility and power that used to distinguish Arabella Goddard, but she adds to it poetry and sentiment that Miss Goddard never possessed. She fairly astonished the audience last night, many of whom were not prepared for so splendid an exhibition of talent. Mme. Carreno had to return at least half a dozen times to bow her acknowledgements to the delighted audience.

Philadelphia Inquirer

TUESDAY - - - - MARCH 21, 1899

BOSTON SYMPHONY CONCERT

Last Concert of the Season With Teresa Carreno as Soloist

The last and in many respects the most interesting concert of the season of the Boston Symphony Orchestra, under the direction of Mr. William Gericke, took place last night at the Academy. The program was brief and novel so far as these concerts are concerned. It comprised Suite No. 1, in D minor, by Tchaikowski; concerto for pianoforte, No. 2, in D minor, by MacDowell, and the love poem, "Death and Transfiguration," by Richard Strauss.

The suite is characteristic of Tchaikowski, is full of life, at times sportive and always interesting. The themes are largely brought out by the woodwind, to which the strings play dainty and sometimes fantastic accompaniment. The composition is strikingly original and the six movements are varied in theme and treatment. It was admirably played, and though one would not want such a form of composition regularly as a piece de resistance, it was thoroughly enjoyable and refreshingly original.

The MacDowell concerto is a dignified composition by the young American master, who is just beginning to receive deserved recognition. The first movement is stately, the themes being worked out with great care with interesting orchestral score of more than usual independent character. The second movement is a marvelously beautiful theme worked out most daintily with bewildering technical effects. The last is a largo developing into a splendid climax, in which all the themes are admirably worked out. Mme. Carreno played exquisitely. She is a noble artist with exquisite touch and perfect command. The second movement was played with unexcelled grace and perfection. She received a deserved ovation.

The Strauss number is a beautiful piece of descriptive composition in which tonal beauty and the composer's marvelous power of producing instrumental effects are everywhere shown.

The concert was one of the most interesting of the season, not only for the numbers themselves, but because of the unique character of the program.

·LIFE·

MUSIC

THE ponderous delights of Wagner are now being dispensed with a lavish hand from the stage of the Metropolitan Opera House. Mature goddesses and corpulent fairies vociferate in Teutonic gutturals, assisted by hard-working males. These males appear, as a rule, in their underclothing, with occasional door-mats thrown across their shoulders.

The narrative in these Wagnerian operas is generally primitive, often clumsy and unsuitable for dramatic purposes, but enlivened by monologues of stupefying length.

Every note of the music, however, to the true Wagnerian, has its subtle relation with some other note somewhere else. Every bar and measure, every toot and bang, are so laden with significance as to render music by other composers too trivial and contemptible for serious consideration.

A pleasant relief from too much opera of this description, and from some of the humbug that is inevitable with such intolerant adoration, is afforded by the concerts of the Boston Symphony Orchestra at Carnegie Hall.

Nothing can be more serious, more sincere, more technically perfect, than this marvelous company. Their programmes may sometimes be a little too lofty for the popular taste, but they are rendered with such delicacy and feeling as to become a delight to the professional and an education to the amateur.

The North American

Daily Advertiser and United States Gazette.

TUESDAY, MARCH 21, 1899.

BOSTON SYMPHONY CONCERT.

Last of the Season Given at the Academy of Music.

At the Academy of Music last evening the final concert of the Boston Symphony Orchestra was given, which, while a musical treat in every way, was chiefly notable for the fact that for the first time at these concerts the programme did not include a symphony, although the suite for orchestra by Tschaikowsy may almost be so called.

A delightful feature of the concert was the return of Madame Teresa Carreno, who offered MacDowell's second concerto in D minor, which she played in almost faultless style.

American Mch 22/99

BOSTON SYMPHONY ORCHESTRA.

Last Concert of the Season Given at Music Hall.

The fifth and last concert of this season of the Boston Symphony Orchestra was given last night in Music Hall to a good audience. The symphony was Haydn's "The Chase," in D major. It takes its name from the fourth movement, in which is a stirring hunting call, and a general liveliness reminiscent of the chase. The symphony is a rather stately, precise sort of work, but it is melodious, and the picture it gives is fresh and pleasing. It was beautifully played.

A much more interesting number was Tschaikowsky's "Piano Concerto No. 1," in B flat minor. Madame Teresa Carreno was the soloist. She is always most warmly received in Baltimore, and last night the enthusiasm of the audience was very marked. The concerto is what Beethoven and Brahms thought a concerto should be an orchestral composition, with the solo part running through the web and woof of the whole. The parts are well balanced, and the composer's skill in using all the resources of a full modern orchestra, producing rich effects, is beautifully illustrated. The grand chords near the introduction in the first movement and the development that follows are in the great Russian's vein. The whole working out is elaborate and impressive.

The second movement—an andantino at the start—begins with a simple, soft melody, and is succeeded by a charming dance theme, both developed and elaborated artistically by orchestra and piano, the piano part in particular being brought out with rare clearness and sweetness by the soloist. She threw her whole soul into the performance, as she always does, and the effect was stirring.

The third movement was in strong contrast to the second, the chief theme being a Cossack dance tune, which is handled with splendid fire. Everything in the movement is developed with great spirit, the composer working up to the climax with such energy that the music throbs with life. Madame Carreno played with such spirit and life that the audience was keyed up to a high pitch. A great burst of applause followed the performance, and the player was recalled again and again. She seemed greatly pleased at the warmth of applause.

The remaining numbers were Chabrier's "Bourree Fantastique," scored in a stirring manner by Mottl, and the prelude to "The Meistersingers," the finest overture Wagner ever wrote. All the work of the orchestra was on a very high plane.

The series of concerts has been a success this year, and the orchestra will return next autumn for its fifteenth season.

Sun Mch 22/99

LAST SYMPHONY CONCERT

The Season's Series By The Boston Orchestra Ends With A Delightful Performance.

Much to the regret of the subscribers the last concert of the season of the Boston Symphony Orchestra was given last night. The programme that was offered made the regrets still stronger. First came the Haydn Symphony in D major, "La Chasse," so called from the hunting movement with which it closes; then the Tchaikowsky Piano Concerto No. 1, in B flat minor, opus 23, with Mme. Teresa Carreno as the soloist; then the "Bourree Fantasque," by Emanuel Chabrier, scored for the orchestra by Felix Mottl, with the prelude to "The Master Singers of Nuremberg" as the closing number. The Chabrier "Bourree" and the symphony were given their first performance in Baltimore by the Boston musicians.

The opening movements of the symphony were just a trifle disappointing—they were played so faultlessly that they seemed almost to lack spirit. In the dainty little minuet which followed the strongly marked rhythm made the movement more appealing. But it was in the picturesque hunting movement, with its lyric freshness, its brisk hunting calls, its wholesome out-of-door-ness, that the orchestra gave itself up to the spirit of the thing, and the audience surrendered itself to complete enjoyment.

No two numbers could have been selected which would have furnished sharper contrast than the symphony—dainty, melodious and joyous as it is, but without deep undercurrents of passion—and the the concerto, with its characteristic Tchaikowsky coloring and orchestration, its strong passages vibrant with deep emotion, alternating with passages so deep and tender and mysterious as to be almost painful in their sweetness.

The climax of the symphony was in the hunting song, but the climax of the concert was in the concerto, and it was due as much to Mme. Carreno's magnetism as to her magnificent playing. From the opening crashing chords, which seemed to be flung out in great handfuls, to the closing exquisite melody, the audience listened with almost breathless interest. Her touch was characterized by marvelous virility and almost reckless abandon, which made the delicacy of some of the pianissimo passages still more marked. The solo instrument dominated the orchestra throughout the concerto, and at the same time was supported by it.

There was no possible misunderstanding of the appreciation of the audience. Half a dozen recalls brought Mme. Carreno back to the platform again and again. And it was only because of submission to the inevitable and to the inexorable law of "no encores" that the audience finally settled down to listen to the next number by the orchestra. In connection with the enthusiastic reception of the concerto, the story Mr. Apthorp has added to his programme notes is apropos.

Von Bulow was the soloist at the first production of the concerto, which happened to be in Boston in 1875. Nobody knew Tchaikowsky then, but when the opening chords were heard of the superb piece of work everybody knew that the composition was the work of a master hand. At the close of the concert Von Bulow cabled his success to the composer, and the cablegram sent was the first ever sent from Boston to Moscow.

The Chabrier "Bourree Fantasque," one of the new numbers on the programme, is the composer's modern version of the old French dance. It is bright, free, dashing, and was given that artistic treatment by the orchestra which characterizes whatever is presented by it.

News Mch 21/1899

BOSTON SYMPHONY.

Last Recital of the Season at Music Hall Tonight.

The Boston Symphony Orchestra will give its last recital for the season at Music Hall tonight. The soloist will be Mme. Teresa Carreno, and her coming will be welcomed by the large audience which she pleased upon the occasion of a former recital at Music Hall. The programme is to include Haydn, Tchaikovsky, Chabrier and Wagner. There is special interest in Mme. Carreno's number, the Tchaikovsky concerto, which was first brought out in Boston, in October, 1875. Tchaikovsky was a Russian, and a cablegram was sent to him at Moscow announcing the success of the work. It was the first cablegram ever sent from Boston to Moscow. Tchaikovsky died in St. Petersburg in 1893.

Josef Haydn's symphony in D-major, "La Chasse," is to be presented for the first time in Baltimore tonight. It was written more than 100 years ago. The title comes from the fourth movement, which is a sort of hunting symphonic poem. Emmanuel Chabrier's "Bourree Fantasque" is also to be given its first Baltimore rendition. The Bourree was an old dance, presumably of French origin. It is said to be still in vogue at Biscay, Spain. Chabrier, who wrote the piece originally for the piano forte, died in 1894. Felix Mottl, who scored it for the orchestra, is still living. He is an Austrian. The Wagner number is the "Prelude to the Master Singers of Nuremburg."

The season has been very successful for the Symphony. Last season was not successful, and the management had determined to give no more concerts in this city. A number of wealthy gentlemen made a guarantee, however, and induced the organization to come again. The musical people of the city have seemed to appreciate the effort made, and the concerts were so popular that the guarantee was reached at the third concert, whereupon the guarantors were released from further liability.

Mr. Wilhelm Gericke, the new conductor, was well received. The works given by the Orchestra the past season have been those of Beethoven, Berlioz, Brahms, Chabrier, Goldmark, Haydn, Henselt, Liszt, MacDowell, Mendelssohn, Schubert, Schumann, Spohr, Tchaikovsky, Wagner and Weber. The soloists have included Mr. Emil Sauer, Mr. Willy Burmeister, Lady Halle, Mme. Carreno and Mme. Gadski.

Herald Mch 22/99

SUCCESSFUL FINALE

Baltimore Season of the Boston Orchestra Ended.

AN ENJOYABLE CONCERT

Madame Teresa Carreno Scores Another Triumph in Her Performance at a Tchaikovsky Piano Concerto—Series Next Year.

It was with mixed feelings of gratification and regret that a large audience filed out of the Music Hall last night. The occasion was the final concert of the season in this city by the Boston Symphony Orchestra, and the conflicting emotions of the people who were there can be ascribed to the success which has characterized these affairs this year, and the fact that the concerts were over, for the time being at least.

A more interesting and enjoyable programme than the one presented by Director Gericke could hardly have been asked, as the culminating event of a most satisfactory series. While one of the several selections announced as a novelty was no novelty at all, it was the first performance of the composition given in Baltimore by this organization, and for this reason was readily accepted as something new in every particular.

The stellar feature of the evening, however, was generally conceded to be the performance of Tchaikovsky's B flat minor piano concerto by Madame Teresa Carreno. Written at the time when the composer was practically entering the arena of higher art in melodic construction, it literally teems with that buoyancy and happy expectation so characteristic of the embryo in heavy contrapuntal work. There is hardly to be found in one of the movements that idea of sombreness and gruesome forboding which typified the Tchaikovsky compositions after one disappointment had followed another.

Musical enthusiasts of this city who have been attending concerts for years back will remember when first this concerto was given in this city. It was at a matinee performance at the Lyceum Theatre, some 10 years ago, when Adele Aus der Ohe was the soloist, and the composer himself conducted what was then known as the Boston Festival Orchestra.

While Tchaikovsky at the time complimented both band and soloist for the excellent manner in which his concerto was given, he would have been forced to acknowledge, could he have been present last night, that there were some things even better than the best. Madame Carreno, with all her fine sense of phrasing, colossal technique and general force of action, pictured in tone even to the minutest detail every bit of sentiment contained in the concerto. She was as though imbued with the same spirit as moved the man who wrote it, and her absolute control of the keyboard was only equaled by splendid manner in which the orchestral part was handled by Mr. Gericke, and the players under him.

With the exception of the last movement, wherein the dash and fearlessness of the Slav is made exceptionally plain, Tchaikovsky shows in his work a penchant for the then prevalent Allemanic idea. He molds the themes in broad harmony to meet the necessary blend of nationality and school, and successfully works out a succession of new and beautiful harmonies.

It was with considerable frequency that the Haydn D major symphony "La Chasse" was given place upon the programmes, when the Peabody Symphony Concerts were given in years gone by. The Boston Orchestra's performance of the work last night, however, was its first in this city for the composition, and the unity of the concerted movements, together with the careful and intelligent reading given it justifies referring to the selection as something of a novelty.

The other orchestrial numbers were the "Bourree Fantasque," a piano piece, by Chabrier, and orchestrated by Felix Mottl, and the prelude to Wagner's "Meistersinger." The former was given a crisp rendition, but will hardly become generally popular for any superior musical worth.

Manager Comee stated positively last night that the orchestra would give a series of five concerts on Tuesday evenings in Baltimore next season.

Correspondent Mch 29/99

Schluß-Conzert der Boſtoner.

Mit einem erfolgreichen Conzert unter Mitwirkung der berühmten Pianiſtin Thereſe Carrenno ſchließt das Boſtoner Symphonie-Orcheſter ſeine Saiſon.

Mit einem überaus erfolgreichen Conzerte brachte geſtern Abend das Boſtoner Symphonie-Orcheſter ſeine diesſwinterliche — die 14. Saiſon — in Baltimore zu Ende, und wenn man einen Rückblick auf die fünf Conzerte wirft und ſich die zur Aufführung gebrachten Werke, ſowie die mitwirkenden Soliſten in's Gedächtniß zurückruft, ſo iſt Baltimore gerade nicht ſchlecht gefahren. Novitäten hat der Dirigent Hr. Gericke zwar nicht viele geboten, im Ganzen nur drei, und davon geſtern Abend gleich zwei, Chaurier's „Bourree Fantasque" und Haydn's „Jagd-Symphonie;" die andere früher gehörte Novität war McDowell's ſymphoniſches Gedicht „Launcelot und Elaine." An Symphonie'n gab's ferner Beethoven's Nr. 4 in B-Dur, Berlioz's Nr. 13 in G-Dur „Harold in Italien," Schubert's Nr. 9 in C-Dur und Schumann's Nr. 2 in C-Dur. Daneben wurden von Orcheſter-Nummern geboten Brahms' Variationen über ein Thema von Haydn („Chorale Sancti Antoni") u. Walzer, welche Hr. Gericke orcheſtrirt hatte, Goldmark's „Frühlings-Ouvertüre," Liszt's „Les Preludes," Tſchaikowsky's Ouvertüre-Fantaſie „Romeo and Juliet," Wagner's „Tannhäuſer-Ouvertüre" und Vorſpiel zu den „Meiſterſingern" und Weber's „Freiſchütz-Ouvertüre. An Soliſten führte Hr. Gericke dem hieſigen Publikum Fr. Kneiſel, Willie Burmeiſter — der Einzige, der keinen Erfolg erzielte — die Violin-Virtuoſin Lady Halle, den Pianiſten Emil Sauer, die Primadonna Mdme. Gadski und geſtern Abend die berühmte Pianiſtin Thereſe Carrenno vor, ſo daß die hieſigen Muſikfreunde gerade keinen Grund zur Klage haben.

Was aber beſonders erfreulich für den Ruf Baltimore's als einer Muſik liebenden Stadt iſt, iſt die Verſicherung, welche der Geſchäftsführer des Orcheſters giebt, daß derſelbe im nächſten Winter Baltimore wieder beſuchen werde. Bekanntlich hat Baltimore die Conzerte in dieſem Winter nur der Hochherzigkeit einiger gut ſituirter Herren zu verdanken, welche der Geſchäftsleitung des Orcheſters eine beſtimmte Summe garantirten und dadurch die Serie der fünf Conzerte ſicherten. Die Conzerte brachten aber dieſesmal ſo viel ein, daß bereits nach dem dritten Conzert die Garantoren von jeder weiteren finanziellen Verantwortung befreit wurden.

Das geſtrige Conzert war auch wieder ſehr gut beſucht, und war es wohl einerſeits das intereſſante Programm, welches Hr. Wilhelm Gericke für dieſes Abſchieds-Conzert aufgeſtellt hatte, als auch andererſeits das Erſcheinen der Mad. Tereſa Carreno, der bekannten Klavier-Virtuoſin, welches die Muſikfreunde nach der „Muſikhalle" hinzog.

Madame Carrenno iſt hier keine Fremde, das bewies ihr bereits die herzliche Begrüßung, die ihr zu Theil wurde, als ſie an dem Flügel ſich niederließ, um Tſchaikowski's Klavier-Conzert Nr. 1 in B-Moll zu ſpielen. Und als ſie dann das herrliche Conzert in der ihr eigenen künſtleriſchen Vollendung interpretirt hatte und bereits nach jedem Satze durch den lebhafteſten Applaus ausgezeichnet worden, da erhob ſich ein wahrer Beifallsſturm, eine Ovation, wie ſie enthuſiaſtiſcher nicht ſein konnte. Der Applaus ſchien kein Ende nehmen zu wollen, und nicht weniger als ſieben Male wurde die Meiſterin des Klavierſpiels hervorgerufen. Meiſterin iſt ſie bei ihrer tadelloſen, verblüffenden Technik, und ihrer künſtleriſchen Interpretation; und nur gar zu gern hätten die Zuhörer noch einer weiteren Gabe der Künſtlerin gelauſcht. Was das Tſchaikowski'ſche Conzert anlangt, ſo iſt es bekanntlich das ſchönſte, das der große Ruſſe geſchrieben, und wie es das erſte war, das den damals noch unbekannten Tondichter vor die Welt brachte, ſo war es gewiſſermaßen wunderbar, daß 1893, bei ſeinem letzten öffentlichen Auftreten in St. Petersburg, eine Woche vor ſeinem Tode, gerade dieſes erſte Conzert geſpielt wurde, und zwar von Adele aus der Ohe, als ſie [illegible] burg auftrat.

An Orcheſter-Nummern bot das Conzert drei, wie oben bemerkt, zwei Novitäten, und Wagner's Vorſpiel zu „Die Meiſterſinger."

Die Haydn'ſche Symphonie in D-Dur iſt eine der beſten des Tondichters und fand bei der Leiſtungsfähigkeit der Boſtoner, hinſichtlich der Tonqualität und Technik eine treffliche Darlegung. Daſſelbe konnte man von dem urſprünglich nur für Klavier geſchriebenen Chabrier'ſchen Tanz „Bourre Fantasque," den Felix Mottl orcheſtrirt hat, ſagen, und effektvoll war auch der Beſchluß des Conzertes mit der Wiedergabe des Vorſpiels zu „Die Meiſterſinger."

"The country with its institutions belongs to the People who inhabit it."

BOSTON EVENING RECORD.

March 28

AT ONCE

New Music Hall Will Be Begun.

A special meeting of the stockholders of the New Boston Music Hall was held in their room 314 Tremont building at 11 a.m. today, to consider the advisability of authorizing the construction of a music hall in conformity with the plans previously submitted by the directors.

The plans were thoroughly discussed and it was unanimously voted that they be adopted and the construction of the building be begun at once.

A call will be made for subscriptions to bring the amount for the building up to $500,000, $360,000 having already been subscribed.

The cost of the hall will approximate $400,000, although, as the estimates are not yet completed, it is difficult at the present time to make the figures other than general ones.

The hall will be located on the S.W. corner of Huntington and Mass. aves., and will be built of red brick and granite in the style of the French Renaissance.

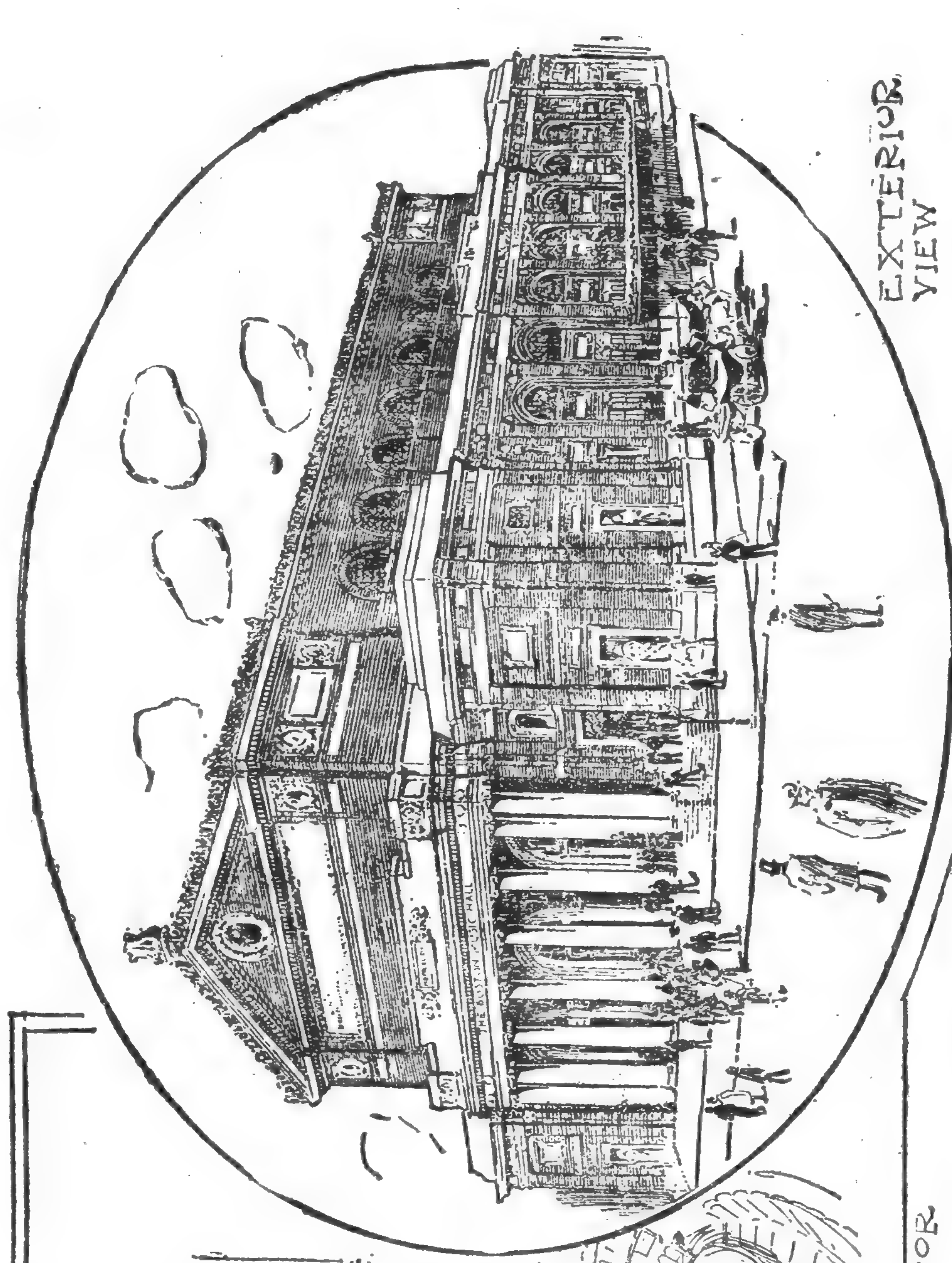
Boston Transcript

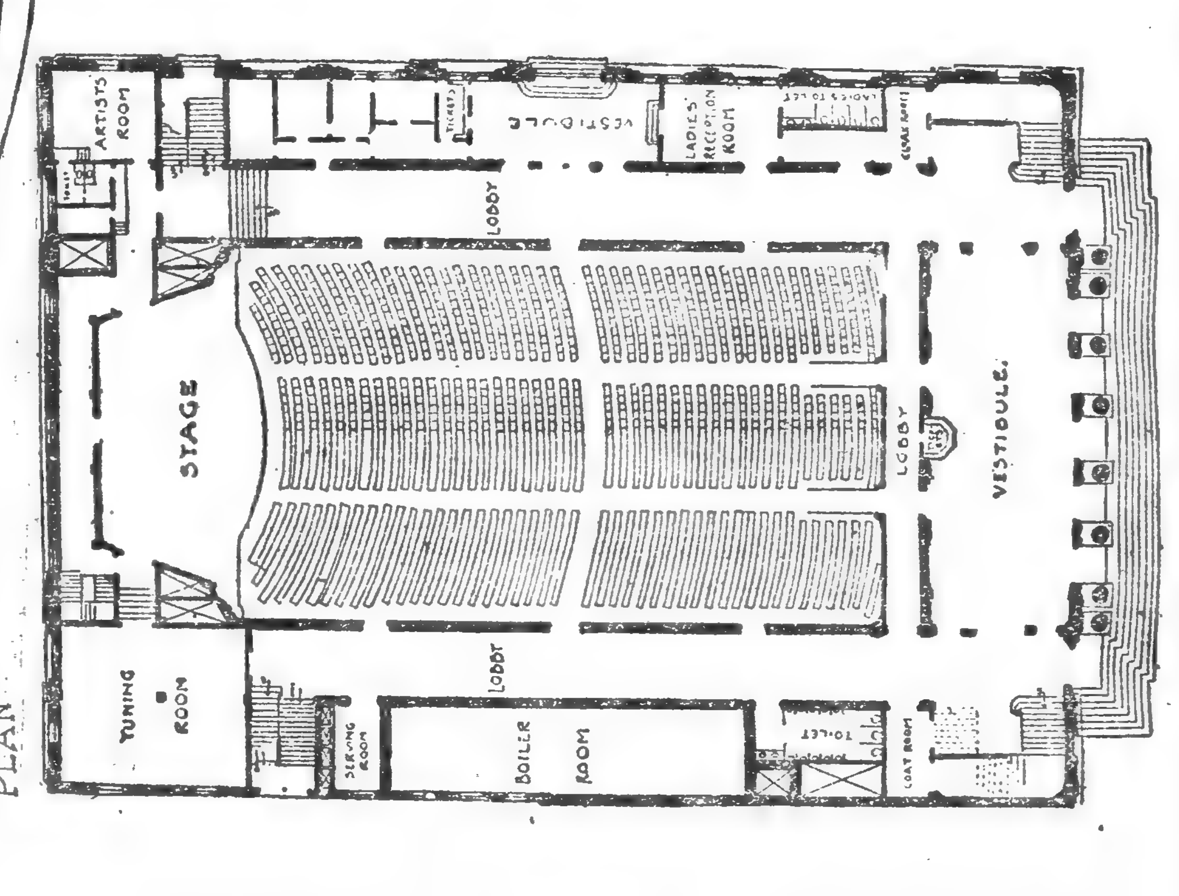
TUESDAY, MARCH 28,

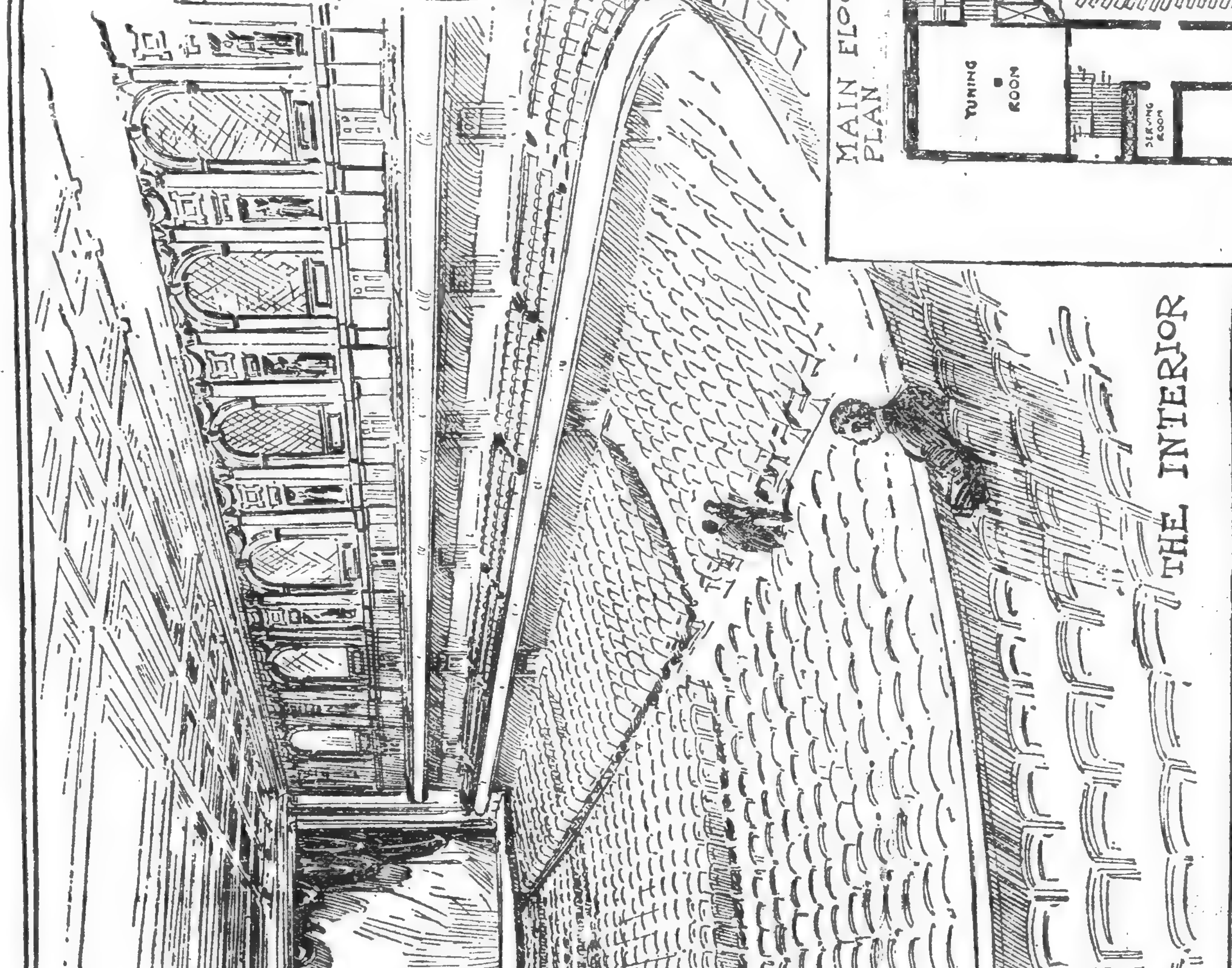
NEW MUSIC HALL PLANS APPROVED

Stockholders Have Authorized the Directors to Proceed with the Construction of the Building According to the Plans Practically as Submitted

A special meeting of the stockholders of the new Boston Music Hall was held this morning at eleven o'clock in room 314 of the Tremont Building, to consider the advisability of authorizing the construction of the building in conformity with the plans submitted by the directors. Colonel Henry L. Higginson presided, and it was at once unanimously voted, without debate, that the directors be authorized to proceed with the erection of the structure according to the plans practically as proposed. The whole proceeding occupied only a few minutes.







THE INTERIOR OF THE BOSTON MUSIC HALL AS IT WILL APPEAR ON COMPLETION.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CV., NO. 88.

WEDNESDAY, MARCH 29, 1899.

NEW MUSIC HALL ASSURED.

A Meeting of the Stockholders Was Held Yesterday.

They Decided to Build Substantially in Accordance with Plans Made by McKim, Mead & White—Outstanding Subscriptions to Be Collected.

A special meeting of the stockholders of the new music hall was held at room 314, Tremont building, yesterday, to consider the advisability of authorizing the construction of a music hall in conformity with the plans submitted by the directors.

Col. Henry L. Higginson presided. Mr. Charles E. Cotting acted as secretary. About a dozen stockholders were present.

It was voted to build the new music hall substantially in accordance with the plans made by the architects, McKim, Mead & White.

Mr. Edward W. Hooper, in answer to a question put to him by another stockholder as to the price of the new building, said that no estimates have been given as yet. Continuing, he said: "We cannot start at all without the leave of the stockholders. We are trying to get the estimates."

Mr. Hooper suggested that all outstanding subscriptions be collected. Nine-tenths of the original subscriptions had been paid in. The directors had a claim against the Stevenson estate amounting to $10,000. There was some litigation about this estate, and it would be some time before a settlement could be made.

"We shall need more money," Mr. Hooper went on to say. "We will be glad if the stockholders will increase their subscriptions. Of course we shall go on and build the hall, even if we have to take a small mortgage on the structure. We shall not abandon the enterprise. We need about $500,000. There has been paid in now about $360,000, and about $260,000 of this has been expended."

Hanging on the walls of the committee room were several plans and sketches of the new music hall, which had been sent to the directors by McKim, Mead & White. Conspicuous among these drawings was a crayon sketch of the new edifice.

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HERALD.
EVERY DAY IN THE YEAR.
VOL. CV., NO. 87.
TUESDAY, MARCH 28, 1899.

OUR NEW MUSIC HALL

Plans of McKim, Mead & White Adopted.

It Is Not Possible Yet to Estimate the Cost.

No Doubt That More Money Must Be Collected.

Work Will Proceed, Even if There Is a Mortgage.

Meeting of Stockholders, Col. Higginson Presiding.

A special meeting of the stockholders of the New Music Hall was held at room 314, Tremont building, at 11 o'clock this morning, to consider the advisability of authorizing the construction of a music hall in conformity with the plans submitted by the directors.

Col. Henry L. Higginson presided. Mr. Charles E. Cotting acted as secretary. About a dozen stockholders were present.

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Boston Journal.
TUESDAY, MARCH 28, 1899.

WILL BUILD NOW.

Short Meeting of Stockholders Authorizes Construction of New Music Hall.

The special meeting of the new Music Hall stockholders, which was held at the rooms in the Tremont Building this morning, was the shortest meeting on record. Only four members of the company were present, but they represented a quorum, as each had pocketsful of proxies. Col. Higginson presided, and put just one motion. This was on the question of authorizing the construction of the hall in conformity with the plan that has been published in the papers, and which had been accepted by the Directors.

Te plan was adopted, and the construction authorized.

Globe
DAY, MARCH 28,

BOSTON'S NEW MUSIC HALL.

Will be Built from the Plans Recently Published in The Globe—Matter Decided Today.

Boston is to have a new music hall built from the plans which were recently described and illustrated in The Globe. That is settled.

The stockholders held a special meeting this morning in the Tremont building. Col Henry L. Higginson presided. They voted unanimously, without any discussion, that the directors be authorized to proceed with the erection of a music hall according to the plans and specifications submitted by the said board of directors to the stockholders.

Edward W. Hooper said in reply to an inquiring stockholder that no estimate of cost had yet been given. Nine-tenths of the subscriptions had been paid and the remainder should be collected at once. A claim of $10,000 against the Stevenson estate probably could not be settled for some time owing to litigation.

Mr Hooper explained that $360,000 had been paid in of which $260,000 had been expended. About $500,000 was needed, and an increase of subscriptions would be welcomed. The hall would be built, however, even if it was necessary to place a small mortgage upon it.

March 28

The Boston Traveler

NEW MUSIC HALL.

Plans Submitted By Mc Kim, Mead & White Accepted at Meeting Today.

A special meeting of the stockholders of the new Music Hall was held at Room 314, Tremont building, at 11 o'clock, to consider the advisability of authorizing the construction of a music hall in conformity with the plans submitted by the directors.

Colonel Henry L. Higginson presided. Mr. Charles E. Cotting acted as secretary. About a dozen stockholders were present.

It was voted to build the new Music Hall substantially in accordance with the plans made by the architects, McKim, Mead & White.

"We shall need more money," Mr. Hooper went on to say. We need about $500,000. There has been paid in now about $360,000, and about $260,000 of this has been expended."

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CV., NO. 89.
THURSDAY, MARCH 30, 1899.

Have you picked out your seats on the plan of the new music hall for the opening night? The front row of the first balcony will be good enough for a king or queen, but I do hope it won't take years to build the place. Since we have known there was to be a new hall, how desperately threadbare that dear old thing saturated with endless memories and associations of concerts, lectures, shows and fairs, does look! The inner history of Music Hall can never be properly written. It would take too long and fill too many volumes. When it was first proposed to abandon the place, Boston cried out in anguish at the idea, but the owners have smoothed the way to part by refraining from necessary improvements and repairs, and now it is wondered how we can wait to be on with the new love. Fickle times and ever-changing public!

Boston Transcript
WEDNESDAY, MARCH 29, 1899

TO COLLECT ALL SUBSCRIPTIONS

About $500,000 Needed for the New Music Hall—Up to Date About $360,000 Have Been Paid In

In regard to the construction of the new Boston Music Hall, with which the directors were yesterday authorised by the stockholders to proceed, Edward W. Hooper said that no estimates of the price of the new structure have as yet been given. He suggested that all outstanding subscriptions be collected. Nine-tenths of the original subscriptions have been paid in. The directors had a claim against the Stevenson estate amounting to $10,000. There was some litigation about this estate, and it would be some time before a settlement could be made. "We shall need more money," Mr. Hooper went on to say. "We will be glad if the stockholders will increase their subscriptions. Of course we shall go on and build the hall, even if we have to take a small mortgage on the structure. We shall not abandon the enterprise. We need about $500,000. There has been paid in now about $360,000, and about $260,000 of this has been expended."

WEDNESDAY, MAR. 29, 1899.

BOSTON'S NEW MUSIC HALL.

Will be Built from the Plans Recently Published in The Globe—Matter Decided Yesterday.

Boston is to have a new music hall built from the plans which were recently described and illustrated in The Globe. That is settled.

The stockholders held a special meeting yesterday in the Tremont building. Col Henry L. Higginson presided. They voted unanimously, without any discussion, that the directors be authorized to proceed with the erection of a music hall according to the plans and specifications submitted by the said board of directors to the stockholders.

Edward W. Hooper said in reply to an inquiring stockholder that no estimate of cost had yet been given. Nine-tenths of the subscriptions had been paid and the remainder should be collected at once. A claim of $10,000 against the Stevenson estate probably could not be settled for some time owing to litigation.

Mr Hooper explained that $360,000 had been paid in, of which $260,000 had been expended. About $500,000 was needed, and an increase of subscriptions would be welcomed. The hall would be built, however, even if it was necessary to place a small mortgage upon it.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

MUSIC HALL PLANS ADOPTED.

At a special meeting of the stockholders of the New Music Hall yesterday, it was voted to build the New Music Hall substantially in accordance with the plans made by the architects, McKim, Mead & White.

No estimates have been given yet.

Mr. E. W. Hooper suggested that all outstanding subscriptions be collected. Nine-tenths of the original subscriptions had been paid in. The directors had a claim against the Stevenson estate amounting to $10,000.

"We shall need more money," Mr. Hooper went on. "Of course we shall go on and build the hall, even if we have to take a small mortgage on the structure. We need about $500,000. There has been paid in now about $360,000, and about $260,000 of this has been expended."

MUSICAL AMERICA
EDITED BY JOHN C FREUND
PUBLISHED AT 27 UNION SQUARE NEW YORK
For Publishers' Announcements, see Page 24.
New York, April 1, 1899.

BOSTON SYMPHONY CONCERT.

The fifth and last evening concert of their series for this season was given by the Boston Symphony Orchestra, at Carnegie Hall, last Saturday evening.

The entire interest centred in the soloist, Mme. Teresa Carreño, who played Prof. MacDowell's effective second concerto for piano. At the Friday afternoon concert the same pianist performed Tschaikowsky's B flat minor concerto, that monumental epic which is heard much too seldom in New York's concert rooms.

Mme. Carreño has changed neither in looks, manner nor accomplishments since her former visits to New York. Her masculine style, encompassing technic and glowing temperament still form a combination that sweeps everything before it. The variety of her musical moods is perfectly remarkable, and one can hardly stop wondering at the versatility that allows Mme. Carreño to thunder so imposingly through the first movement of the Tschaikowsky work, and then to trifle so charmingly with the fascinating scherzo from MacDowell's concerto.

Musical writers seem to delight in giving Mme. Carreño all sorts of absurd titles, such as "Female Paderewski," "Lioness of the Pianoforte," "Female Rubinstein," "Brünnhilde of the Keyboard," etc. She is none of these: she is—Carreño, and that is the highest compliment of all.

There is no other female pianist to-day so exceptionally gifted as Mme. Carreño; certainly none who can play the Tschaikowsky concerto as she did last Friday.

Messrs. Chickering & Sons could not have secured for the exposition of their instrument a pianist more capable than Mme. Carreño of revealing all its tonal and dynamic possibilities.

S. T. E.

MUSICAL PHILADELPHIA.

Preceding the Sauer concert by a day or two, we had the Boston Symphony Orchestra in its final concert of the season, under the direction of Wilhelm Gehricke, but it seemed to be a case of the orchestra directing the conductor, especially during that wonderful score, Strauss' "Tone-poem." In attack and phrase the band was in advance of the beat, and the disturbing sensation this produced injured an appreciation of the music. Teresa Carreño was the soloist, and played MacDowell's concerto No. 2, in D minor. Her success was pronounced.

HOME JOURNAL.
NEW YORK:
WEDNESDAY, MARCH 29, 1899.

Boston Symphony.

The matinée and evening concerts of the Boston Symphony Orchestra given last week were, as usual, of the highest excellence. Madame Teresa Carreño was soloist, and Mr. Gericke offered as novelties the "Bourrée Fantasque," by Emmanuel Chabrier, scored by Felix Mottl; Tschaikowsky's suite in D minor; and Richard Strauss's tone poem, "Tod und Verklärung," given for the first time at these concerts.

At the afternoon concert Madame Carreño played Tschaikowsky's B flat minor concerto, and at the evening concert MacDowell's D minor concerto, op. 23. Madame Carreño is playing better than ever, and, after the automaton technicians—I do not say pianists—we have listened to this winter, her broad and virile playing comes like manna to the hungry. Carreño has in her playing not only all the inimitable qualities of her sex,—instinctive grace, charm, coquetry,—but all the hitherto exclusive qualities of the opposite sex,—inspiration, breadth, and grasp of sentiment. She played the Tschaikowsky concerto magnificently, with a passion, sentiment, and pathos truly Muscovite, and even against the whole orchestra her *fortissimo* tone rang out clear and distinct. At the matinée the programme was Mendelssohn's "Fingal's Cave" overture, the Tschaikowsky concerto, the Chabrier "Bourrée Fantasque," and the Brahms symphony No. 2, D major. Mr. Gericke and his men did excellent work.

The evening concert was perhaps the more interesting of the two. Tschaikowsky's suite, the MacDowell concerto, Goldmark's "Sakuntala" overture, and Strauss's "Tod und Verklärung" made up the programme. The orchestra gave a singularly clear and lucid reading of this last remarkable work, and I for one was left wondering as to where lies the obscurity and vagueness critics insist in finding in this score. The orchestration, sombre and mournful, is great from every artistic standpoint; it is nowhere muddy or obscure; and it is always convincing.

The "Sakuntala" overture was brilliantly played, as also some parts of the Tschaikowsky suite. At times there is too much of the stolid Teuton in Mr. Gericke's readings,—a matter-of-factness that does not fit in well with the lyric breadth of Tschaikowsky's passionate utterance,—but there are spots even on the sun, and, although the conductor of the Boston Orchestra sometimes fails to please, he never offends. Madame Carreño's playing of the MacDowell concerto was gorgeous in tone color, and exquisite alike in detail and in sentiment. It was a marvellous piece of virtuosity, illuminated with enchanting musical intelligence. Carreño's technical skill is as great as that of any artist before the public, but far beyond this skill are other qualities possessed by few; there are the acumen, the sentiments, the artistic temperament which gives us such readings as those the Boston Symphony audiences listened to last week.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, APRIL 2, 1899.

(Copyright, 1899, Post Publishing Company.)

THE SYMPHONY CONCERT.

The twentieth Symphony concert was given in Music Hall last evening. There was no soloist. The orchestral selections were Mozart's symphony in C, No. 34; "Good Friday Spell," from Wagner's "Parsifal," and Dvorak's symphony No. 2 in D minor, op. 70.

The Mozart symphony, one of several that were written without the usual minuet, is one of the brightest and most vivacious of any by the composer.

The scoring is of the simplest, and the work is easily understood by anyone at all familiar with symphonic writing. The performance was of the best.

The "Good Friday Spell," from "Parsifal," is one of the most beautiful things that Wagner has written, and after hearing it one can only wish for the time when "Parsifal" will be given in this country. It was received with more favor than any other number of the programme.

Dvorak's symphony has been given here several times since it first appeared, in 1885. It has much melodic invention in all the movements, especially the last, there is great elaboration of the themes, and richness of orchestration is everywhere apparent. The symphony was admirably performed, but did not seem to leave much impression on the audience.

At the next rehearsal and concert Schumann's "Manfred" music will be given with soloists and a chorus from the "Cecilia."

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CV., NO. 87.

TUESDAY, MARCH 28, 1899.

OUR NEW MUSIC HALL

Plans of McKim, Mead & White Adopted.

It Is Not Possible Yet to Estimate the Cost.

No Doubt That More Money Must Be Collected.

Work Will Proceed, Even if There Is a Mortgage.

Meeting of Stockholders, Col. Higginson Presiding.

A special meeting of the stockholders of the New Music Hall was held at room 314, Tremont building, at 11 o'clock this morning, to consider the advisability of authorizing the construction of a music hall in conformity with the plans submitted by the directors.

Col. Henry L. Higginson presided. Mr. Charles E. Cotting acted as secretary. About a dozen stockholders were present.

It was voted to build the New Music Hall substantially in accordance with the plans made by the architects, McKim, Mead & White.

Mr. Edward W. Hooper, in answer to a question put to him by another stockhelder as to the price of the new building, said that no estimates have been given as yet. Continuing, he said: "De cannot start at all without the leave of the stockholders. We are trying to get the estimates."

Mr. Hooper suggested that all outstanding subscriptions be collected. Nine-tenths of the original subscriptions had been paid in. The directors had a claim against the Stevenson estate amounting to $10,000. There was some litigation about this estate, and it would be some time before a settlement could be made.

"We shall need more money," Mr. Hooper went on to say. "We will be glad if the stockholders will increase their subscriptions. Of course we shall go on and build the hall, even if we have to take a small mortgage on the structure. We shall not abandon the enterprise. We need about $500,000. There has been paid in now about $360,000, and about $260,000 of this has been expended."

Hanging on the walls of the committee room were several plans and sketches of the new Music Hall, which had been sent to the directors by McKim, Mead & White. Conspicuous among these drawings was a crayon sketch of the new edifice.

Boston Journal.

TUESDAY, MARCH 28, 1899.

WILL BUILD NOW.

Short Meeting of Stockholders Authorizes Construction of New Music Hall.

The special meeting of the new Music Hall stockholders, which was held at the rooms in the Tremont Building this morning, was the shortest meeting on record. Only four members of the company were present, but they represented a quorum, as each had pocketsful of proxies. Col. Higginson presided, and put just one motion. This was on the question of authorizing the construction of the hall in conformity with the plan that has been published in the papers, and which had been accepted by the Directors.

Te plan was adopted, and the construction authorized.

Boston Daily Globe.

TUESDAY, MARCH 28, 1899.

BOSTON'S NEW MUSIC HALL.

Will be Built from the Plans Recently Published in The Globe—Matter Decided Today.

Boston is to have a new music hall built from the plans which were recently described and illustrated in The Globe. That is settled.

The stockholders held a special meeting this morning in the Tremont building. Col Henry L. Higginson presided. They voted unanimously, without any discussion, that the directors be authorized to proceed with the erection of a music hall according to the plans and specifications submitted by the said board of directors to the stockholders.

Edward W. Hooper said in reply to an inquiring stockholder that no estimate of cost had yet been given. Nine-tenths of the subscriptions had been paid and the remainder should be collected at once. A claim of $10,000 against the Stevenson estate probably could not be settled for some time owing to litigation.

Mr Hooper explained that $360,000 had been paid in of which $260,000 had been expended. About $500,000 was needed, and an increase of subscriptions would be welcomed. The hall would be built, however, even if it was necessary to place a small mortgage upon it.

March 25

The Boston Traveler

NEW MUSIC HALL.

Plans Submitted By Mc Kim, Mead & White Accepted at Meeting Today.

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BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CV., NO. 89.

THURSDAY, MARCH 30, 1899.

Have you picked out your seats on the plan of the new music hall for the opening night? The front row of the first balcony will be good enough for a king or queen, but I do hope it won't take years to build the place. Since we have known there was to be a new hall, how desperately threadbare that dear old thing saturated with endless memories and associations of concerts, lectures, shows and fairs, does look! The inner history of Music Hall can never be properly written. It would take too long and fill too many volumes. When it was first proposed to abandon the place, Boston cried out in anguish at the idea, but the owners have smoothed the way to part by refraining from necessary improvements and repairs, and now it is wondered how we can wait to be on with the new love. Fickle times and ever-changing public!

Boston Transcript

WEDNESDAY, MARCH 29, 1899

TO COLLECT ALL SUBSCRIPTIONS

About $500,000 Needed for the New Music Hall—Up to Date About $360,000 Have Been Paid In

In regard to the construction of the new Boston Music Hall, with which the directors were yesterday authorized by the stockholders to proceed, Edward W. Hooper said that no estimates of the price of the new structure have as yet been given. He suggested that all outstanding subscriptions be collected. Nine-tenths of the original subscriptions have been paid in. The directors had a claim against the Stevenson estate amounting to $10,000. There was some litigation about this estate, and it would be some time before a settlement could be made. "We shall need more money," Mr. Hooper went on to say. "We will be glad if the stockholders will increase their subscriptions. Of course we shall go on and build the hall, even if we have to take a small mortgage on the structure. We shall not abandon the enterprise. We need about $500,000. There has been paid in now about $360,000, and about $260,000 of this has been expended."

Boston Daily Globe.

WEDNESDAY, MAR. 29, 1899

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BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

MUSIC HALL PLANS ADOPTED.

At a special meeting of the stockholders of the New Music Hall yesterday, it was voted to build the New Music Hall substantially in accordance with the plans made by the architects, McKim, Mead & White.

No estimates have been given yet.

Mr. E. W. Hooper suggested that all outstanding subscriptions be collected. Nine-tenths of the original subscriptions had been paid in. The directors had a claim against the Stevenson estate amounting to $10,000.

"We shall need more money," Mr. Hooper went on. "Of course we shall go on and build the hall, even if we have to take a small mortgage on the structure. We need about $500,000. There has been paid in now about $360,000, and about $260,000 of this has been expended."

MUSICAL AMERICA

EDITED BY JOHN C FREUND

PUBLISHED AT 27 UNION SQUARE NEW YORK

For Publishers' Announcements, see Page 24.

New York, April 1, 1899.

BOSTON SYMPHONY CONCERT.

The fifth and last evening concert of their series for this season was given by the Boston Symphony Orchestra, at Carnegie Hall, last Saturday evening.

The entire interest centred in the soloist, Mme. Teresa Carreño, who played Prof. MacDowell's effective second concerto for piano. At the Friday afternoon concert the same pianist performed Tschaikowsky's B flat minor concerto, that monumental epic which is heard much too seldom in New York's concert rooms.

Mme. Carreño has changed neither in looks, manner nor accomplishments since her former visits to New York. Her masculine style, encompassing technic and glowing temperament still form a combination that sweeps everything before it. The variety of her musical moods is perfectly remarkable, and one can hardly stop wondering at the versatility that allows Mme. Carreño to thunder so imposingly through the first movement of the Tschaikowsky work, and then to trifle so charmingly with the fascinating scherzo from MacDowell's concerto.

Musical writers seem to delight in giving Mme. Carreño all sorts of absurd titles, such as "Female Paderewski," "Lioness of the Pianoforte," "Female Rubinstein," "Brünnhilde of the Keyboard," etc. She is none of these: she is—Carreño, and that is the highest compliment of all.

There is no other female pianist to-day so exceptionally gifted as Mme. Carreño; certainly none who can play the Tschaikowsky concerto as she did last Friday.

Messrs. Chickering & Sons could not have secured for the exposition of their instrument a pianist more capable than Mme. Carreño of revealing all its tonal and dynamic possibilities.

S. T. E.

MUSICAL PHILADELPHIA.

Preceding the Sauer concert by a day or two, we had the Boston Symphony Orchestra in its final concert of the season, under the direction of Wilhelm Gehricke, but it seemed to be a case of the orchestra directing the conductor, especially during that wonderful score, Strauss' "Tone-poem." In attack and phrase the band was in advance of the beat, and the disturbing sensation this produced injured an appreciation of the music. Teresa Carreño was the soloist, and played MacDowell's concerto No. 2, in D minor. Her success was pronounced.

HOME JOURNAL.

NEW YORK:
WEDNESDAY, MARCH 29, 1899.

Boston Symphony.

The matinée and evening concerts of the Boston Symphony Orchestra given last week were, as usual, of the highest excellence. Madame Teresa Carreño was soloist, and Mr. Gericke offered as novelties the "Bourrée Fantasque," by Emmanuel Chabrier, scored by Felix Mottl; Tschaikowsky's suite in D minor; and Richard Strauss's tone poem, "Tod und Verklärung," given for the first time at these concerts.

At the afternoon concert Madame Carreño played Tschaikowsky's B flat minor concerto, and at the evening concert MacDowell's D minor concerto, op. 23. Madame Carreño is playing better than ever, and, after the automaton technicians—I do not say pianists—we have listened to this winter, her broad and virile playing comes like manna to the hungry. Carreño has in her playing not only all the inimitable qualities of her sex,—instinctive grace, charm, coquetry,—but all the hitherto exclusive qualities of the opposite sex,—inspiration, breadth, and grasp of sentiment. She played the Tschaikowsky concerto magnificently, with a passion, sentiment, and pathos truly Muscovite, and even against the whole orchestra her *fortissimo* tone rang out clear and distinct. At the matinée the programme was Mendelssohn's "Fingal's Cave" overture, the Tschaikowsky concerto, the Chabrier "Bourrée Fantasque," and the Brahms symphony No. 2, D major. Mr. Gericke and his men did excellent work.

The evening concert was perhaps the more interesting of the two. Tschaikowsky's suite, the MacDowell concerto, Goldmark's "Sakuntala" overture, and Strauss's "Tod und Verklärung" made up the programme. The orchestra gave a singularly clear and lucid reading of this last remarkable work, and I for one was left wondering as to where lies the obscurity and vagueness critics insist in finding in this score. The orchestration, sombre and mournful, is great from every artistic standpoint; it is nowhere muddy or obscure; and it is always convincing.

The "Sakuntala" overture was brilliantly played, as also some parts of the Tschaikowsky suite. At times there is too much of the stolid Teuton in Mr. Gericke's readings,—a matter-of-factness that does not fit in well with the lyric breadth of Tschaikowsky's passionate utterance,—but there are spots even on the sun, and, although the conductor of the Boston Orchestra sometimes fails to please, he never offends. Madame Carreño's playing of the MacDowell concerto was gorgeous in tone color, and exquisite alike in detail and in sentiment. It was a marvellous piece of virtuosity, illuminated with enchanting musical intelligence. Carreño's technical skill is as great as that of any artist before the public, but far beyond this skill are other qualities possessed by few; there are the acumen, the sentiments, the artistic temperament which gives us such readings as those the Boston Symphony audiences listened to last week.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, APRIL 2, 1899.

(Copyright, 1899, Post Publishing Company.)

THE SYMPHONY CONCERT.

The twentieth Symphony concert was given in Music Hall last evening. There was no soloist. The orchestral selections were Mozart's symphony in C, No. 34; "Good Friday Spell," from Wagner's "Parsifal," and Dvorak's symphony No. 2 in D minor, op. 70.

The Mozart symphony, one of several that were written without the usual minuet, is one of the brightest and most vivacious of any by the composer.

The scoring is of the simplest, and the work is easily understood by anyone at all familiar with symphonic writing. The performance was of the best.

The "Good Friday Spell," from "Parsifal," is one of the most beautiful things that Wagner has written, and after hearing it one can only wish for the time when "Parsifal" will be given in this country. It was received with more favor than any other number of the programme.

Dvorak's symphony has been given here several times since it first appeared, in 1885. It has much melodic invention in all the movements, especially the last, there is great elaboration of the themes, and richness of orchestration is everywhere apparent. The symphony was admirably performed, but did not seem to leave much impression on the audience.

At the next rehearsal and concert Schumann's "Manfred" music will be given with soloists and a chorus from the "Cecilia."

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, MARCH 29, 1899.

Fifth Matinee and Concert of the Boston Orchestra.

THE last pair of concerts—the fifth matinee and fifth evening performance—at Carnegie Hall, Wednesday afternoon and Thursday of last week, were wholly successful. The weather was not propitious for a matinee, so the audience was larger in its enthusiasm than numbers. Mr. Gericke conducted a program consisting of Mendelssohn's overture, "Fingal's Cave"; Tschaikowsky's first piano concerto, Chabrier's "Bourée Fantasque," and the D major Symphony of Brahms. Mme. Teresa Carreño played the solo part of the B flat minor piano concerto of the Russian composer. It has never received a broader, a more brilliant reading here. There is little that is academic in the work, much that is startling, and a modicum of reverence for formal beauty that gives it savor and value. Mr. Apthorp, in his new essays, speaks of the pleasure Von Bülow gave Boston, when he presented the composition there a quarter of a century ago. The processional character of the opening measures, the tantalizing figure in octaves that follows, the rhapsodic working out section, the charm of the slow movement—a genuine romanze—the sudden apparition of a scintillating scherzo, and the massive and almost morbid quality of the finale, render this concerto a thing apart in piano literature. Carreño was absolutely mistress of herself, and her performance was a memorable one.

The Chabrier novelty did not particularly commend itself, giving the effect of being rather meagre in ideas. In reality it was originally written for piano and scored for orchestra by Felix Mottl in 1897.

The Wagner conductor of Carlsruhe knows his business, and has decked off the Frenchman's piano piece in gorgeous raiment. The Brahms Symphony was extremely well played. Mr. Gericke is a Brahms lover, and also understands him. Anything more transparent in thematic treatment and unfeignedly lovely in a musical sense than the first movement would be difficult to imagine. The orchestra was in good condition. Although recalled, Madame Carreño wisely refused an encore number.

At the Thursday evening concert Carreño was again the solo performer. She played with overwhelming vigor, fantasy and mental grasp the D minor piano concerto of Edward MacDowell. The work was first presented here by the composer. Madame Carreño has given it throughout the country and on the Continent with signal success. It is the second composition in this form, the first in A minor being—if we mistake not—introduced by Carreño at Chicago in 1888, before an M. T. N. A. meeting. The second concerto has far more musical depth than its outline, and freedom in form more than compensated for by the aerial, poetic content, the ease with which the composer keeps abreast of his inspiration, and the unfailing sense of orchestral color. MacDowell is always happy in selecting the right tint.

Goldmark's most characteristic overture, "Sakuntala," was played as an old stalking horse of the band should be. The Tschaikowsky orchestral suite in D minor is not the overwhelming Tschaikowsky of the third suite, op. 55. It is pretty, but then it is small, almost academic for such a brilliant improviser as its composer. The scherzo is excellent, the gavotte rather cheap, the marche miniature clever, while the introduction and fugue, divertimento and intermezzo show how commonplace and a striver after the banal Tschaikowsky could be. For the first time was this D minor suite given here, and for the first time at these concerts did we hear Richard Strauss' astounding "Tod und Verklarung," although Mr. Seidl produced the symphonic poem at a Philharmonic Society concert early in January, 1892. While not equaling in thematic invention or brilliancy the "Don Juan," nor comparable in philosophic poignancy and emotional intensity to "Also Sprach Zarathustra," "Death and Apotheosis" remains a worthy companion of Strauss' audacious tonal triptych. It has its almost repulsive moments, such as the dallying on the borderland of mortality, but this far fetched realism is not an essential of the scheme. It is Strauss' splendid attempt to portray psychical states, rather than his minute delineation of certain sinister memoranda of the very gasp at death's door. A vast and more shadowy canvas than the one on which Berlioz attempted some such a problem, but there is more imaginative grasp in the Strauss music, more uplifting of spirit, despite the resounding cymbals of the Requiem. The orchestra and Mr. Gericke were at their best. This closes this season's series. As far as purely absolute music has had a chance in New York, this one has thriven. But the times are not yet propitious for orchestral music.

Had Dryden been a modern poet he would have said, "What art can teach, what human voice can reach the sacred orchestra," instead of "the sacred organ's tone." We all regret that the last Symphony concert for the season has been given, and that Mr. Gericke and his fine body of musicians are to visit us no more until the fall. They have given us musical feasts, to which the soloist of the occasion has, perhaps, represented the dessert. In our criticisms we take the good work of the orchestra for granted, and are too apt to let it pass with a few words of commendation, bestowing our most careful scrutiny upon the special artist, and not giving to this larger body of special artists the meed of praise which it deserves. But as we say "vale" we wish them to know that all their efforts to give us intelligent pleasure are fully appreciated.

The symphonies on Friday afternoon were Haydn's "La Chasse" and Berlioz's "Harold in Italy," in which Franz Kneisel played the viola solo, handling the less effective instrument with the ease and skill with which he does his violin, and bringing out of it a rare music. For the Saturday evening program the orchestral position included the Goldmark overture to "Sakuntala," Brahms' Symphony in D major, and a "Bourée Fantastique" by Chabrier, scored for the orchestra by Felix Mottl and played for the first time at these concerts. This was a jolly little dance that is scored in a most "fetching" style, with odd and unexpected little accents varied in different renditions of a measure. It is sure to be popular.

Mme. Teresa Carreño played at both concerts, giving on Friday the Tschaikowsky Concerto for piano in B flat minor, and on Saturday evening the MacDowell Concerto in D minor. She has a temperament that adapted itself perfectly to these two, so different in spirit. The fire and energy of the Russian received its full interpretation, while the MacDowell Concerto was played with a spirit, brilliancy and forceful touch that seemed almost incompatible with the player's physique. The presto movement was taken at a tremendous speed, big octave chords being dashed off as easily as triolets, and the audience gave a half a dozen enthusiastic recalls at the close of the performance.

Boston Sunday Globe.

SUNDAY, APRIL 2, 1899.

FORTY-EIGHT PAGES.

Twentieth Symphony Concert.

By way of recognition of holy week, Mr Gericke's 20th Boston symphony program included the "Good Friday" spell music from Wagner's "Parsifal." One need not enlarge upon the charm and singular grace of this excerpt, even when only the instrumental part is presented. Wagner's command of effect in orchestration, so strangely evidenced in many works, is beautifully exemplified in this passage, and the musicians who follow Mr Gericke's baton entered upon their pleasant task con amore and carried it through with distinguished and complete success.

With so long a record of notable symphony essays as that which is set down to the credit of our Boston symphony orchestra, it seems strange indeed that a symphony by Mozart should have waited until Friday afternoon last for its first performance at its concerts. While the symphony No. 34 in C major is by no means a storm-and-stress production—being indeed a singularly simple and straightforward orchestral work, without any digressions such as are the peculiar delight of sworn admirers of music up to date, it ranks as a thoroughly pleasant and pleasing work. From first to last it is Mozart, and Mozart at his most melodious and cheerful is always a welcome figure. The orchestra seemed to enjoy what may be called an excursion for once in a way into the land of simplicity and harmony.

With its vigor of tone, strongly drawn themes, and stimulating interest, Dvorak's second symphony in D minor was appreciated all the more keenly by players and hearers alike, because of the contrast it afforded. Certainly there was no lack of spirit in the interpretation of the work of the Bohemian composer, whose earlier essays do not suffer by comparison with his more recent attempts to evolve symphonies out of the music of the southern negro, which are generally acknowledged to be much more ambitious than successful.

A field program is announced by Mr Gericke for his Easter week rehearsal and concert offerings—nothing less than Schumann's music to Byron's "Manfred" poem. The reader is to be Mr Ffrangcon Davies. The orchestra is to have the assistance also of an array of soloists, including Mrs Marian Titus, Miss Gertrude Edmands and Messrs Herbert Johnson, Clarence E. Day, Frederic L. Martin, Clinton A. Hyland and Clarence B. Ashenden, besides a chorus made up of members of the Cecilia club.

American Art Journal.

NEW YORK, SATURDAY, APRIL 1, 1899.

LAST MATINEE AND LAST EVENING CONCERT OF THE BOSTON SYMPHONY ORCHESTRA.

Mr. Gericke's Orchestra completed its work for this season last week, and the attendance, both afternoon and evening, as well as the judiciously bestowed applause, were evidence that this orchestra continues to enjoy the appreciation of the refined music-loving public. On Wednesday afternoon the program consisted of Mendelssohn's overture, entitled "Fingal's Cave," Tschaikowsky's first piano concerto, Charbrier's "Bourrée Fantasque," scored for orchestra by Felix Mottl, and Brahm's D major symphony; while on Thursday evening the orchestra was heard in a suite in D major by Tschaikowsky, "Tod und Verklärung," by Richard Strauss, the "Sakuntala" overture, by Goldmark, and Edward MacDowell's second piano concerto, Mme. Teresa Carreno being the soloist in the two piano concertos. The playing of this artiste still continues to give evidence of all its old-time fire. Mme. Carreno made an early start in life as a "child pianist" of striking ability, and to her credit, be it said, she has so nurtured and cared for her art that it continues to be endowed almost with eternal youth. She gave unalloyed pleasure to her auditors, who rewarded her with most enthusiastic applause. In particular did her admirable art come to its fullest manifestation in the MacDowell concerto, which she invariably renders with great brilliancy. Of the work of the orchestra, it may be said that it was of the very highest order, holding the audience in rapt enjoyment. Tschaikowsky's suite produced almost startling effect upon those present, in fact, it may be said that the strings, in their rendering of the divertimento, reached absolute perfection of accord and coloring, holding the listeners spell-bound. A very cordial greeting was accorded to Mr. Gericke at the close of the concert, which may be classed with the most artistic and successful of this brilliant season.

[illegible] JOURNAL.

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THURSDAY, MARCH 30, 1899.

SYMPHONY CONCERT.

A Fine Performance by the Orchestra and Mme. Teresa Carreno.

The Boston Symphony Orchestra made its seventh appearance for this season at Infantry Hall last evening. There was a good attendance; indeed, as compared with that seen at some of the earlier concerts of this year's course, it might be termed very good. The programme was a brilliant one, chiefly modern in its make-up, and presenting an unusual array of novelties. Among these was a concerto for pianoforte and orchestra by Edward MacDowell, who is generally ranked as America's greatest composer. The work fully sustains Mr. MacDowell's reputation, and, brilliantly played by that fine artist, Teresa Carreno, made a decidedly favorable impression. This was the list of the programme numbers:

Suite No. 1, in D minor, Op. 43..........
..................Peter Ilyitch Tchaikovsky
(First time at these concerts.)
I. Introduction:
Andante sostenuto (D minor)
Fugue:
Moderato con anima (D minor)
II. Divertimento:
Allegro moderato (B-flat major)
III. Intermezzo:
Andantino semplice (D minor)
V. Scherzo:
Allegro con moto (B-flat major)
VI. Gavotte:
Allegro (D major)
Concerto for Pianoforte, No. 2, in D minor, Op 23..................Edward MacDowell
I. Larghetto calmato (D minor)
II. Presto giocoso (B-flat major)
III. Largo (D minor)
Molto allegro (D major)
Bourree fantasque.........Emmanuel Chabrier
(Scored for Orchestra by Felix Mottl.)
(First time.)
Overture to "Leonore," No. 3, Op. 72.....
..........................Ludwig van Beethoven

Tschaikovsky's suite in D minor, which began the concert and occupied nearly one-half the evening, was heard here for the first time. Judging from the cordial applause which greeted its performance it will be a welcome number upon future programmes. The well-known characteristics of the greatest Russian composer—the greatest composer, indeed, of any nationality since Richard Wagner, are distinctly traceable in this work. Tschaikovsky, like Brahms, delights in odd rhythms, and a general complexity of structure. But, unlike the German master, he does not habitually wander about in a musical fog nor leave his hearers in one. Again, a resemblance to the methods of Wagner is distinctly traceable in the wonderful richness of his instrumentation and the skill with which he combines melodies apparently as diverse in character as they are forceful and pregnant. But Tschaikovsky is in no sense a copyist. No composer has stamped his music with a plainer mark of originality and individuality than he.

This suite is written in a free style, though keeping roughly within the lines of the conventional form usually applied to works of this character. Tschaikovsky was not an impressionist in music, though his palette contained all the colors. There is vivid contrast, wealth of melody, richness of combination, overwhelming climax, and, to crown all, the poignant note of sadness that is never absent in his music. The suite made a profound impression, to which its superb performance by the orchestra contributed in no small degree. The work is long, containing six movements, of which the fourth was omitted in last night's performance.

Madame Teresa Carreno, the soloist of the evening, chose for her number the second pianoforte concerto of Edward MacDowell. The work is brilliant in the extreme besides being decideldy fresh and unconventional. It may be said in passing that it is also extremely difficult, though the apparent ease with which it was handled by orchestra and soloist would scarcely convey that impression to a careless listener. Prof. MacDowell has composed a piano concerto in which the piano has really something to do. While its prominent feature is brilliancy rather than melodiousness, it is certainly a very interesting work, the working up of the material and the tasteful and effective orchestration being worthy in every way of the composer's well-won reputation.

The concerto is well suited to Mme. Carreno's powers, for she excels in the style of playing that calls for plenty of fire and dash. To say that she is one of the most brilliant of living players is not to deny her the possession of other ability. That was what happened to be called for last night and she supplied it in ample measure. Her technic was most admirable, combining power that never degenerated into pounding with delightful clearness in the extraordinarily rapid passage work with which the concerto is filled. Great was the applause when she concluded, and the three hearty recalls were fully deserved.

Another interesting novelty was Chabrier's Boure Fantasque, orchestrated from the piano score by Felix Mottl. In spite of the fact that the German and French schools have little in common, Herr Mottl has succeeded remarkably in reproducing Chabrier's weird and fantastic style of orchestration. Again the orchestra did some marvellous playing. The familiar but always welcome "Leonore" (No. 3) overture of Beethoven brought the concert to an end.

Altogether, taking the variety and novelty of the programme and the excellence of the performance into consideration, last evening was one of the most enjoyable of the Symphony series. The eighth and last concert for this season will be given on Wednesday evening, April 19.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, MARCH 29, 1899.

Fifth Matinee and Concert of the Boston Orchestra.

THE last pair of concerts—the fifth matinee and fifth evening performance—at Carnegie Hall, Wednesday afternoon and Thursday of last week, were wholly successful. The weather was not propitious for a matinee, so the audience was larger in its enthusiasm than numbers. Mr. Gericke conducted a program consisting of Mendelssohn's overture, "Fingal's Cave"; Tschaikowsky's first piano concerto, Chabrier's "Bourée Fantasque," and the D major Symphony of Brahms. Mme. Teresa Carreño played the solo part of the B flat minor piano concerto of the Russian composer. It has never received a broader, a more brilliant reading here. There is little that is academic in the work, much that is startling, and a modicum of reverence for formal beauty that gives it savor and value. Mr. Apthorp, in his new essays, speaks of the pleasure Von Bülow gave Boston, when he presented the composition there a quarter of a century ago. The processional character of the opening measures, the tantalizing figure in octaves that follows, the rhapsodic working out section, the charm of the slow movement—a genuine romanze—the sudden apparition of a scintillating scherzo, and the massive and almost morbid quality of the finale, render this concerto a thing apart in piano literature. Carreño was absolutely mistress of herself, and her performance was a memorable one.

The Chabrier novelty did not particularly commend itself, giving the effect of being rather meagre in ideas. In reality it was originally written for piano and scored for orchestra by Felix Mottl in 1897.

The Wagner conductor of Carlsruhe knows his business, and has decked off the Frenchman's piano piece in gorgeous raiment. The Brahms Symphony was extremely well played. Mr. Gericke is a Brahms lover, and also understands him. Anything more transparent in thematic treatment and unfeignedly lovely in a musical sense than the first movement would be difficult to imagine. The orchestra was in good condition. Although recalled, Madame Carreño wisely refused an encore number.

At the Thursday evening concert Carreño was again the solo performer. She played with overwhelming vigor, fantasy and mental grasp the D minor piano concerto of Edward MacDowell. The work was first presented here by the composer. Madame Carreño has given it throughout the country and on the Continent with signal success. It is the second composition in this form, the first in A minor being—if we mistake not—introduced by Carreño at Chicago in 1888, before an M. T. N. A. meeting. The second concerto has far more musical depth than its outline, and freedom in form more than compensated for by the aerial, poetic content, the ease with which the composer keeps abreast of his inspiration, and the unfailing sense of orchestral color. MacDowell is always happy in selecting the right tint.

Goldmark's most characteristic overture, "Sakuntala," was played as an old stalking horse of the band should be. The Tschaikowsky orchestral suite in D minor is not the overwhelming Tschaikowsky of the third suite, op. 55. It is pretty, but then it is small, almost academic for such a brilliant improviser as its composer. The scherzo is excellent, the gavotte rather cheap, the marche miniature clever, while the introduction and fugue, divertimento and intermezzo show how commonplace and a striver after the banal Tschaikowsky could be. For the first time was this D minor suite given here, and for the first time at these concerts did we hear Richard Strauss' astounding "Tod und Verklarung," although Mr. Seidl produced the symphonic poem at a Philharmonic Society concert early in January, 1892. While not equaling in thematic invention or brilliancy the "Don Juan," nor comparable in philosophic poignancy and emotional intensity to "Also Sprach Zarathustra," "Death and Apotheosis" remains a worthy companion of Strauss' audacious tonal triptych. It has its almost repulsive moments, such as the dallying on the borderland of mortality, but this far fetched realism is not an essential of the scheme. It is Strauss' splendid attempt to portray psychical states, rather than his minute delineation of certain sinister memoranda of the very gasp at death's door. A vast and more shadowy canvas than the one on which Berlioz attempted some such a problem, but there is more imaginative grasp in the Strauss music, more uplifting of spirit, despite the resounding cymbals of the Requiem. The orchestra and Mr. Gericke were at their best. This closes this season's series. As far as purely absolute music has had a chance in New York, this one has thriven. But the times are not yet propitious for orchestral music.

Had Dryden been a modern poet he would have said, "What art can teach, what human voice can reach the sacred orchestra," instead of "the sacred organ's tone." We all regret that the last Symphony concert for the season has been given, and that Mr. Gericke and his fine body of musicians are to visit us no more until the fall. They have given us musical feasts, to which the soloist of the occasion has, perhaps, represented the dessert. In our criticisms we take the good work of the orchestra for granted, and are too apt to let it pass with a few words of commendation, bestowing our most careful scrutiny upon the special artist, and not giving to this larger body of special artists the meed of praise which it deserves. But as we say "vale" we wish them to know that all their efforts to give us intelligent pleasure are fully appreciated.

The symphonies on Friday afternoon were Haydn's "La Chasse" and Berlioz's "Harold in Italy," in which Franz Kneisel played the viola solo, handling the less effective instrument with the ease and skill with which he does his violin, and bringing out of it a rare music. For the Saturday evening program the orchestral position included the Goldmark overture to "Sakuntala," Brahms' Symphony in D major, and a "Bourée Fantastique" by Chabrier, scored for the orchestra by Felix Mottl and played for the first time at these concerts. This was a jolly little dance that is scored in a most "fetching" style, with odd and unexpected little accents varied in different renditions of a measure. It is sure to be popular.

Mme. Teresa Carreño played at both concerts, giving on Friday the Tschaikowsky Concerto for piano in B flat minor, and on Saturday evening the MacDowell Concerto in D minor. She has a temperament that adapted itself perfectly to these two, so different in spirit. The fire and energy of the Russian received its full interpretation, while the MacDowell Concerto was played with a spirit, brilliancy and forceful touch that seemed almost incompatible with the player's physique. The presto movement was taken at a tremendous speed, big octave chords being dashed off as easily as triolets, and the audience gave a half a dozen enthusiastic recalls at the close of the performance.

Boston Sunday Globe.

SUNDAY, APRIL 2, 1899.

FORTY-EIGHT PAGES.

Twentieth Symphony Concert.

By way of recognition of holy week, Mr Gericke's 20th Boston symphony program included the "Good Friday" spell music from Wagner's "Parsifal." One need not enlarge upon the charm and singular grace of this excerpt, even when only the instrumental part is presented. Wagner's command of effect in orchestration, so strangely evidenced in many works, is beautifully exemplified in this passage, and the musicians who follow Mr Gericke's baton entered upon their pleasant task con amore and carried it through with distinguished and complete success.

With so long a record of notable symphony essays as that which is set down to the credit of our Boston symphony orchestra, it seems strange indeed that a symphony by Mozart should have waited until Friday afternoon last for its first performance at its concerts. While the symphony No. 34 in C major is by no means a storm-and-stress production—being indeed a singularly simple and straightforward orchestral work, without any digressions such as are the peculiar delight of sworn admirers of music up to date, it ranks as a thoroughly pleasant and pleasing work. From first to last it is Mozart, and Mozart at his most melodious and cheerful is always a welcome figure. The orchestra seemed to enjoy what may be called an excursion for once in a way into the land of simplicity and harmony.

With its vigor of tone, strongly drawn themes, and stimulating interest, Dvorak's second symphony in D minor was appreciated all the more keenly by players and hearers alike, because of the contrast it afforded. Certainly there was no lack of spirit in the interpretation of the work of the Bohemian composer, whose earlier essays do not suffer by comparison with his more recent attempts to evolve symphonies out of the music of the southern negro, which are generally acknowledged to be much more ambitious than successful.

A field program is announced by Mr Gericke for his Easter week rehearsal and concert offerings—nothing less than Schumann's music to Byron's "Manfred" poem. The reader is to be Mr Ffrangcon Davies. The orchestra is to have the assistance also of an array of soloists, including Mrs Marian Titus, Miss Gertrude Edmands and Messrs Herbert Johnson, Clarence E. Day, Frederic L. Martin, Clinton A. Hyland and Clarence B. Ashenden, besides a chorus made up of members of the Cecilia club.

American Art Journal.

NEW YORK, SATURDAY, APRIL 1, 1899.

LAST MATINEE AND LAST EVENING CONCERT OF THE BOSTON SYMPHONY ORCHESTRA.

Mr. Gericke's Orchestra completed its work for this season last week, and the attendance, both afternoon and evening, as well as the judiciously bestowed applause, were evidence that this orchestra continues to enjoy the appreciation of the refined music-loving public. On Wednesday afternoon the program consisted of Mendelssohn's overture, entitled "Fingal's Cave," Tschaikowsky's first piano concerto, Charbrier's "Bourrée Fantasque," scored for orchestra by Felix Mottl, and Brahm's D major symphony; while on Thursday evening the orchestra was heard in a suite in D major by Tschaikowsky, "Tod und Verklärung," by Richard Strauss, the "Sakuntala" overture, by Goldmark, and Edward MacDowell's second piano concerto, Mme. Teresa Carreno being the soloist in the two piano concertos. The playing of this artiste still continues to give evidence of all its old-time fire. Mme. Carreno made an early start in life as a "child pianist" of striking ability, and to her credit, be it said, she has so nurtured and cared for her art that it continues to be endowed almost with eternal youth. She gave unalloyed pleasure to her auditors, who rewarded her with most enthusiastic applause. In particular did her admirable art come to its fullest manifestation in the MacDowell concerto, which she invariably renders with great brilliancy. Of the work of the orchestra, it may be said that it was of the very highest order, holding the audience in rapt enjoyment. Tschaikowsky's suite produced almost startling effect upon those present, in fact, it may be said that the strings, in their rendering of the divertimento, reached absolute perfection of accord and coloring, holding the listeners spell-bound. A very cordial greeting was accorded to Mr. Gericke at the close of the concert, which may be classed with the most artistic and successful of this brilliant season.

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THURSDAY, MARCH 30, 1899.

SYMPHONY CONCERT.

A Fine Performance by the Orchestra and Mme. Teresa Carreno.

The Boston Symphony Orchestra made its seventh appearance for this season at Infantry Hall last evening. There was a good attendance; indeed, as compared with that seen at some of the earlier concerts of this year's course, it might be termed very good. The programme was a brilliant one, chiefly modern in its make-up, and presenting an unusual array of novelties. Among these was a concerto for pianoforte and orchestra by Edward MacDowell, who is generally ranked as America's greatest composer. The work fully sustains Mr. MacDowell's reputation, and, brilliantly played by that fine artist, Teresa Carreno, made a decidedly favorable impression. This was the list of the programme numbers:

Suite No. 1, in D minor, Op. 43..........
..................Peter Ilyitch Tchaikovsky
(First time at these concerts.)
I. Introduction:
Andante sostenuto (D minor)
Fugue:
Moderato con anima (D minor)
II. Divertimento:
Allegro moderato (B-flat major)
III. Intermezzo:
Andantino semplice (D minor)
V. Scherzo:
Allegro con moto (B-flat major)
VI. Gavotte:
Allegro (D major)
Concerto for Pianoforte, No. 2, in D minor, Op 23..................Edward MacDowell
I. Larghetto calmato (D minor)
II. Presto giocoso (B-flat major)
III. Largo (D minor)
Molto allegro (D major)
Bourree fantasque.... ....Emmanuel Chabrier
(Scored for Orchestra by Felix Mottl.)
(First time.)
Overture to "Leonore," No. 3, Op. 72....
....................Ludwig van Beethoven

Tschaikovsky's suite in D minor, which began the concert and occupied nearly one-half the evening, was heard here for the first time. Judging from the cordial applause which greeted its performance it will be a welcome number upon future programmes. The well-known characteristics of the greatest Russian composer—the greatest composer, indeed, of any nationality since Richard Wagner, are distinctly traceable in this work. Tschaikovsky, like Brahms, delights in odd rhythms, and a general complexity of structure. But, unlike the German master, he does not habitually wander about in a musical fog nor leave his hearers in one. Again, a resemblance to the methods of Wagner is distinctly traceable in the wonderful richness of his instrumentation and the skill with which he combines melodies apparently as diverse in character as they are forceful and pregnant. But Tschaikovsky is in no sense a copyist. No composer has stamped his music with a plainer mark of originality and individuality than he.

This suite is written in a free style, though keeping roughly within the lines of the conventional form usually applied to works of this character. Tschaikovsky was not an impressionist in music, though his palette contained all the colors. There is vivid contrast, wealth of melody, richness of combination, overwhelming climax, and, to crown all, the poignant note of sadness that is never absent in his music. The suite made a profound impression, to which its superb performance by the orchestra contributed in no small degree. The work is long, containing six movements, of which the fourth was omitted in last night's performance.

Madame Teresa Carreno, the soloist of the evening, chose for her number the second pianoforte concerto of Edward MacDowell. The work is brilliant in the extreme besides being decideldy fresh and unconventional. It may be said in passing that it is also extremely difficult, though the apparent ease with which it was handled by orchestra and soloist would scarcely convey that impression to a careless listener. Prof. MacDowell has composed a piano concerto in which the piano has really something to do. While its prominent feature is brilliancy rather than melodiousness, it is certainly a very interesting work, the working up of the material and the tasteful and effective orchestration being worthy in every way of the composer's well-won reputation.

The concerto is well suited to Mme. Carreno's powers, for she excels in the style of playing that calls for plenty of fire and dash. To say that she is one of the most brilliant of living players is not to deny her the possession of other ability. That was what happened to be called for last night and she supplied it in ample measure. Her technic was most admirable, combining power that never degenerated into pounding with delightful clearness in the extraordinarily rapid passage work with which the concerto is filled. Great was the applause when she concluded, and the three hearty recalls were fully deserved.

Another interesting novelty was Chabrier's Boure Fantasque, orchestrated from the piano score by Felix Mottl. In spite of the fact that the German and French schools have little in common, Herr Mottl has succeeded remarkably in reproducing Chabrier's weird and fantastic style of orchestration. Again the orchestra did some marvellous playing. The familiar but always welcome "Leonore" (No. 3) overture of Beethoven brought the concert to an end.

Altogether, taking the variety and novelty of the programme and the excellence of the performance into consideration, last evening was one of the most enjoyable of the Symphony series. The eighth and last concert for this season will be given on Wednesday evening, April 19.

HERALD.

PUBLISHED EVERY SUNDAY IN THE YEA
VOL. CV., NO. 92.

SUNDAY, APRIL 2, 1899.

Symphony Concert Inclu One of Mozart's Masterpiec

His Symphony in C Major, No. 34, Given for the First Time—Wagner's "Good Friday Spell" Perfectly Read—Handel and Hay and Godfrey Concerts Tonight.

Last evening the Boston Symphony orchestra gave its 20th concert of the season in Music Hall. The programme was:

Symphony in C-major, No. 34..........Mozart
"Good Friday Spell," from "Parsifal"..Wagner
Symphony No. 2, in D-minor............Dvorak

The Mozart symphony was heard for the first time at these concerts. It is not among the greater works in kind by the composer, and is without clarinets and flutes. From beginning to end, it overflows with charm, and its geniality is delightful. The opening movement is in the master's most vigorous vein, and perhaps somewhat dwarfs the rest of the work; but it is all beautiful, and is still fragrant in freshness, and strong in vitality. The andante is simplicity itself, in both themes and treatment, the only instruments used in addition to the strings being two bassoons, but the effect is delicious. The finale overflows with gaiety and exuberance of animal spirits. It is good to hear these more neglected works of Mozart, if only to be reminded occasionally that there is a phase of musical art that makes a deep and strong impression without resorting to bluster. Mr. Gericke's reading of the work brought out all its grace, its beauties and its meaning, and the performance by the orchestra was fairly exquisite.

The Wagner selection was also perfectly read and played. There is a fine nobility of sentiment in the music, and the composer here is heard in his most conscientious vein. That the music was not quite coherent to those who have not heard it amid the surroundings for which it was written, and that its intended effect was, in consequence, not fully felt, was inevitable. By itself the composition says little, but its nobility of sentiment, beauty of tone color and its grave and impressive flow made it wholly interesting in the hearing. The Dvorak symphony is one of the composer's most powerful achievements in kind. Sometimes it is overgarrulous, and now and then there is a slight lapse in the direction of commonplace; but taken altogether, the work deserves a high rank among latter-day symphonies. It was read with fine force and splendidly played, the slow movement and the finale especially.

The next concert is to be devoted to the performance of Schumann's "Manfred." Mr. Ffrangcon Davies is to be the reader, and the soloists are Mrs. Marian Titus, Miss Gertrude Edmands, Mr. Herbert Johnson, Mr. Clarence E. Hay, Mr. Frederic L. Martin, Mr. Clinton A. Hyland and Mr. Clarence B. Ashenden. A chorus of members of The Cecilia will assist.

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MONDAY MORNING, APRIL

THE SYMPHONY.

The programme of the Saturday symphony concert seemed peculiarly appropriate for Easter even. Any depressing effects of the solemn Lenten season were in a measure counteracted by Mozart's symphony in C major, No. 34, and any undue elation at the prospect of resumed festivities were tempered by Wagner's "Good Friday Spell," Charfreitagszauber, which, though of a tender pastoral character, voices Parsifal's wail that nature should do naught but mourn on the "highest day of grief." But promise of gayer things comes with the Dvorak symphony No. 2 in D minor, which certainly suggests, in the weird, piquant effects of the scherzo, something of the world and the flesh, if not the devil.

Despite the attractions of the opera of the present and the other musical feasts of the immediate future the hall was filled by an audience that thoroughly enjoyed the novelty of the Mozart symphony which was performed for the first time at these concerts, and would doubtless have welcomed the addition of the voice parts to the Parsifal selection. There are many passages in the Mozart symphony that appeal to the popular taste; themes melodious and sprightly; delicate string effects, and the strings have the burden of the symphony, which is scored without clarinets and with little brass.

The Wagner selection is characteristic and in the composer's best vein, but it loses somewhat in being given alone in that there is some difficulty in following the composer's thought and purpose. It was played, however, as only our orchestra can play it, and with intelligent reading by Mr. Gericke.

Dvorak's symphony, which closed the rather short concert, was first brought out in 1885 and is a delightful composition full of the piquant rhythm of the Czech and with a wealth and beauty of melodic invention and rich orchestration. Whether it was owing to the shortness of the programme or anticipated enjoyment of the final movement, few people left the hall until the last note had sounded.

The programme for this week is filled with Schumann's music to Byron's "Manfred," with Ffrangcon Davies as reader and well-known soloists. The chorus parts will be given by members of the Cecilia.

[illegible]

SUNDAY, APRIL 2, 1899.

SYMPHONY CONCERT.

The program of the twentieth Symphony concert at Music Hall last night, Mr. Gericke conducting, was as follows:

Symphony No. 34, C major............Mozart
"Good Friday Spell," from "Parsifal"..
Wagner
Symphony No. 2, D minor, Op. 70.....Dvorak

This was perhaps the shortest concert of the season. No doubt the shortness accommodated many in divers ways. The prime feature of the concert was the performance of the Dvorak symphony. In the first place, this is one of the gifted Czech's best works. Its melodies are beautiful and substantial, while the musicianship revealed in the composition of each of the four movements is entirely admirable. The work possesses a freshness that not only holds the hearer but inspires the player. So it happened that it was performed with extraordinary sympathy—with a vigor here and a repose there that would unquestionably have excited the praise of the composer himself. Equally happy and it was Mr. Gericke's reading. It was in the Dvorak symphony that the conductor really first rose out of an unusually complacent attitude last night.

The performance of the Mozart symphony, of course, was notable for the exquisite playing by the violinists. The sprightliness that abounds in all the movements was perfectly interpreted. In fact, betwixt the simplicity of the music and the excellence of the performance, Mr. Gericke found little to do.

The music of the "Good Friday spell" was nobly played, but with doubtful effect. Such an extract from a work like "Parsifal" almost always falls short of the right mark for lack of the true atmosphere. It was almost a shock, this plunge from the giddy plane reached with Mozart to the solemn, half-pastoral, half-spiritual region of Parsifal and Gurnemanz.

During the concert, especially in the music by Wagner and Dvorak, the first clarinettist, the first oboist and the first flutist were frequently called upon to show their art, and they responded on every occasion in a manner that made admiration.

The audience throughout was enthusiastic.

Boston Courier.

SUNDAY MORNING, APRIL 2, 1899.

Mr. Gericke's twentieth Symphony programme was placid enough for Holy Week, stirring up the listeners with no novelty and solo number. The orchestra played a Mozart Symphony, "The Good Friday Spell," from Wagner's "Parsifal," and Dvorak's second Symphony. It only needs to be said that the men played as they ought and he conducted as usual.

Boston Sunday Globe.

SUNDAY, APRIL 9, 1899.

Symphony Concert.

The program for the 21st concert of the Boston symphony orchestra consisted of the overture, entre actes and incidental music to Byron's drama, "Manfred," by Robert Schumann. The assisting artists were Mr David Ffrangcon-Davies reader, Mrs Marian Titus soprano, Miss Gertrude Edmands contralto, Mr Herbert Johnson tenor, Messrs Clarence E. Hay, Frederic L. Martin, Clinton A. Hyland, Clarence B. Ashenden basses, and a chorus of the members of the Cecilia club.

The first performance of this work took place in Weimar in 1852, under the direction of Franz Liszt, and since then the overture has become tolerably familiar to concert goers. It is a composition of profoundly tragic expressiveness, and its manifold beauties were carefully brought forth by Mr Gericke on this occasion.

A dramatic invocation by the reader is followed by the song of the four spirits, for contralto, soprano, bass and tenor, sung behind the stage. The incantation for four bass voices, a very effective and deeply tragic number, was well sung by the artists.

The chorus work in the hymn to Arimanes was very effective, but the same cannot be said concerning the short phrases for full chorus in the two succeeding numbers, in which the attack was very ragged.

The most beautiful number in the whole work is the melodrama, "Manfred's Apostrophe to Astarte," in which the reader is accompanied by a ravishingly beautiful melody in the violins.

The "Requiem," sung by a chorus behind the stage with organ accompaniment (later joined by the orchestra) proved a fitting close to a work which contains some of the best pages that Schumann ever wrote.

What little work the soloists had to do was very well done. The orchestral accompaniments were beautifully managed, commendable care being exercised to keep a proper balance between the voices and the orchestra.

Too much praise cannot be given to Mr Ffrangcon-Davies for his masterly reading of the text. His diction and enunciation were simply perfect, and he followed the spirit of the words with rare fidelity, rising ofttimes to a great dramatic climax. His excellent reading was an agreeable surprise, for he had heretofore been known here only as a singer.

The program for the next rehearsal and concert will be as follows: Overture, "Anacreon," Cherubini; three sonata movements, Sebastian Bach (orchestration by Wilhelm Gericke); symphonic poem, "Vltava," Smetana; symphony in D minor, Cesar Franck (first time.)

Music hall was filled to overflowing Friday afternoon at the 21st rehearsal of the Symphony orchestra. The program consisted of music to Byron's "Manfred," the poem being read by Mr David Ffrangcon-Davies. Among the most interested were Mme Emma Eames Story and Mrs McKean, who accompanied her. Mme Story was gowned in fawn colored cloth, the bodice opening over white, and a long cape of the same cloth trimmed with sable. Her hat was dark-blue velvet, with standing bows of violet velvet. Mrs McKean was in gray cloth, with violet velvet hat in two shades.

BOSTON DAILY ADVERTISER.
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MONDAY MORNING, APRIL 10, 1899.

Schumann's "Manfred" by the Symphony Orchestra.

Of the singing of songs there is no end. It was only recently that the piece de resistance at the Symphony concert was Liszt's tumultuous "Faust," of which the choral feature was important. The choral societies have been much in evidence lately. The memories of two different seasons of opera are confused with sights of belated suburbanites rushing frantically to catch the last trains home. Even the Symphony has caught the infection, apparently. Not content with the recent presentation of Faust, Mr. Gericke Saturday night gave Schumann's "Manfred," thus completing the vocal expansionist movement in a blaze of glory.

Byron said of his poem that "the thing could never be attempted or thought of for the stage;" but he also expressed his doubts whether it was even worth publication. Even when Schumann has shown what he could do with such a theme, it is really a matter of doubt where the proper scena for the presentation of the work should be. As has been intimated, Byron's dictum may be worthless, if the poem be regarded as having dramatic merit. The Schumann "Manfred" may almost as fairly claim a place on the operatic stage as some of the standard operas that amused a former generation. So long as the vocalists have their parts, and the music is written to the words, the Manfred may be described as an opera without directions for stage setting, or dramatic "business."

Yet, if the analytical harmonies of the morgue in Richard Strauss's well-known style have claims to consideration as a symphonic poem, the music of Manfred without its choral features may surely be regarded as having a better or more reasonable claim to such a title. The vocalism of the work is unnecessary. If Schumann had written "Manfred" in the present year of grace, he would have presented it as a symphonic poem, pure and simple; and it would have been intelligible in such form—more intelligible than as in its present form, on a concert programme of the Symphony.

The same thing might have been said with even more emphasis of Liszt's Faust, which recently cumbered a programme. The allusion is not merely a coincidence, for it was charged at the time that Manfred was first published, that Byron had stolen his central idea from Marlow's "Faust." Jeffrey mentioned the charge in his review in the Edinburgh Magazine, while Goethe, who asserts that Manfred was undoubtedly inspired by "Faust," defends Byron from all charges of real plagiarism. Goethe, however, assumes that in Manfred, the British poet is really describing actual and personal remorse—a supposition that may have tickled the excessive vanity of the poet, however contrary it must have been to the fact.

Yet, with all the inflated and bombastic style of Manfred, with all its turgid bathos, there was at least enough of the horrible within it to appeal to a musician like Schumann with decided appeal. The work as it exists today was not the result of the musician's original plan, of course. It is a matter of common knowledge that the overture was first written, as descriptive of the poem in general; and that it was not until afterwards that Schumann conceived the scheme of writing the other parts.

It may be said also that there is a decided difference between the poem and the musical melodrama. Schumann has found beauties in the poem that were never there when Byron wrote; just as Goethe discovered a grewsome tragedy in the poet's life, that never really occurred. Between them the artists of the continent found in the poem mysticisms that the more phlegmatic Briton had never intended. In the matter of the close of the melodrama, for example, Schumann has departed altogether from the Byronic idea.

Possibly Schumann, in his reading of the poem, had the first edition. That closed the poem with the Abbot's lines:—

> "He's gone—his soul has taken its earthless flight."

This ending infuriated the poet, because it dropped completely what he chose to regard as the most important line of the poem. The later editions complete the Abbot's soliloquy:—

> "Whither? I dread to think—but he is gone!"

Schumann's closing movement suggests the uncompleted line, which does not so strongly suggest the damnation of Manfred.

In many ways the vocal parts in "Manfred" are rather thankless. Yet they were taken with all possible spirit and taste. The chorus of the spirits—"Crush the Worm"—was really dramatic in its intensity. All of the singers interpreted their parts with good judgment, so far as the music allows. The Cecilia won many new laurels, and Mrs. Titus, Miss Edwards, Mr. Johnson, Mr. Hay and the other soloists may claim their shares.

It is the orchestral rather than the vocal parts that are of chief interest in "Manfred," however. It cannot be said that the music is great or tremendously tragic; but it is marked often by extreme grace and beauty. The Symphony Orchestra has played the music before, but never better than it was played at this concert. The brilliant triumph attained in that direction almost led one to wish that the chief orchestral parts had been played, to the exclusion of the rest of the work. At all events, even the weakness of the vocal scores, and the fact that at times Mr. Davies was inaudible to many of the audience, did not serve to make the evening uninteresting or unenjoyable.

It is impossible to speak too highly of the orchestra's performance. All the delicacy, the etherial quality of the music, the light, airy gracefulness of the entr'actes and the brilliancy of the melodramas were given with a rare taste and a delicacy that have rarely been equalled in this city.

SUNDAY HERALD.

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SUNDAY, APRIL 9, 1899.

THE SYMPHONY CONCERT.

Schumann's "Manfred" Given, but Not with Effect.

Reading by Mr. Davies Not Received with Much Enthusiasm—His Work Devoid of Dramatic Force—Orchestra and Chorus Meet with General Approval.

Last evening the 21st concert of the season by the Boston Symphony orchestra was given in Music Hall. The programme was confined to Schumann's music to Lord Byron's "Manfred." Mr. David Ffrangon Davies read those portions of the drama which the composer had chosen to illustrate. The vocalists were Mrs. Marion Titus, Miss Gertrude Edmands, Mr. Herbert Johnson, Mr. Clarence E. Hay, Mr. Frederic L. Martin, Mr. Clinton A. Hyland and Mr. Clarence B. Ashenden. A mixed chorus of members of the Cecilia assisted.

The music that Schumann has written for this play is of rare beauty, but it is not effective in the concert room, except the overture, the entr'acte and the adjuration to the witch. The vocal numbers are singularly unemotional and uninteresting, and impressive dramatic color is wholly absent, save perhaps in the melos during the apparition of the spirits.

The dramatic instinct is not strongly evidenced in any of Schumann's more ambitious works in which voices have important prominence, and "Manfred" is no exception. Last evening the brief solos and the quartets were even less effective than usual by reason of placing the singers out of sight and at a distance, and under conditions that caused their voices to sound muffled. This arrangement might have been well enough if the performance had been given in a theatre, with scenery and other necessary adjuncts. But as Manfred did not appear on a mountain peak, and as the spirit of Astarte was not visible, and as, moreover, the mournful misanthropist was clad in full-dress evening attire, placing the soloists where they could not be seen and scarcely heard was not justified by the results.

The performance, as a whole, was very dull. Mr. Davies, though an admirable singer, did not manifest any special talents as a reader. He was unemphatic, solemnly dreary and even tiresome. His reading was at times indistinct, very often scarcely intelligible, and it was characterized by a low monotony of voice and long pauses that were better calculated to soothe his hearers to slumber than to keep their attention alert. Of dramatic force of expression, of effective accentuation of sentiment, of anything resembling passion, there was scarcely a trace. His speech trickled slowly and boresomely on its way, as if he were an unimpassioned pedagogue delivering a lecture on metaphysics to a class of students.

The Manfred of the poet is a poseur, not wholly without interest in his splendid self-esteem and his brummagem melancholy, but Mr. Davies transformed him into an unmitigated bore, and illustrated convincingly the ne sutor ultra crepidam theory. His singing is always a delight. His "cantillation" is not without a certain stirring effectiveness; but his reading, as exemplified on this occasion, has nothing to commend it to favorable consideration.

Mr. Gericke gave a brilliant and richly colored reading of the overture, and his interpretation of the score throughout was in his most thoughtful and most artistic vein. The orchestra also was at its very best. The chorus singing could hardly have been better. What was heard of the soloists was, with the exception of uncertain intonation and unsteadiness in the singing of the contralto solo, efficient if ineffective.

There was little enthusiasm; in fact, the audience appeared to be bored by the droning delivery of the text, and departures were numerous before the performance was half over.

The programme for the next concert is: Overture, "Anacreon," Cherubini; three sonata movements by Bach, orchestrated by Mr. Gericke; Smetana's symphonic poem, "Vltava," and a symphony in D minor by Cesar Franck.

THE TIMES
Apr ESTABLISHED 1864. 6

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Boston Courier.

SUNDAY MORNING, APRIL 9, 1899.

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HOWARD MALCOM TICKNOR.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CV., NO. 92.
SUNDAY, APRIL 2, 1899.

Symphony Concert Inclu One of Mozart's Masterpiec

His Symphony in C Major, No. 34 Given for the First Time—Wagner's "Good Friday Spell" Perfectly Read—Handel and Hayd and Godfrey Concerts Tonight.

Last evening the Boston Symphony orchestra gave its 20th concert of the season in Music Hall. The programme was:

Symphony in C-major, No. 34...........Mozart
"Good Friday Spell," from "Parsifal"..Wagner
Symphony No. 2, in D-minor............Dvorak

The Mozart symphony was heard for the first time at these concerts. It is not among the greater works in kind by the composer, and is without clarinets and flutes. From beginning to end, it overflows with charm, and its geniality is delightful. The opening movement is in the master's most vigorous vein, and perhaps somewhat dwarfs the rest of the work; but it is all beautiful, and is still fragrant in freshness, and strong in vitality. The andante is simplicity itself, in both themes and treatment, the only instruments used in addition to the strings being two bassoons, but the effect is delicious. The finale overflows with gaiety and exuberance of animal spirits. It is good to hear these more neglected works of Mozart, if only to be reminded occasionally that there is a phase of musical art that makes a deep and strong impression without resorting to bluster. Mr. Gericke's reading of the work brought out all its grace, its beauties and its meaning, and the performance by the orchestra was fairly exquisite.

The Wagner selection was also perfectly read and played. There is a fine nobility of sentiment in the music, and the composer here is heard in his most conscientious vein. That the music was not quite coherent to those who have not heard it amid the surroundings for which it was written, and that its intended effect was, in consequence, not fully felt, was inevitable. By itself the composition says little, but its nobility of sentiment, beauty of tone color and its grave and impressive flow made it wholly interesting in the hearing. The Dvorak symphony is one of the composer's most powerful achievements in kind. Sometimes it is overgarrulous, and now and then there is a slight lapse in the direction of commonplace; but taken altogether, the work deserves a high rank among latter-day symphonies. It was read with fine force and splendidly played, the slow movement and the finale especially.

The next concert is to be devoted to the performance of Schumann's "Manfred." Mr. Ffrangcon Davies is to be the reader, and the soloists are Mrs. Marian Titus, Miss Gertrude Edmands, Mr. Herbert Johnson, Mr. Clarence E. Hay, Mr. Frederic L. Martin, Mr. Clinton A. Hyland and Mr. Clarence B. Ashenden. A chorus of members of The Cecilia will assist.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, APRIL 3, 1899.

THE SYMPHONY.

The programme of the Saturday symphony concert seemed peculiarly appropriate for Easter even. Any depressing effects of the solemn Lenten season were in a measure counteracted by Mozart's symphony in C major, No. 34, and any undue elation at the prospect of resumed festivities were tempered by Wagner's "Good Friday Spell," Charfreitagszauber, which, though of a tender pastoral character, voices Parsifal's wail that nature should do naught but mourn on the "highest day of grief." But promise of gayer things comes with the Dvorak symphony No. 2 in D minor, which certainly suggests, in the weird, piquant effects of the scherzo, something of the world and the flesh, if not the devil.

Despite the attractions of the opera of the present and the other musical feasts of the immediate future the hall was filled by an audience that thoroughly enjoyed the novelty of the Mozart symphony which was performed for the first time at these concerts, and would doubtless have welcomed the addition of the voice parts to the Parsifal selection. There are many passages in the Mozart symphony that appeal to the popular taste; themes melodious and sprightly; delicate string effects, and the strings have the burden of the symphony, which is scored without clarinets and with little brass.

The Wagner selection is characteristic and in the composer's best vein, but it loses somewhat in being given alone in that there is some difficulty in following the composer's thought and purpose. It was played, however, as only our orchestra can play it, and with intelligent reading by Mr. Gericke.

Dvorak's symphony, which closed the rather short concert, was first brought out in 1885 and is a delightful composition full of the piquant rhythm of the Czech and with a wealth and beauty of melodic invention and rich orchestration. Whether it was owing to the shortness of the programme or anticipated enjoyment of the final movement, few people left the hall until the last note had sounded.

The programme for this week is filled with Schumann's music to Byron's "Manfred," with Ffrangcon Davies as reader and well-known soloists. The chorus parts will be given by members of the Cecilia.

Boston Journal.
SUNDAY, APRIL 2, 1899.

SYMPHONY CONCERT.

The program of the twentieth Symphony concert at Music Hall last night, Mr. Gericke conducting, was as follows:

Symphony No. 34, C major.............Mozart
"Good Friday Spell," from "Parsifal"..
Wagner
Symphony No. 2, D minor, Op. 70.....Dvorak

This was perhaps the shortest concert of the season. No doubt the shortness accommodated many in divers ways. The prime feature of the concert was the performance of the Dvorak symphony. In the first place, this is one of the gifted Czech's best works. Its melodies are beautiful and substantial, while the musicianship revealed in the composition of each of the four movements is entirely admirable. The work possesses a freshness that not only holds the hearer but inspires the player. So it happened that it was performed with extraordinary sympathy—with a vigor here and a repose there that would unquestionably have excited the praise of the composer himself. Equally happy and fit was Mr. Gericke's reading. It was in the Dvorak symphony that the conductor really first rose out of an unusually complacent attitude last night.

The performance of the Mozart symphony, of course, was notable for the exquisite playing by the violinists. The sprightliness that abounds in all the movements was perfectly interpreted. In fact, betwixt the simplicity of the music and the excellence of the performance, Mr. Gericke found little to do.

The music of the "Good Friday spell" was nobly played, but with doubtful effect. Such an extract from a work like "Parsifal" almost always falls short of the right mark for lack of the true atmosphere. It was almost a shock, this plunge from the giddy plane reached with Mozart to the solemn, half-pastoral, half-spiritual region of Parsifal and Gurnemanz.

During the concert, especially in the music by Wagner and Dvorak, the first clarinettist, the first oboist and the first flutist were frequently called upon to show their art, and they responded on every occasion in a manner that made admiration.

The audience throughout was enthusiastic.

Boston Courier.
SUNDAY MORNING, APRIL 2, 1899.

Mr. Gerricke's twentieth Symphony programme was placid enough for Holy Week, stirring up the listeners with no novelty and solo number. The orchestra played a Mozart Symphony, "The Good Friday Spell," from Wagner's "Parsifal," and Dvorak's second Symphony. It only needs to be said that the men played as they ought and he conducted as usual.

Boston Sunday Globe.
SUNDAY, APRIL 9, 1899.

Symphony Concert.

The program for the 21st concert of the Boston symphony orchestra consisted of the overture, entre actes and incidental music to Byron's drama, "Manfred," by Robert Schumann. The assisting artists were Mr David Ffrangcon-Davies reader, Mrs Marian Titus soprano, Miss Gertrude Edmands contralto, Mr Herbert Johnson tenor, Messrs Clarence E. Hay, Frederic L. Martin, Clinton A. Hyland, Clarence B. Ashenden basses, and a chorus of the members of the Cecilia club.

The first performance of this work took place in Weimar in 1852, under the direction of Franz Liszt, and since then the overture has become tolerably familiar to concert goers. It is a composition of profoundly tragic expressiveness, and its manifold beauties were carefully brought forth by Mr Gericke on this occasion.

A dramatic invocation by the reader is followed by the song of the four spirits, for contralto, soprano, bass and tenor, sung behind the stage. The incantation for four bass voices, a very effective and deeply tragic number, was well sung by the artists.

The chorus work in the hymn to Arimanes was very effective, but the same cannot be said concerning the short phrases for full chorus in the two succeeding numbers, in which the attack was very ragged.

The most beautiful number in the whole work is the melodrama, "Manfred's Apostrophe to Astarte," in which the reader is accompanied by a ravishingly beautiful melody in the violins.

The "Requiem," sung by a chorus behind the stage with organ accompaniment (later joined by the orchestra) proved a fitting close to a work which contains some of the best pages that Schumann ever wrote.

What little work the soloists had to do was very well done. The orchestral accompaniments were beautifully managed, commendable care being exercised to keep a proper balance between the voices and the orchestra.

Too much praise cannot be given to Mr Ffrangcon-Davies for his masterly reading of the text. His diction and enunciation were simply perfect, and he followed the spirit of the words with rare fidelity, rising ofttimes to a great dramatic climax. His excellent reading was an agreeable surprise, for he had heretofore been known here only as a singer.

The program for the next rehearsal and concert will be as follows: Overture, "Anacreon," Cherubini; three sonata movements, Sebastian Bach (orchestration by Wilhelm Gericke); symphonic poem, "Vltava," Smetana; symphony in D minor, Cesar Franck (first time.)

—Music hall was filled to overflowing Friday afternoon at the 21st rehearsal of the Symphony orchestra. The program consisted of music to Byron's "Manfred," the poem being read by Mr David Ffrangcon-Davies. Among the most interested were Mme Emma Eames Story and Mrs McKean, who accompanied her. Mme Story was gowned in fawn colored cloth, the bodice opening over white, and a long cape of the same cloth trimmed with sable. Her hat was dark-blue velvet, with standing bows of violet velvet. Mrs McKean was in gray cloth, with violet velvet hat in two shades.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
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MONDAY MORNING, APRIL 10, 1899.

Schumann's "Manfred" by the Symphony Orchestra.

Of the singing of songs there is no end. It was only recently that the piece de resistance at the Symphony concert was Liszt's tumultuous "Faust," of which the choral feature was important. The choral societies have been much in evidence lately. The memories of two different seasons of opera are confused with sights of belated suburbanites rushing frantically to catch the last trains home. Even the Symphony has caught the infection, apparently. Not content with the recent presentation of Faust, Mr. Gericke Saturday night gave Schumann's "Manfred," thus completing the vocal expansionist movement in a blaze of glory.

Byron said of his poem that "the thing could never be attempted or thought of for the stage;" but he also expressed his doubts whether it was even worth publication. Even when Schumann has shown what he could do with such a theme, it is really a matter of doubt where the proper scena for the presentation of the work should be. As has been intimated, Byron's dictum may be worthless, if the poem be regarded as having dramatic merit. The Schumann "Manfred" may almost as fairly claim a place on the operatic stage as some of the standard operas that amused a former generation. So long as the vocalists have their parts, and the music is written to the words, the Manfred may be described as an opera without directions for stage setting, or dramatic "business."

Yet, if the analytical harmonies of the morgue in Richard Strauss's well-known style have claims to consideration as a symphonic poem, the music of Manfred without its choral features may surely be regarded as having a better or more reasonable claim to such a title. The vocalism of the work is unnecessary. If Schumann had written "Manfred" in the present year of grace, he would have presented it as a symphonic poem, pure and simple; and it would have been intelligible in such form—more intelligible than as in its present form, on a concert programme of the Symphony.

The same thing might have been said with even more emphasis of Liszt's Faust, which recently cumbered a programme. The allusion is not merely a coincidence, for it was charged at the time that Manfred was first published, that Byron had stolen his central idea from Marlow's "Faust." Jeffrey mentioned the charge in his review in the Edinburgh Magazine, while Goethe, who asserts that Manfred was undoubtedly inspired by "Faust," defends Byron from all charges of real plagiarism. Goethe, however, assumes that in Manfred, the British poet is really describing actual and personal remorse—a supposition that may have tickled the excessive vanity of the poet, however contrary it must have been to the fact.

Yet, with all the inflated and bombastic style of Manfred, with all its turgid bathos, there was at least enough of the horrible within it to appeal to a musician like Schumann with decided appeal. The work as it exists today was not the result of the musician's original plan, of course. It is a matter of common knowledge that the overture was first written, as descriptive of the poem in general; and that it was not until afterwards that Schumann conceived the scheme of writing the other parts.

It may be said also that there is a decided difference between the poem and the musical melodrama. Schumann has found beauties in the poem that were never there when Byron wrote; just as Goethe discovered a grewsome tragedy in the poet's life, that never really occurred. Between them the artists of the continent found in the poem mysticisms that the more phlegmatic Briton had never intended. In the matter of the close of the melodrama, for example, Schumann has departed altogether from the Byronic idea.

Possibly Schumann, in his reading of the poem, had the first edition. That closed the poem with the Abbot's lines:—

> "He's gone—his soul has taken its earthless flight."

This ending infuriated the poet, because it dropped completely what he chose to regard as the most important line of the poem. The later editions complete the Abbot's soliloquy:—

> "Whither? I dread to think—but he is gone!"

Schumann's closing movement suggests the uncompleted line, which does not so strongly suggest the damnation of Manfred.

In many ways the vocal parts in "Manfred" are rather thankless. Yet they were taken with all possible spirit and taste. The chorus of the spirits—"Crush the Worm"—was really dramatic in its intensity. All of the singers interpreted their parts with good judgment, so far as the music allows. The Cecilia won many new laurels, and Mrs. Titus, Miss Edwards, Mr. Johnson, Mr. Hay and the other soloists may claim their shares.

It is the orchestral rather than the vocal parts that are of chief interest in "Manfred," however. It cannot be said that the music is great or tremendously tragic; but it is marked often by extreme grace and beauty. The Symphony Orchestra has played the music before, but never better than it was played at this concert. The brilliant triumph attained in that direction almost led one to wish that the chief orchestral parts had been played, to the exclusion of the rest of the work. At all events, even the weakness of the vocal scores, and the fact that at times Mr. Davies was inaudible to many of the audience, did not serve to make the evening uninteresting or unenjoyable.

It is impossible to speak too highly of the orchestra's performance. All the delicacy, the etherial quality of the music, the light, airy gracefulness of the entr'actes and the brilliancy of the melodramas were given with a rare taste and a delicacy that have rarely been equalled in this city.

SUNDAY HERALD.
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The music that Schumann has written for this play is of rare beauty, but it is not effective in the concert room, except the overture, the entr'acte and the adjuration to the witch. The vocal numbers are singularly unemotional and uninteresting, and impressive dramatic color is wholly absent, save perhaps in the melos during the apparition of the spirits.

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The performance, as a whole, was very dull. Mr. Davies, though an admirable singer, did not manifest any special talents as a reader. He was unemphatic, solemnly dreary and even tiresome. His reading was at times indistinct, very often scarcely intelligible, and it was characterized by a low monotony of voice and long pauses that were better calculated to soothe his hearers to slumber than to keep their attention alert. Of dramatic force of expression, of effective accentuation of sentiment, of anything resembling passion, there was scarcely a trace. His speech trickled slowly and boresomely on its way, as if he were an unimpassioned pedagogue delivering a lecture on metaphysics to a class of students.

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There was little enthusiasm; in fact, the audience appeared to be bored by the droning delivery of the text, and departures were numerous before the performance was half over.

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THE TIMES
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HOWARD MALCOM TICKNOR.

[illegible] APRIL [illegible], 1899.

“[illegible]ANFRED.”

Schumann's Music to Byron's Dramatic Poem Performed at the 21st Concert of the Boston Symphony Orchestra Last Night in Music Hall.

Schumann's music to Byron's “Manfred” was performed last night at the [illegible] Symphony concert, Mr. Gericke, conductor. Mr. Ffrangcon-Davies was the reader. The singers were Mrs. Titus, Miss Edmands, Messrs. Herbert Johnson, Hay, Martin, Hyland, Ashenden, and a chorus of members of the Cecilia. There was a large audience.

The last performance of this work was Jan. 9, 1892, under Mr. Nikisch, when Mr. George Riddle was the reader, and the singers were Mrs. Nikisch, Mrs. Wyman, Messrs. W. Heinrich, [illegible]meyn, Lamson, Sargent, Hay.

⁂

Although this poem has been given in stage-dress with Schumann's music—the first performance in the theatre was at Weimar under Liszt's direction, June 13, 1852—and although Hanslick when he heard it thus given in Vienna under Herbeck declared that the music gained immeasurably thereby, especially the vocal music—it is nevertheless true that Byron himself did not write “Manfred” for the theatre. In a letter to Murray, the publisher, he said: “I have made it impossible that it should be put upon the stage, having the greatest contempt for the theatre ever since my affair with Drury Lane.” And in another letter (April 9, 1817), he said: “You may call it ‘a poem,’ for it is no Drama, and I do not choose to have it called by so damned a name—a ‘Poem in dialogue,’ or—Pantomime, if you will; anything but a green-room synonyme.”

Does anybody read “Manfred,” or for that matter “Childe Harold” today? Byron is to this younger generation the poet of “Beppo” and “Don Juan” and the writer of the letters—and I doubt if even these are read as much as they should be. There was talk about “Manfred” when Mrs. Harriet Beecher Stowe published her vile, outrageous book, but is not the hero at rest and buried with the Giaour, Lara, Childe Harold and the other scowling, mysterious, gloomy, melodramatic puppets contrived and dressed by the noble Lord, whose favorite tipple was gin and water?

And yet this Manfred, this Faust without a Gretchen, without a Mephistopheles, this Manfred indulging in subtle, metaphysical inquiries, human only in his longing for Astarte—and inhuman in that—was once a real, authoritative figure in the eyes of German romanticists.

The perturbed Schumann found special pleasure in this poem. He once said that he never devoted himself to any composition with such love and concentration as to his music to “Manfred.” Wasielewski tells us that when Schumann was reading the poem aloud at Düsseldorf his voice suddenly faltered, he burst into tears, and he was so overcome that he could read no farther.

But was Schumann the man to write the music to “Manfred?” His genius was essentially undramatic. He proved this in sundry of his attempts at dramatic writing in larger or smaller form. He had not the faculty of musical characterization, whether he wrote an opera, “Genoveva,” or a dramatic ballad, “Belshazzer.” His genius shone the brightest when he was purely lyrical.

His disarrangement of Byron's text shows that he had little or no instinct for the theatre, or even for dramatic effects. To me—for I have never seen “Manfred” on the stage—Schumann's music is simply a record of his impressions in music of the poem. Perhaps they go too far who insist that it should not be heard in concert, on the ground that the music does not bring vividly the play before the audience; that the text suffers from the musical interruption and the music is neglected in desire to hear the text. At the same time, it might have been more to the purpose if Mr. Gericke had allowed us to hear Tschaikowsky's “Manfred” symphony—which has been played in Chicago this season—or even Louis Lacombe's similarly entitled symphony with chorus.

The orchestral music of Schumann's Manfred is far superior to the vocal music. The short solos sung by the Spirits are characterless and dull. The incantation, sung by four bass voices, is of force only in the text. Are you awed or thrilled by the Hymn of the Spirits of Arimanes? The Requiem is more effective—but it seems like a cruel mockery when the voice of the Abbot is heard at the same time, saying: “He's gone—his soul hath ta'en his earthless flight—Whither? I dread to think—but he's gone.” But when you examine the incidental orchestral music, then you find Schumann in more romantic mood. The passion of the overture is well known in concert halls, although you may not believe with the ingenious Mr. [illegible]mann that the “three syncopated [illegible] chords remind us of the crime which hangs over Manfred with its oppressive weight.” I know of few things more beautiful in melodramatic music than the entr'acte in F major, the calling of the Witch of the Alps, the appearance of a Magic Figure, and the [illegible] music.

⁂

The performance was one of insufferable dullness. Mr. Ffrangcon-Davies is an interesting singer both in lyric and dramatic parts. What in the world persuaded him to come before the public as a reader? He has neither authority nor skill for such work. He read as though he were in a parish church and the first lesson was from I. Chronicles [illegible] 24, which begins “Now these are the divisions of the sons of Aaron. The sons of Aaron; Nadab and Abihu, Eleazar and Ithamar.” An undramatic [illegible] undramatic music for the most [illegible] and an undramatic, unschooled [illegible] who at his best separates words so that a street [illegible] be driven between them. [illegible] orchestra was not at its [illegible] attack was frequently slovenly [illegible] the men seemed bored, as [illegible] probably were, and with excellent [illegible]. The singers were good [illegible] what had they to sing? [illegible] bore it all with praise-

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[illegible] list. The [illegible] that the [illegible] of most of the works quoted [illegible] based [illegible] or less [illegible] the Manfred of [illegible] the Manfred of [illegible] He is not the same—not the same.

Philip Hale.

Boston Transcript

MONDAY, APRIL 3, 1899

Music Hall: Boston Symphony Orchestra

The programe of the twentieth Symphony concert, given in Music Hall Saturday evening, was as follows:

Mozart: Symphony in C major, No. 34.
Wagner: Charfreitags-Zauber, from “Parsifal.”
Dvorak: Symphony No. 2, in D major, opus 70.

Mr. Gericke showed anew his fine sense of “the eternal fitness of things” in arranging the programme for Eastertide. First came the Mozart Symphony No. 34 in C major, given for the first time at these concerts. This symphony—one of the few written without minuet—though not the highest example of Mozart's art expression, is in every respect worthy of Mozart and his refined treatment of melodious sentiment. Mr. Gericke's sympathy with classical form was never better indicated than in the simple, forceful reading he gave this abbreviated Mozart symphonic idea. It was in the spirit of gratitude with which we greet an opportunity—rare, indeed—to hear even fragments of the Parsifal music given the requisite nobility of setting, that we listened to the “Good Friday spell.”

Mr. Gericke brought out splendidly, subtlely the spiritualized essence of the Parsifal motives in contra-distinction to the sensuous dramatic force of all else Wagner created. Wagner could not write of spiritual repose; all he knew was spiritual action in opposition to physical action, and in his Parsifal, even amidst the flowers, he exclaims, “O weh; des höchsten Schmerzentag's!” That inevitable grief of the spirit Mr. Gericke felt and wove with understanding into the Wagner harmonies, whose gentleness in the “Good Friday spell” would belie their creator were the spirit of restless grief lost.

Never before has Antonin Dvorak's Symphony No. 2 appealed to us with the same large, fullness of sentiment and richness of coloring. One felt almost as if the orchestra were improving upon the composer as an actor creates a part. Mr. Gericke's knowledge of values in the musical pictures he paints is to be regarded as one of the points at which he has few peers. The programme taken as a whole was restful and significant, just the finishing touch put upon a week of remarkable musical events in Boston.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, APRIL 9, 1899.
(Copyright, 1899, Post Publishing Company.)

THE SYMPHONY CONCERT.

Schumann's “Manfred” Music Given Last Evening in Music Hall.

Schumann's music to Byron's “Manfred,” [illegible] was given last evening in Music Hall by the Symphony Orchestra, with the assistance of Mr. David Ffrangcon Davies as reader, Mrs. Marian Titus, Miss Gertrude Edmands, Messrs. Herbert Johnson, Clarence E. Hay, Frederic L. Martin, Clinton A. Hyland, Clarence B. Ashenden, soloists, and a chorus of members from the Cecilia.

As to the performance last evening, it can be said that it was in all respects admirable and one that was thoroughly enjoyable.

Especial praise must be given to Mr. Davies for his reading or the text. His voice was of the right quality, his enunciation at all times clear and distinct, and there was not a moment when he failed to make what he said of interest to the listener.

The chorus was of fine volume and purity, and what there was to do was well done, as might be always expected from the members of the Cecilia. The soloists did not have much that was very interesting, but they acquitted themselves well.

The orchestra gave an admirable performance of the overture, and their work in the entr'actes and accompaniments left nothing to be desired. In a word, it was good to hear the “Manfred” music once again, and it should be heard more frequently than has been the case in the past. There was an immense audience and there was much applause.

[illegible]ONDAY, APRIL [illegible]

[illegible] Hall: Boston Symphony Orchestra

The twenty-first symphony concert, given in the Music Hall last Saturday evening, was devoted to a performance of Schumann's music to Byron's “Manfred.” The solo parts were sung by Mrs. Marian Titus, Miss Gertrude Edmands, Mr. Herbert Johnson, Mr. Clarence E. Hay, Mr. Frederic L. Martin, Mr. Clinton A. Hyland and Mr. Clarence B. Ashenden. Portions of Byron's text were read by Mr. Ffrangcon-Davies. The chorus was composed of members of the Cecilia.

In the music to “Manfred,” his opus 115, Schumann seems to have dived farther down into the human soul, and brought up richer treasures of expression from its depths, than in anything else he ever wrote for voices and orchestra. Even the wonderful, tear-laden “Sleep on, in visions of odor rest!” in the second finale of “Paradise and the Peri,” pales before the combined fathomless pathos and acute poignancy of the G major melodrama accompanying Manfred's speech to Astarte. One knows not where to look for another such musical expression of anguish of soul. Yet here, as elsewhere, Schumann remains the old Schumann; poignant and infinitely beautiful as the thing is, it is in no true sense dramatic; it is one of the most vivid pictures of a psychical condition in all music, but suggests none of the external modes of expression that belong to the stage. It affords the actor no histrionic help; it has, to be sure, little musical independence, one can hardly imagine it divorced from the words of the text; but at the same time it adds not a jot of emotional penetrating force to those words. It simply supplies a sort of musical atmosphere, all a-throb with emotion, and communicating its heart-beat directly to the listener, thus trebling his emotional receptivity. As far as regards the result, no dramatic writing we can imagine could efficiently take its place; no dramatic definiteness of appeal could do what this vaguer musical appeal does! Here Schumann has been great, not merely in spite of, but because of his remaining his true self.

In some other portions of the work, notably in the songs of the Spirits, he seems almost to have gone wantonly out of his way, to escape being dramatic. These spirit songs are pure atmosphere, nothing but mood; they seem to take pains to say nothing. Yet they are not without a certain impressiveness of their own; they are impressive by the mere fact of their being there, by the mere fact of their existence. The same may be said of the closing “Requiem”; its effect is, in a sense, purely scenic. But how the human element comes to the fore, how the composer overmasters us with his emotional expression, when that fragment of the Astarte-motive comes in, as a last heart-broken farewell, in the flute and clarinet! Wagner did well to remember this in the last few measures of his “Tristan und Isolde.” The mighty overture and the exquisite intermezzo we all know well.

The performance by orchestra and chorus left nothing to be desired; it was masterly, exhaustive, from beginning to end. The solo parts made less effect. It was a pleasure, at first, to hear Mr. Ffrangcon-Davies's pure, silvery voice and clear, high-bred utterance as he read the poetic text. By the way, where does he get the short penult in Arimanes? The only authority we have consulted gives the penult as long, and another form of the name is Arimannis; but this is merely by the way. As he went on, however, one caught something of a pulpit whine in his delivery that was not pleasant; and, when the orchestra came in, his voice was all but inaudible; at times we did not catch one word in twenty. It seemed a mistake not to have the text printed in the programme books; had it been, one could have followed the reader more easily. But only the words to the songs and choruses were given in the books.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, APRIL 16, 1899.
(Copyright, 1899, Post Publishing Company.)

THE SYMPHONY CONCERT.

First Performance in Boston of Cesar Franck's D Minor Symphony.

The twenty-second Symphony concert was given last evening in Music Hall. There was no soloist.

The principal number of the programme was the D minor symphony of Cesar Franck, which received its first performance in this city. It is a work of great seriousness, elaborate treatment of themes and the orchestration in the most modern manner, without being, however, in any way coarse or noisy. The performance was of the highest degree of excellence.

The other numbers were Cherubini's “Anacreon” overture, Smetana's symphonic poem, “The Moldau,” and three sonata movements of Bach, arranged for orchestra by Mr. Gericke.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, APRIL 12, 1899.

The twenty-first concert of the Boston Symphony Orchestra was given in Music Hall last evening. The program consisted of Schumann's music to Lord Byron's “Manfred.” Ffrangcon-Davies was the reader. The performance was by no means of a stirring kind. The wort[illegible] of the work centres wholly in the orchestral music. The solos and quartets are without dramatic color, and are u[illegible]terly ineffective, nor were they made any more interesting because the singers were placed out of sight and so far away that they were heard only in muffled tones that were more or less impregnated with overtunefulness. But even these drawbacks to enjoyment might have been borne patiently if the reading had been in any way tolerable.

Mr. Davies as a singer has rare merits, but as a reader he is an impossibility. Nothing more unemphatic, more solemnly and profoundly dull, and more wearisome than was his reading of the text, can be easily conceived. He droned along in utterances that were seldom distinct, that were often unintelligible, and that were delivered in a monotonously low tone of voice, and with long pauses that at last became almost exasperating. Dreary oppressiveness was the somniferous outcome. This Manfred took on the aspect of a garrulous and unimpassioned professor of moral philosophy, delivering a perfunctory lecture to his class. Byron's Manfred is a combination of all his heroes who made of melodramatic gloom and of posing as martyrs to the world's injustice, a profession; but he is not without a certain interest as a sublime egotist, an artistic simulator of melancholy, and a brummagem moralist. Mr. Davies contrived with unimpeachable success to change him into a sluggish bore of the first rank. Why this artist should have been tempted to become a reader surpasses understanding, in view of the fact that on this occasion he exemplified no talent in that capacity to commend him to favorable consideration.

For once a Symphony audience remained passive through a whole concert. Overcome by the undramatic nature of the poem, the undramatic quality of the vocal music, and the droning undramatic reading of the text, it began to seek relief by disappearing a few at a time at every convenient pause in the performance, before it was half over. And a Symphony audience is proverbially a courteous and a patient one, that submits to weariness of spirit with exemplary fortitude, and that is generously prone to applaud even under the most discouraging circumstances.

MUSICAL AMERICA
EDITED BY JOHN C FREUND
PUBLISHED AT 27 UNION SQUARE NEW YORK

For Publishers' Announcements, see Page 24.

New York, April 15, 1899.

GERICKE'S DISCIPLINE.

Mr. W. S. B. Matthews, the well-known Chicago teacher and writer, tells an interesting story of the manner in which the Boston Symphony Orchestra is dominated by its leader. He says: “I have heard many anecdotes of Gericke's way of doing business. For example: When the ensemble had reached what seemed very like perfection, the idea of playing in New York was broached, and Mr. Higginson (the Boston rich man and lover of music and his kind, who has financiered the Boston Orchestra at his own expense) caused a hall to be engaged and advertisements put out. Such was the interest awakened that the house was sold out a fortnight before the date of playing. The last rehearsal took place in Boston, perhaps on Thursday morning, the New York date being the following Monday. The rehearsal went apparently as usual, the programme being mainly gone through with and corrections being made from time to time. Nothing indicated that Gericke was less pleased than usual. After the close of the rehearsal Mr. Gericke called at the office of Mr. Higginson, and after the customary greetings remarked in his usual quiet voice: ‘We will not be able to play in New York on Monday.’ Mr. Higginson stared and thought his ears must be playing him false. Gericke repeated the statement, in the same quiet voice. ‘But,’ exclaimed the financial master, ‘we have to play; the house is all sold out, and we have promised.’ ‘I cannot help that,’ said Gericke, ‘we cannot play next Monday; we do not play well enough.’ Mr. Higginson is said to have drawn a long breath, and to have remembered that the contract with Mr. Gericke provided that he was to be sole judge of the readiness of the orchestra to play outside Boston. Accordingly he recalled the advertisements, paid back the money for tickets, paid the hall rent, etc. The following year, when the season was well under way, Mr. Gericke came to Mr. Higginson's office, one day after rehearsal, and remarked, quietly, as before: ‘We are ready now to play in New York.’ The concert was duly announced, sold out and given. The result was a great triumph, and at one bound the Boston Orchestra established itself as the leading orchestral body of this country.”

Boston Journal

SUNDAY, APRIL 9, 1899.

"MANFRED."

Schumann's Music to Byron's Dramatic Poem Performed at the 21st Concert of the Boston Symphony Orchestra Last Night in Music Hall.

Schumann's music to Byron's "Manfred" was performed last night at the 21st Symphony concert, Mr. Gericke, conductor. Mr. Ffrangcon-Davies was the reader. The singers were Mrs. Titus, Miss Edmands, Messrs. Herbert Johnson, Hay, Martin, Hyland, Ashenden, and a chorus of members of the Cecilia. There was a large audience.

The last performance of this work was Jan. 9, 1892, under Mr. Nikisch, when Mr. George Riddle was the reader, and the singers were Mrs. Nikisch, Mrs. Wyman, Messrs. W. Heinrich, Meyn, Lamson, Sargent, Hay.

⁂

Although this poem has been given in stage-dress with Schumann's music—the first performance in the theatre was at Weimar under Liszt's direction, June 13, 1852—and although Hanslick when he heard it thus given in Vienna under Herbeck declared that the music gained immeasurably thereby, especially the vocal music—it is nevertheless true that Byron himself did not write "Manfred" for the theatre. In a letter to Murray, the publisher, he said: "I have made it impossible that it should be put upon the stage, having the greatest contempt for the theatre ever since my affair with Drury Lane." And in another letter (April 9, 1817), he said: "You may call it 'a poem,' for it is no Drama, and I do not choose to have it called by so damned a name—a 'Poem in dialogue,' or—Pantomime, if you will; anything but a green-room synonyme."

Does anybody read "Manfred," or for that matter "Childe Harold" today? Byron is to this younger generation the poet of "Beppo" and "Don Juan" and the writer of the letters—and I doubt if even these are read as much as they should be. There was talk about "Manfred" when Mrs. Harriet Beecher Stowe published her vile, outrageous book, but is not the hero at rest and buried with the Giaour, Lara, Childe Harold and the other scowling, mysterious, gloomy, melodramatic puppets contrived and dressed by the noble Lord, whose favorite tipple was gin and water?

And yet this Manfred, this Faust without a Gretchen, without a Mephistopheles, this Manfred indulging in subtle, metaphysical inquiries, human only in his longing for Astarte—and inhuman in that—was once a real, authoritative figure in the eyes of German romanticists.

The perturbed Schumann found special pleasure in this poem. He once said that he never devoted himself to any composition with such love and concentration as to his music to "Manfred." Wasielewski tells us that when Schumann was reading the poem aloud at Düsseldorf his voice suddenly faltered, he burst into tears, and he was so overcome that he could read no farther.

But was Schumann the man to write the music to "Manfred?" His genius was essentially undramatic. He proved this in sundry of his attempts at dramatic writing in larger or smaller form. He had not the faculty of musical characterization, whether he wrote an opera, "Genoveva," or a dramatic ballad, "Belshazzer." His genius shone the brightest when he was purely lyrical.

His disarrangement of Byron's text shows that he had little or no instinct for the theatre, or even for dramatic effects. To me—for I have never seen "Manfred" on the stage—Schumann's music is simply a record of his impressions in music of the poem. Perhaps they go too far who insist that it should not be heard in concert, on the ground that the music does not bring vividly the play before the audience; that the text suffers from the musical interruption and the music is neglected in desire to hear the text. At the same time, it might have been more to the purpose if Mr. Gericke had allowed us to hear Tschaikowsky's "Manfred" symphony—which has been played in Chicago this season—or even Louis Lacombe's similarly entitled symphony with chorus.

The orchestral music of Schumann's Manfred is far superior to the vocal music. The short solos sung by the spirits are characterless and dull. The incantation, sung by four bass voices, is of force only in the text. Are you awed or thrilled by the Hymn of the Spirits of Arimanes? The Requiem is more effective—but it seems like a cruel mockery when the voice of the Abbot is heard at the same time, saying: "He's gone; his soul hath ta'en his earthless flight—Whither? I dread to think—but he is gone." But when you examine the incidental orchestral music, then you find Schumann in more romantic mood. The passion of the overture is well known in concert halls, although you may not believe with the ingenious Mr. Reissmann that the "three syncopated opening chords remind us of the crime which hangs over Manfred with its oppressive weight." I know of few things more beautiful in melodramatic music than the entr'acte in F major, the calling of the Witch of the Alps, the appearance of a Magic Figure, and the Astarte music.

⁂

The performance was one of insufferable dullness. Mr. Ffrangcon-Davies is an interesting singer both in lyric and dramatic parts. What in the world persuaded him to come before the public as a reader? He has neither authority nor skill for such work. He read as though he were in a parish church and the first lesson was from I. Chronicles, Chap. 24, which begins "Now these are the divisions of the sons of Aaron. The sons of Aaron; Nadab and Abihu, Eleazar and Ithamar." An undramatic text, undramatic music for the most part, and an undramatic, unschooled reader, who at his best separated words so that a street car could be driven between them. The orchestra was not at its best. The attack was frequently slovenly, and the men seemed bored, as they undoubtedly were, and with excellent reason. The singers were good enough, but what had they to sing? The audience bore it all with praiseworthy fortitude.

Yes, it would have been better to have performed Tschaikowsky's "Manfred" symphony, which the compiler of the program-book forgot to mention in his list. The compiler says (page 799) that the texts of most of the works quoted are "probably based more or less upon Byron's dramatic poem." As a matter of fact the Manfred of score is seldom if ever the Manfred of Byron's poem. He is not the same—yet the same.

Philip Hale.

Boston Transcript

MONDAY, APRIL 3, 1899

Music Hall: Boston Symphony Orchestra

The programe of the twentieth Symphony concert, given in Music Hall Saturday evening, was as follows:

Mozart: Symphony in C major, No. 34.
Wagner: Charfreitags-Zauber, from "Parsifal."
Dvorak: Symphony No. 2, in D major, opus 70.

Mr. Gericke showed anew his fine sense of "the eternal fitness of things" in arranging the programme for Eastertide. First came the Mozart Symphony No. 34 in C major, given for the first time at these concerts. This symphony—one of the few written without minuet — though not the highest example of Mozart's art expression, is in every respect worthy of Mozart and his refined treatment of melodious sentiment. Mr. Gericke's sympathy with classical form was never better indicated than in the simple, forceful reading he gave this abbreviated Mozart symphonic idea. It was in the spirit of gratitude with which we greet an opportunity—rare, indeed—to hear even fragments of the Parsifal music given the requisite nobility of setting, that we listened to the "Good Friday spell."

Mr. Gericke brought out splendidly, subtlely the spiritualized essence of the Parsifal motives in contra-distinction to the sensuous dramatic force of all else Wagner created. Wagner could not write of spiritual repose; all he knew was spiritual action in opposition to physical action, and in his Parsifal, even amidst the flowers, he exclaims, "O weh; des höchsten Schmerzentag's!" That inevitable grief of the spirit Mr. Gericke felt and wove with understanding into the Wagner harmonies, whose gentleness in the "Good Friday spell" would belie their creator were the spirit of restless grief lost.

Never before has Antonin Dvorak's Symphony No. 2 appealed to us with the same large, fullness of sentiment and richness of coloring. One felt almost as if the orchestra were improving upon the composer as an actor creates a part. Mr. Gericke's knowledge of values in the musical pictures he paints is to be regarded as one of the points at which he has few peers. The programme taken as a whole was restful and significant, just the finishing touch put upon a week of remarkable musical events in Boston.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, APRIL 9, 1899.
(Copyright, 1899, Post Publishing Company.)

THE SYMPHONY CONCERT.

Schumann's "Manfred" Music Given Last Evening in Music Hall.

Schumann's music to Byron's "Manfred," op. 115, was given last evening in Music Hall by the Symphony Orchestra, with the assistance of Mr. David Ffrangcon Davies as reader, Mrs. Marian Titus, Miss Gertrude Edmands, Messrs. Herbert Johnson, Clarence E. Hay, Frederic L. Martin, Clinton A. Hyland, Clarence B. Ashenden, soloists, and a chorus of members from the Cecilia.

As to the performance last evening, it can be said that it was in all respects admirable and one that was thoroughly enjoyable.

Especial praise must be given to Mr. Davies for his reading of the text. His voice was of the right quality, his enunciation at all times clear and distinct, and there was not a moment when he failed to make what he said of interest to the listener.

The chorus was of fine volume and purity, and what there was to do was well done, as might be always expected from the members of the Cecilia. The soloists did not have much that was very interesting, but they acquitted themselves well.

The orchestra gave an admirable performance of the overture, and their work in the entr'actes and accompaniments left nothing to be desired. In a word, it was good to hear the "Manfred" music once again, and it should be heard more frequently than has been the case in the past. There was an immense audience and there was much applause.

Boston Transcript

MONDAY, APRIL 10, 1899

Music Hall: Boston Symphony Orchestra

The twenty-first symphony concert, given in the Music Hall last Saturday evening, was devoted to a performance of Schumann's music to Byron's "Manfred." The solo parts were sung by Mrs. Marian Titus, Miss Gertrude Edmands, Mr. Herbert Johnson, Mr. Clarence E. Hay, Mr. Frederic L. Martin, Mr. Clinton A. Hyland and Mr. Clarence B. Ashenden. Portions of Byron's text were read by Mr. Ffrangcon-Davies. The chorus was composed of members of the Cecilia.

In the music to "Manfred," his opus 115, Schumann seems to have dived farther down into the human soul, and brought up richer treasures of expression from its depths, than in anything else he ever wrote for voices and orchestra. Even the wonderful, tear-laden "Sleep on, in visions of odor rest!" in the second finale of "Paradise and the Peri," pales before the combined fathomless pathos and acute poignancy of the G major melodrama accompanying Manfred's speech to Astarte. One knows not where to look for another such musical expression of anguish of soul. Yet here, as elsewhere, Schumann remains the old Schumann; poignant and infinitely beautiful as the thing is, it is in no true sense dramatic; it is one of the most vivid pictures of a psychical condition in all music, but suggests none of the external modes of expression that belong to the stage. It affords the actor no histrionic help; it has, to be sure, little musical independence, one can hardly imagine it divorced from the words of the text; but at the same time it adds not a jot of emotional penetrating force to those words. It simply supplies a sort of musical atmosphere, all a-throb with emotion, and communicating its heartbeat directly to the listener, thus trebling his emotional receptivity. As far as regards the result, no dramatic writing we can imagine could efficiently take its place; no dramatic definiteness of appeal could do what this vaguer musical appeal does! Here Schumann has been great, not merely in spite of, but because of his remaining his true self.

In some other portions of the work, notably in the songs of the Spirits, he seems almost to have gone wantonly out of his way, to escape being dramatic. These spirit songs are pure atmosphere, nothing but mood; they seem to take pains to say nothing. Yet they are not without a certain impressiveness of their own; they are impressive by the mere fact of their being there, by the mere fact of their existence. The same may be said of the closing "Requiem": its effect is, in a sense, purely scenic. But how the human element comes to the fore, how the composer overmasters us with his emotional expression, when that fragment of the Astarte-motive comes in, as a last heart-broken farewell, in the flute and clarinet! Wagner did well to remember this in the last few measures of his "Tristan und Isolde." The mighty overture and the exquisite intermezzo we all know well.

The performance by orchestra and chorus left nothing to be desired; it was masterly, exhaustive, from beginning to end. The solo parts made less effect. It was a pleasure, at first, to hear Mr. Ffrangcon-Davies's pure, silvery voice and clear, highbred utterance as he read the poetic text. By the way, where does he get the short penult in Arimanes? The only authority we have consulted gives the penult as long, and another form of the name is Arimannis; but this is merely by the way. As he went on, however, one caught something of a pulpit whine in his delivery that was not pleasant; and, when the orchestra came in, his voice was all but inaudible; at times we did not catch one word in twenty. It seemed a mistake not to have the text printed in the programme books; had it been, one could have followed the reader more easily. But only the words to the songs and choruses were given in the books.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, APRIL 16, 1899.
(Copyright, 1899, Post Publishing Company.)

THE SYMPHONY CONCERT.

First Performance in Boston of Cesar Franck's D Minor Symphony.

The twenty-second Symphony concert was given last evening in Music Hall. There was no soloist.

The principal number of the programme was the D minor symphony of Cesar Franck, which received its first performance in this city. It is a work of great seriousness, elaborate treatment of themes and the orchestration in the most modern manner, without being, however, in any way coarse or noisy. The performance was of the highest degree of excellence.

The other numbers were Cherubini's "Anacreon" overture, Smetana's symphonic poem, "The Moldau," and three sonata movements of Bach, arranged for orchestra by Mr. Gericke.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, APRIL 12, 1899.

The twenty-first concert of the Boston Symphony Orchestra was given in Music Hall last evening. The program consisted of Schumann's music to Lord Byron's "Manfred." Ffrangcon-Davies was the reader. The performance was by no means of a stirring kind. The worth of the work centres wholly in the orchestral music. The solos and quartets are without dramatic color, and are utterly ineffective, nor were they made any more interesting because the singers were placed out of sight and so far away that they were heard only in muffled tones that were more or less impregnated with overtunefulness. But even these drawbacks to enjoyment might have been borne patiently if the reading had been in any way tolerable.

Mr. Davies as a singer has rare merits, but as a reader he is an impossibility. Nothing more unemphatic, more solemnly and profoundly dull, and more wearisome than was his reading of the text, can be easily conceived. He droned along in utterances that were seldom distinct, that were often unintelligible, and that were delivered in a monotonously low tone of voice, and with long pauses that at last became almost exasperating. Dreary oppressiveness was the somniferous outcome. This Manfred took on the aspect of a garrulous and unimpassioned professor of moral philosophy, delivering a perfunctory lecture to his class. Byron's Manfred is a combination of all his heroes who made of melodramatic gloom and of posing as martyrs to the world's injustice, a profession; yet he is not without a certain interest as a sublime egotist, an artistic simulator of melancholy, and a brummagem [illegible]. Mr. Davies contrived with unimpeachable success to change him into a sluggish bore of the first rank. Why this artist should have been tempted to become a reader surpasses understanding, in view of the fact that on this occasion he exemplified no talent in that capacity to commend him to favorable consideration.

For once a Symphony audience remained passive through a whole concert. Overcome by the undramatic nature of the poem, the undramatic quality of the vocal music, and the droning undramatic reading of the text, it began to seek relief by disappearing a few at a time at every convenient pause in the performance, before it was half over. And a Symphony audience is proverbially a courteous and a patient one, that submits to weariness of spirit with exemplary fortitude, and that is generously prone to applaud even under the most discouraging circumstances.

MUSICAL AMERICA

EDITED BY JOHN C FREUND

For Publishers' Announcements, see Page 24.

New York, April 15, 1899.

GERICKE'S DISCIPLINE.

Mr. W. S. B. Matthews, the well-known Chicago teacher and writer, tells an interesting story of the manner in which the Boston Symphony Orchestra is dominated by its leader. He says: "I have heard many anecdotes of Gericke's way of doing business. For example: When the ensemble had reached what seemed very like perfection, the idea of playing in New York was broached, and Mr. Higginson (the Boston rich man and lover of music and his kind, who has financiered the Boston Orchestra at his own expense) caused a hall to be engaged and advertisements put out. Such was the interest awakened that the house was sold out a fortnight before the date of playing. The last rehearsal took place in Boston, perhaps on Thursday morning, the New York date being the following Monday. The rehearsal went apparently as usual, the programme being mainly gone through with and corrections being made from time to time. Nothing indicated that Gericke was less pleased than usual. After the close of the rehearsal Mr. Gericke called at the office of Mr. Higginson, and after the customary greetings remarked in his usual quiet voice: 'We will not be able to play in New York on Monday.' Mr. Higginson stared and thought his ears must be playing him false. Gericke repeated the statement, in the same quiet voice. 'But,' exclaimed the financial master, 'we have to play; the house is all sold out, and we have promised.' 'I cannot help that,' said Gericke, 'we cannot play next Monday; we do not play well enough.' Mr. Higginson is said to have drawn a long breath, and to have remembered that the contract with Mr. Gericke provided that he was to be sole judge of the readiness of the orchestra to play outside Boston. Accordingly he recalled the advertisements, paid back the money for tickets, paid the hall rent, etc. The following year, when the season was well under way, Mr. Gericke came to Mr. Higginson's office, one day after rehearsal, and remarked, quietly, as before: 'We are ready now to play in New York.' The concert was duly announced, sold out and given. The result was a great triumph, and at one bound the Boston Orchestra established itself as the leading orchestral body of this country."

Boston Transcript

MONDAY, APRIL 17, 1899

Music Hall: Boston Symphony Orchestra

The programme of the twenty-second symphony concert, given in the Music Hall last Saturday evening, was:

Cherubini: Overture to "Anacréon."
J. S. Bach: Three Sonata Movements, arranged for Orchestra by Wilhelm Gericke.
Smetana: Symphonic Poem, "Vltava."
César Franck: Symphony in D minor.
(First time in Boston.)

The delightful Cherubini overture was superbly played. It is a great pleasure to hear such a performance of such a work; and yet one cannot but wonder that this "Anacréon" and "Les deux Journées" are about all that is left of Cherubini in our current concert repertory. One may even wonder that "Les deux Journées (Wasserträger)," being the greater work of the two, is far less often given than the other. There may be some of Cherubini's overtures that would seem a little stiff in the joints, if suddenly waked up after their long sleep; but surely the experiment would be worth trying with "Les Abencérages" and "Médée;" which latter has always seemed to us the most supremely tragic thing Cherubini ever wrote—that is, tragic in the classical sense of the term, the sense in which Brahms's "Tragische Ouvertüre" and Mr. Chadwick's "Melpomene" are tragic.

Mr. Gericke's arrangements of the movements from Bach's flute and violin sonatas with Clavier had not been heard here since he gave them years ago, in his first term as conductor. The first two are divinely beautiful, Bach at his best; and the third is almost as good in its way. Mr. Gericke has done the work of arranging with consummate musicianship and sympathy with Bach's style; especially fine is the way he has expanded these three-voice movements into the larger, fuller part-writing of orchestral composition. This is quite a different matter from the mere instrumentation; it is actual composing. The orchestration, in itself, is excellent—with perhaps a passage or two that might be improved—but this is a far less difficult matter than the actual writing we have referred to. The performance left little to be desired; indeed, we should have called it admirable were we not somewhat in doubt whether the occasional falling short of entirely satisfying effect, mentioned above, was due to the instrumentation or the playing.

Smetana's "Vltava" was superbly played. It has never seemed to us the best of the "Ma Vlast" cyclus; and this time we were both agreeably and unpleasantly disappointed in it. The Vltava-theme itself—with its annoying reminder of an old German children's song, "Der Fuchs, der hat die Gans gestohlen"—is essentially commonplace; yet it has undeniable beauty of musical outline, and we found this time that its rather Mendelssohnish fluency was relieved by a touch of Smetana's own poetic "Innigkeit;" when it comes in in major, the effect is entrancing! The poetically suggestive and picturesque parts of the writing are admirable, the orchestral coloring, charming throughout. We found the first three-quarters of the composition unexpectedly delightful; only, when, after all these poetic and picturesque developments, that Vltava-theme returns in triumph "in the widest part of the river Moldau," then does it show all its intrinsic cheapness and puerility. It comes almost like a slap in the face!

And at last we have heard the César Franck symphony! a composition which has been patiently waiting for years in the antechamber of our concerts, and has only now succeeded in getting an audience. There is evidently a great deal of true beauty, of masculine strength and poetic imaginativeness in the work. The musicianship displayed in it seems absolute. The composer has given himself a good deal of elbow-room in his development of each one of the three movements; which may account for his omission of the customary Scherzo—the more tricksy, spookish parts of the Allegretto perhaps doing duty for that. Yet we did not find the development excessive, except perhaps in parts of the middle movement, in which there is a good deal of repetition. The resemblance between the theme of the first movement and that of Liszt's "Les Préludes" may pass as a coincidence, and does no real harm. It is a resemblance, not identity. The admirable ease, grace and solidity of all the polyphonic portions of the writing is conspicuous; for a man to write so, he must have done more than studying, he must have counterpoint in his blood. In few new works have we found such superb, adamantine basses. The thing is a real symphony, in all the best and highest features the term implies. We cannot help feeling, however, that there is really more in the work than was shown forth in the performance; we think the orchestra would have done well to give it another week's rehearsing. As in Berlioz's "Fantastic," the individual parts are not difficult for the players; but we suspect the ensemble of being very difficult indeed. Franck does not seem to have been one of those complete masters of orchestration—like Wagner or Mendelssohn—whose scores almost play themselves, who have made provision for every nuance in the way they have grouped their instruments. In this matter, Franck's symphony seems more like a score by Schumann——widely different as the style of instrumentation is—or, still better, like Beethoven's Ninth. Here Beethoven did a great deal that was new in the matter of instrumentation, and did it after he was too deaf to make practical experiments; there are many passages, notably in the Adagio, in which conductor and players have to do a good deal before the effect is that which the composer evidently heard in his mind's ear; there is no little dynamic retouching to be done; play the notes as they stand, with mere routine obedience to expression-marks, and you get next to nothing! The same is true of all Schumann's orchestral works. In this symphony of Franck's, too, we suspect that the nuance has not always been fully achieved by the composer, in his scoring, but has been largely left to the players, and, with all its stoutness of structure, harmonic wealth, and beauty of outline, the true gist of the work seems still to be the expressive [illegible] like Chopin; the playing is not everything, for there is ample material there that will remain musical and masterly, no matter how played; but the playing is still a great deal, and, moreover, quite indispensable. The symphony was well played, but not what the French call "enlevée;" it is a work that calls for a great performance, and the performance fell short of greatness. We sincerely hope this symphony has "come to stay," that our orchestra will have opportunity to make it entirely their own.

The next programme is: Haydn, symphony in C major (Rieter-Biedermann, No. 3); Liszt, concerto for pianoforte, No. 2, in A major; Paine, prelude to "Œdipus Tyrannus;" Wagner, Kaiser-Marsch. Mr. Carl Baermann will be the pianist.

Boston Journal.

SUNDAY, APRIL 16, 1899.

SYMPHONY NIGHT.

First Performance of Cesar Franck's Symphony in D Minor in This City—Mr. Gericke's Orchestration of Chamber Music by Bach.

The program of the 22d Symphony Concert in Music Hall last night, Mr. Gericke conductor, was as follows:

Overture to "Anacreon" .... Cherubini
Three sonata movements .... Bach
(Arranged for orchestra by Wilhelm Gericke.)
1—Andante (B minor).
2—Siciliano; andante moderato (F sharp minor).
3—Rondeau; allegro (A major).
Symphonic Poem, "The Moldau" .... Smetana
Symphony in D minor .... César Franck
(First time in Boston.)
1—Lento (D minor).
Allegro non troppo (D minor).
2—Allegretto (B flat minor).
3—Allegro non troppo (D major).

This was a concert of genuine interest from beginning to end. Cherubini's overture, a masterpiece of classic writing; ingenious arrangements for orchestra of chamber music by Bach; a fair specimen of program music by Smetana; and a symphony, which, whatever you may personally think of it, has aroused the most hearty admiration, as well as hot discussion, in Europe.

The overture to "Anacreon" is Greek in its coolness, its marble nudity. There is not the slightest hint at passion of any kind; there is not a rag to cover the sculptural exposure of themes and development. We are told that the story of the opera was ghastly in its dullness. But imagine what a wild-eyed composer of the Paris of today would write were such a subject given him for text. Bacchanales, panting love scenes and a realistic finale representing Anacreon choked to death with a grape-stone—to adopt an old legend that no doubt is scandalous to the memory of the poet. Cherubini's Anacreon is a man of frieze. It is beautiful music—so pure, so clear, so clean. And are there not other overtures by the old contrapuntist that are worth playing?

I am inclined to shy at arrangements, whether they be for the orchestra or the organ or "two German flutes," but Mr. Gericke orchestrated the pieces by Bach with such taste and skill, that they gave great pleasure—especially the siciliano. The first of the three pieces is the less inherently interesting; the second is exquisite in original version and in transcription; and the rondeau brings a lively close, inciting to applause.

Smetana's "Moldau," the second in order of his cycle of six patriotic symphony poems, was written in 1874; and at the end of the original score is this melancholy note: "Totally deaf." It is a charming work in much of its detail and in the honesty and frankness of the whole. Smetana was a program-composer without taint of insincerity. You realize, hearing his music, that the man was aroused to invention by a given scheme; not that he wrote music and then fitted a scheme to it. "The Moldau" has not the simple nobility of its predecessor, "Vysehrad," which was played here early in the season, but it is full of romance, with its suggestion of brooks, hunters, peasant dance, moonlight, water nymphs. I wish, however, that when Smetana had said good-by to his loved river, he had not shouted his farewell in the last loud chords. They are more than superfluous; they are jarring and impertinent.

And what shall be said about César Franck's symphony? I am inclined to say nothing about it, for I heard it last night for the first time, and it is not right or possible to pass a snap-judgment on such an unusual work.

Played for the first time at the Paris Conservatory, Feb. 17, 1889, it did not please. Played again at a Lamoureux concert, Nov. 19, 1893, it was applauded to the skies. Remember, however, that much music by Franck was heard between those dates. Not that he was accepted by everybody in 1893, for Servières tells us that when he spoke later about writing the biography of Franck in presence of a well-known publisher, the publisher said: "I remember Franck perfectly; he was always in a terrible hurry, he used to wear a sober suit of black, and his trousers were always at half-mast. But he wrote nothing for the stage. If he had only written a ballet!" Franck, by the way, did write two operas, but they have never been produced in Paris. Emma Eames created the part of the heroine in one; Saléza created the part of the hero in the other.

Let me record only impressions of this remarkable work. The first movement is noble music, full of high thoughts and lofty speech. I find nothing to complain of in the repetition of the introduction with the change of key from D minor to F minor. Such music gains by repetition; the attention is riveted more firmly, and what a beautiful theme is the one in F major that is prepared by the mysterious, murky counter subjects! The typical theme of the symphony—typical, for it appears in the three movements, is of great effect; but I should avoid all attempts at analysis, which without the notes is useless to the musician and incomprehensible to the amateur. Let me say that the first movement seems to be the great movement of the symphony. It is grand, heroic music. The second movement is ingenious, not without melancholy beauty, and the first theme given to the cor anglais is very characteristic of Franck in its climbing sorrow and harmonic dress. But as a whole, the first movement is more spontaneous, more striking. I should like to hear the third movement again, and especially this movement, because last night it made little impression on me, and I am ready to admit at present that the fault was with me. The second of the new themes introduced—the one characterized by Guy Ropartz as the "Theme of Triumph" is noble; and the summing up of what has gone before is done in masterly fashion; but the movement as a whole left me cold and disappointed.

There are several singular features about this symphony to which I should like to call attention: its modernity, the reduction of the form to three movements, the return in the finale to preceding themes, the abandonment of the reprise, the introduction of so many themes—thus there are at least five in the first movement. To speak at length concerning the technical skill displayed would be a waste of time. Franck's contrapuntal knowledge is indisputable. I wish that some of his themes were longer in this symphony; I wish that his development was not at times so amazingly polyphonic only for a moment; and I find that the orchestration as a whole is too monochromatic and drab. It is a pity that such an important work is played once and then put upon the shelf for a season. Two consecutive performanices—I do not mean to say that Mr. Gericke should imitate von Bülow and play such works twice in the same concert—would enable us all to deal more fairly with compositions of long breath and unusual scheme of harmonic and contrapuntal treatment.

Philip Hale.

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THURSDAY, APRIL 20, 1899.

SYMPHONY CONCERT.

The Season Closed with a Brilliant Performance Last Evening.

The Boston Symphony Orchestra closed its 17th season in Providence with the concert given last evening in Infantry Hall. The performance was a brilliant one, and worthily rounded out the fine series given this year. Mr. Ben Davies, the famous English tenor, was the assisting soloist. The audience was an appreciative and enthusiastic but not a large one. As is well known, the attendance during the whole of this season has been discouraging to those who hope for the maintenance here of these unrivalled concerts.

Providence was one of the first cities to be favored with the visits of the Symphony Orchestra. During the first year of its organization little or no playing was done outside of Boston, all the time being required for the acquirement of a working ensemble, and a respectable concert repertory. But in the second season of the orchestra's existence, it began to branch out, and naturally Providence, Boston's nearest neighbor among large cities, was one of the first to be included in the circuit. Since then no season has passed without a series of symphony concerts here, varying in number from three at the beginning to eight during the past two years.

As was naturally to be expected, audiences were small at first. Education in the higher forms of musical art was sadly needed here. And, besides, so far as the mere sensuous enjoyment of the performances is concerned, the orchestra was not at that time the magnificent organization it has since become. But it was good, and as no pains or expense was spared to perfect its drill and personnel, it was steadily improving. And the audiences grew, slowly but surely, until some years ago enough regular patrons were secured to half fill Infantry Hall, or, perhaps, a little more. This, unfortunately, proved to be high water mark, for during the past few seasons no increase has been perceptible. On the contrary, the present season has shown a marked diminution of attendance.

The reason for this is hard to seek. It is a unique experience in the history of the orchestra. In every other city in the country which it visits regularly an increase of interest and patronage has resulted which has stopped only at the seating capacity of the largest concert hall. The natural inference would be either that Providence is far below other cities in appreciation of the highest class of music, or that it is too poor to pay for the gratification of its taste. The latter theory seems hardly tenable in view of the amount of money spent here for various forms of entertainment every year, and the other explanation is not an agreeable one to fall back on.

It is hardly necessary to enlarge upon the value of such concerts as those of the Symphony Orchestra. As an educational factor, as an aid and stimulas to a broad culture and appreciation of art, they are simply unrivalled. It is not to be expected that such luxuries can be furnished for the price of a ticket to a cheap variety show or a base ball game, even if they were likely to appeal to that class of patrons. What the outcome of the present situation will be it is difficult to say. But it is certainly proper to hope that before another season begins there will be sufficient encouragement of a tangible nature offered the management of the orchestra that the concerts here may be continued. One thing is certain—that if the orchestra can only draw empty benches, empty benches will fail to draw the orchestra. It is a question not only of lack of money, but of lack of appreciation.

Last night's programme was an interesting one, presenting both the classics and the moderns. It contained the following numbers.

Overture to "Anacreon," Op. 241 .... Luigi Cherubini
Recitative, "Deeper and Deeper Still," and Air, "Waft Her, Angels," .... from "Jephthah"
Selections from "Siegfried" and "Twilight of the Gods" (arranged by Hans Richter) .... Richard Wagner
Air, "Lend Me Your Aid," from "Irene" .... Charles Gounod
Symphony No. 2, in D major, Op. 73 .... Johannes Brahms
I. Allegro non troppo (D major)
II. Adagio non troppo (B major)
III. Allegretto grazioso, quasi Andantino (G major)
IV. Allegro con spirito (D major)

The overture to "Anacreon" has always been a popular concert number, though the opera to which it belonged is long since buried in oblivion. Cherubini was a composer of great industry and talent who fell just short of genius. He was a purist of the first water. No man had a greater command of the technical side of composition. Accomplished upon all sides of musical art, his writings are of great value to the student. The "Anacreon" overture is a good example of his style, and his thorough mastery of the details of instrumentation. It was brililantly played by the orchestra. The familiar excerpts from Wagner's "Trilogy" which filled the middle of the programme, were given a forceful and effective rendition.

The closing number, Brahms's second symphony, is one of that usually turgid composer's most bright and spontaneous works. In fact, the symphonies of Brahms present him at his best. When writing for the orchestra he seems to find tools enough to work with, while in his lesser compositions he is apparently forever groping for something out of his reach. The last two movements of this symphony, in particular, while they have the genuine Brahms complexity of structure, are at the same time melodious and delightful music. The whole work was exquisitely played, and the orchestra wound up the symphony, concert and season with a glorious rush in the finale.

The vocalist, Mr. Davies, always a great favorite here, gave the celebrated air from Handel's "Jepthah," which he has a reputation for singing superbly, with consummate taste and skill. Aside from his fine delivery of the air, his eloquent declamation of the long preceding recitative was most impressive. For his second number he gave the air beloved of all tenors, Gounod's "Lend Me Your Aid," with such success as to win a half-dozen stormy recalls.

The orchestral numbers, too, won their meed of applause, the audience perhaps being in the mood of the poet when he wrote "Blessings brighten as they take their flight"—giving way to an unusual display of enthusiasm.

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stage
sic last evenin
formance, "The ade, a plea
ing and elaborate combination of sta
pictures, tableaux, marches songs and specialties. The performers were excellent, and a large audience gave them generous applause. The theatre was well filled, and in the boxes were parties that included Congressman Roberts and other prominent Chelsea men.

Beside the other performers, detachments from Theodore Winthrop post 35, G. A. R., battery H, 1st heavy artillery, M. V. M.; the Chelsea high school cadets, and the Soldiers' Home

INCOMPLETE

[illegible] HERALD.

[illegible] EVERY SUNDAY IN THE YEAR
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SUNDAY, APRIL 16, 1899.

THE SYMPHONY CONCERT.

A Work of Franck's Heard for the First Time Here.

Dignified and Earnest, Yet Mournful to a Marked Degree—Movements from Bach Sonatas Given the Best Possible Production—Other Good Features.

The programme arranged by Mr. Gericke for last evening's concert by the Boston Symphony orchestra in Music hall was:

Overture, "Anacreon"..................Cherubini
Three sonata movements..................Bach
(Arranged for orchestra by Wilhelm Gericke.)
Symphonic poem, "The Moldau"......Smetana
Symphony in D minor.............Cesar Franck

The Cesar Franck symphony was new to Boston, and is the first work of the composer in this class of music that has been heard here. It is so strange in every way that no adequate idea of it can be obtained on a single hearing, let one listen never so attentively. The only thing that is carried away is a strong impression of the dignity and the earnestness of the music, of a deep poetic feeling that pervades it, and of a certain weird fascination that it exerts on the listener. In these qualities it is like all of Franck's music that has been performed here. It is always mournful, even to morbidity.

That it has beauties of a high order is undeniable, but they are invariably attuned to melancholy. One yearns at last for something that suggests joyousness of spirit, for something that uplifts, if only for a moment, to vary the sense of depression that fills the listener. One may say, without the remotest intention of treating the work with disrespect, that it is full of graveyard suggestions; that it might have been conceived by a perturbed ghost, for an orchestra of restless spirits to perform among the tombstones on a sultry night, when the moon, magnified by the mist, is seen glaring through the fleecy clouds that are passing swiftly over its face. Frequent hearing of the symphony may do away with this uncanny effect; may even cause it to take on an appearance of healthfulness, and to run through the whole gamut of the emotions, but lack of familiarity with it makes for other results. And yet, with all these drawbacks, it is interesting in its strong and original individuality. It is no Kappelmeister music, but speaks in a language distinctly and independently its own. Even while one is not moved to enthusiasm over it, one feels profound respect for it, and is certain that one's objections are stirred [illegible] activity through not fully understanding it.

An attempt to pass judgment on such a work under the circumstances would be to risk almost certain error. It therefore only remains to be said that while the symphony, under the sway of first impressions, never seemed dull, it did seem spun out to a length which the brevity of its themes scarcely appeared to warrant, and that, if the attention was not wearied by the constant and apparently wearisome repetitions, it often flagged.

The Bach number is made up of movements from different sonatas, the first and second from sonatas for clavier and flute, and the finale from a sonata for clavier and violin. Mr. Gericke has been felicitous in placing them in juxtaposition, and his arrangement of them for orchestra is not only musicianly in the best sense of the word, but is charming in effect and in the fidelity with which he has transcribed the music without in the slightest degree departing from the spirit of the composer. The instrumentation is equally fine in [illegible] delightful variety of tone color has been imparted to it, and in its [illegible] dignified simplicity. All [illegible] movements show Bach in his most [illegible]. The second movement, a Siciliano, is an exquisite little bit of chaste melody, and the rondeau finale is joyousness itself. The performance was one of rare beauty and finish, and won the heartiest applause of the evening.

The noble "Anacreon" overture, worthy to take its place by the side of the masterpieces in its class, perhaps even with those of Beethoven, was splendidly interpreted and brilliantly performed. Smetana's spirited and poetic symphonic poem was again heard with pleasure, intensified on this occasion by the sympathetic and effective treatment it received.

The programme for the next concert is: Symphony No. 3, in C major, revised by Franz Wullner; concerto for pianoforte in A major, Liszt; prelude to "Oedipus Tyrannus," J. K. Paine, and "Kaisermarsch," Wagner. Mr. Carl Baermann is to be the soloist.

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MONDAY MORNING, APRIL 17, 1899.

Symphony Orchestra Performs Franck's Symphony.

The old and the new touched elbows in Saturday's programme and the works of Bach and of Cesar Franck marked the two extremes of the concert. Cherubini's overture to "Anacreon" is by no means an Anacreontic but is a clear and orderly exposition of the style of one of the greatest of musical conservatives.

It gave a good opportunity to the violins to display their proficiency, but to speak of the excellence of this part of our orchestra would be gild refined gold. It was pleasant to note that the audience did not find the work too severe and applauded most heartily.

If Bach is to be modernized at all, if his thin, skeleton forms are ever to receive orchestral flesh, then Mr. Gericke is, next to Robert Franz, the man to make the transformation, for he approaches the task in a reverent spirit and carries out in a contrapuntal spirit the suggestions of Bach's polyphony. On this occasion he presented selections from three different works of Bach, made into a pretty little Suite, and orchestrated with much discretion; the three movements had been selected with excellent taste as foils to each other and the heterogeneous effect of a "pasticcio" was avoided.

The first movement, an Andante from a flute and piano sonata, was rather a learned dose for the laity, but the second, a Siciliano from another flute sonata, made charming amends. There is far more melody in Bach than the average auditor supposes; too often it is obscured to the modern auditor, accustomed to strong rhythms, by the master's employment of counterpoint, which is often the least rhythmic expression of music.

Set a modern accompaniment to the Polonaise of the 5th French Suite and one has a Chopin effect, simplify the accompaniments to Bach's Gigues (or "Jigs") and one discovers the rollicking tune of the barn-yard dance, set Celtic words and a simple accompaniment to the subject of Fugue No. 11, Book II., of the "Well-tempered Clavichord" and one has a good beginning of an Irish folk-song. The Siciliano was an excellent example of the melodic side of Bach and it was evidently appreciated by the audience, for it won the most spontaneous applause.

The final Rondeau, from a violin and piano sonata, was also bright in character and Mr. Gericke took care not to obscure any of its jollity by abstruse treatment. The conductor was applauded to the echo at the end of his work and deserved the compliment both for his leadership and his conscientious scoring.

Now followed "Vltava" (the river "Moldau") one of Smetana's tone-pictures of his native Bohemia. Spite of the fact that programme-music is generally on a lower level than compositions in the more subjective vein, it is not difficult to recognize the voice of Genius in almost everything that Smetana has done.

He was a man who had something to say, and that something lay closer to his heart than the metaphysical dreams of Richard Strauss or the Wagnerian worship of Bruckner could possibly come to the souls of these composers. Music is too often the child of Sorrow, either national or individual; with Smetana it was the offspring of both.

He dreamed of old Bohemia, the glorious land of art and of prosperity, as it was before the scourge of the 30-years' war made it into a desert; he brooded over the Bohemia of the present, an insignificant fief of an alien prince; he grieved over the loss, by death, of some of his nearest and dearest; he became deaf while at work on some of his noblest works; finally his spirit broke, he became insane. It is certain that with this Bohemian Schubert, "the anguish of the singer made the beauty of the strain."

"Vltava" has been heard here before, but it has never received so brilliant a performance as at this concert; all the caprice and contrast of the work was brought out finely, and the composition does not grow less powerful on closer acquaintance. It would be interesting to hear the other numbers of the set of Smetana's symphonic poems, three of them, we believe, would be quite new to Boston.

An important novelty ended the concert; Cesar Franck's symphony is one of the few really solid orchestral works that have come to the world from France. Berlioz and St. Saens have been the representative French composers in orchestral forms hitherto; were Franck not a Belgian, he might complete the French symphonic trinity. Yet, although Flemish by birth, Franck's entire working days were spent in France, and he may fairly be classed with the Gallic composers. One might speak of him as a kind of French Schumann, without Schumann's melodic gifts.

It is difficult to speak with authority of Franck's symphony at a first hearing. It has some unconventional touches which are yet not entirely new. It has three movements; Schumann's "Overture, Scherzo and Finale" is a symphony without a slow movement; this work may be classed as a symphony

[illegible] chief figure used for development, reminds one of the three-noted "Fate movement" used by Wagner so prominently in his Trilogy.

There is an enormous amount of solid learning displayed in the first movement, but the result is music for the musician, not for the general public. Bulwer-Lytton once claimed that his better works were not intended for the "common herd;" we fancy that even the cultured herd may find difficulty in digesting this symphony. But it contains so many lofty thoughts that we believe that repeated hearing will cause, with some, the permanent fondness of an acquired taste. It is quite certain that the composition obliterates the firm of Vincent d'Indy et Cie.

That there is much of sadness in the work cannot be denied, but it is not of the Gummidge school of tearfulness on the one hand, nor of the moroseness of the modern school of musical dyspepsia on the other; there is dignity in every measure. The Allegretto is a slow and brooding one, like that used by Beethoven in his 7th symphony, and that instrument of dreamy melancholy, the English horn, is prominently employed in this part of the work, and was excellently played, too.

The finale is lofty in expression and the great contrapuntal skill of the composer enables him to bring back reminiscences of preceding movements without becoming monotonous, each treatment of old subject matter being new in either harmonic or rythmic effect.

A composer's bones may rest in peace when his work is performed by the Boston Symphony Orchestra, and Mr. Gericke gives the reading! The interpretation of the symphony was masterly; nothing was muddy or unclear, and even the intricate contrapuntal passages unravelled themselves to the musician at the first hearing. But a second or even a third audition is necessary before the full scheme of such an earnest and learned work is grasped. We fear, however, that the symphony will be somewhat too melancholy and ascetic for the general taste at any time.

Louis C. Elson.

Ap. 15

BOSTON SATURDAY EVENING
Gazette
ESTABLISHED 1813.

The Symphony Concert.

The program for the twenty-second symphony concert was:

Overture, "Anacreon"........Cherubini
Three Sonata Movements....J. S. Bach
(Arranged for orchestra by Wilhelm Gericke.)
Symphonic Poem, "The Moldan"..
..........................Smetana
Symphony in D minor....Cesar Frank
(First time in Boston.)

The symphony orchestra seems to gain rather than lose in power and brilliancy as the end of an exacting season approaches, and the program was interpreted in the most brilliant manner. Mr. Gericke's arrangement of the Bach sonata movements is a most delightful work, the orchestration is charmingly piquant and original, and yet the Bach coloring is carefully retained, a feat that is not often successfully performed. The Smetana work was given with rare spirit, grace and fire and it does not lose anything by repetition.

Of the Franck symphony it would be a relief to say that the work cannot be judged at one hearing, but it is doubtful if any number of hearings would make it a lovable composition. It is clever and learned to prodigality, the workmanship is always of the best, suggesting the hand of a master; the intellect is always kept in full and pleasant activity, but one listens coldly and refuses to be convinced. It is undeniable that there are several delightful moments that lead one to look eagerly forward to an expected outburst of inspiration, but the hope is never realized. On the other hand there are not a few weary moments where the composer dwells on an idea, the fragment of an idea, or a shadow of an idea to monotony and exasperation. The thing is done, done again and then done over and repeated, and as the thing is, generally, not interesting in itself, is often trivial, the exasperation ends in despair. It is a brilliant but not a satisfying work, typical of an era that is groping about for originality at any expense, and finding it at a very great expense. On the theory that all great works have been misunderstood and adversely criticised on first hearing this symphony of Cesar Franck is a great work. The program for the next concert is: Symphony No. 3 in C major, revised by Franz Wullner, Haydn; concerto for pianoforte in A major, Liszt; prelude to "Oedipus Tyrannus," Paine; "Kaisermarsch," Wagner. The soloist will be Mr. Carl Baermann.

Symphony Concert.

The 22d rehearsal and concert of the Boston symphony orchestra was given in Music hall Friday afternoon and last evening, the usual large gatherings being present on each occasion. The program was of a very substantial character, and no doubt afforded much gratification to the more scholarly inclined members of the audience. The numbers were the overture to Cherubini's "Anacreon," three movements from sonatas by Bach for clavier and flute, arranged for orchestra by Mr Gericke; symphonic poem, "The Moldau," by Bedrich Smetana, and symphony in D minor by Cesar Franck.

The chiefly interesting features of the concert were Mr Gericke's arrangement of the Bach sonatas and the Franck symphony, the latter receiving its first performance here. Mr Gericke has treated his material in a thoroughly musicianly manner, preserving the simple dignity of the original themes in an orchestral setting that is as appropriate as it is agreeable to the ear and satisfying to the artistic sense. The composition was played with exquisite refinement, and the hearty demonstration of applause from the audience was well merited.

The Cesar Franck symphony is calculated to appeal more to the educated musician than to the average concert patron. It is a work of large proportions and scholarly construction, not notable for abundance of melody, but marked by distinct originality in development of thematic material and possessed of a wealth of artistically blended tonal color and harmonic effects quite out of the ordinary. The performance by the orchestra was, needless to state, admirable in every respect.

The "Anacreon" overture was heard with pleasure, and the several brilliant passages for the violins were played in a manner possible only to an orchestra of the highest attainments. Smetana's "The Moldau" is a descriptive composition of much charm and grace, and its manifold beauties were given full exemplification under Mr Gericke's intelligent direction.

The program for this week's symphony concert, the last but one of the season, will be as follows:

Symphony No. 3, in C major, Haydn; concerto for pianoforte in A major, Liszt; prelude to "Œdipus Tyrannus," Paine; "Kaisermarsch," Wagner; soloist, Mr Carl Baermann.

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INCOMPLETE

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CV., NO. 106.
SUNDAY, APRIL 16, 1899.

THE SYMPHONY CONCERT.

A Work of Franck's Heard for the First Time Here.

Dignified and Earnest, Yet Mournful to a Marked Degree—Movements from Bach Sonatas Given the Best Possible Production—Other Good Features.

The programme arranged by Mr. Gericke for last evening's concert by the Boston Symphony orchestra in Music Hall was:

Overture, "Anacreon"..............Cherubini
Three sonata movements..............Bach
(Arranged for orchestra by Wilhelm Gericke.)
Symphonic poem, "The Moldau"......Smetana
Symphony in D minor............Cesar Franck

The Cesar Franck symphony was new to Boston, and is the first work of the composer in this class of music that has been heard here. It is so strange in every way that no adequate idea of it can be obtained on a single hearing, let one listen never so attentively. The only thing that is carried away is a strong impression of the dignity and the earnestness of the music, of a deep poetic feeling that pervades it, and of a certain weird fascination that it exerts on the listener. In these qualities it is like all of Franck's music that has been performed here. It is always mournful, even to morbidity.

That it has beauties of a high order is undeniable, but they are invariably attuned to melancholy. One yearns at last for something that suggests joyousness of spirit, for something that uplifts, if only for a moment, to vary the sense of depression that fills the listener. One may say, without the remotest intention of treating the work with disrespect, that it is full of graveyard suggestions; that it might have been conceived by a perturbed ghost, for an orchestra of restless spirits to perform among the tombstones on a sultry night, when the moon, magnified by the mist, is seen glaring through the fleecy clouds that are passing swiftly over its face. Frequent hearing of the symphony may do away with this uncanny effect; may even cause it to take on an appearance of healthfulness, and to run through the whole gamut of the emotions; but lack of familiarity with it produces far other results. And yet, with all these drawbacks, it is interesting in its strong and original individuality. It is no Kappelmeister music, but speaks in a language distinctly and independently its own. Even while one is not moved to enthusiasm over it, one feels profound respect for it, and is certain that one's objections are stirred into activity through not fully understanding it.

An attempt to pass judgment on such a work under the circumstances would be to risk almost certain error. It therefore only remains to be said that while the symphony, under the sway of first impressions, never seemed dull, it did seem spun out to a length which the brevity of its themes scarcely appeared to warrant, and that, if the attention was not wearied by the constant and apparently wearisome repetitions, it often flagged.

The Bach number is made up of movements from different sonatas, the first and second from sonatas for clavier and flute, and the finale from a sonata for clavier and violin. Mr. Gericke has been felicitous in placing them in juxtaposition, and his arrangement of them for orchestra is not only musicianly in the best sense of the word, but is charming in effect and in the fidelity with which he has transcribed the music without in the slightest degree departing from the spirit of the composer. The instrumentation is equally fine in the delightful variety of tone color [illegible] has been imparted to it, and in its [illegible] and dignified simplicity. All [illegible] movements show Bach in his most [illegible] mood. The second movement, a Siciliano, is an exquisite little bit of [illegible] melody, and the rondeau finale is joyousness itself. The performance was one of rare beauty and finish, and won the heartiest applause of the evening.

The noble "Anacreon" overture, worthy to take its place by the side of the masterpieces in its class, perhaps even with those of Beethoven, was splendidly interpreted and brilliantly performed. Smetana's spirited and poetic symphonic poem was again heard with pleasure, intensified on this occasion by the sympathetic and effective treatment it received.

The programme for the next concert is: Symphony No. 3, in C major, revised by Franz Wullner; concerto for pianoforte, in A major, Liszt; prelude to "Oedipus Tyrannus," J. K. Paine, and "Kaisermarsch," Wagner. Mr. Carl Baermann is to be the soloist.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, APRIL 17, 1899.

Symphony Orchestra Performs Franck's Symphony.

The old and the new touched elbows in Saturday's programme and the works of Bach and of Cesar Franck marked the two extremes of the concert. Cherubini's overture to "Anacreon" is by no means an Anacreontic but is a clear and orderly exposition of the style of one of the greatest of musical conservatives.

It gave a good opportunity to the violins to display their proficiency, but to speak of the excellence of this part of our orchestra would be gild refined gold. It was pleasant to note that the audience did not find the work too severe and applauded most heartily.

If Bach is to be modernized at all, if his thin, skeleton forms are ever to receive orchestral flesh, then Mr. Gericke is, next to Robert Franz, the man to make the transformation, for he approaches the task in a reverent spirit and carries out in a contrapuntal spirit the suggestions of Bach's polyphony. On this occasion he presented selections from three different works of Bach, made into a pretty little Suite, and orchestrated with much discretion; the three movements had been selected with excellent taste as foils to each other and the heterogeneous effect of a "pasticcio" was avoided.

The first movement, an Andante from a flute and piano sonata, was rather a learned dose for the laity, but the second, a Siciliano from another flute sonata, made charming amends. There is far more melody in Bach than the average auditor supposes; too often it is obscured to the modern auditor, accustomed to strong rhythms, by the master's employment of counterpoint, which is often the least rhythmic expression of music.

Set a modern accompaniment to the Polonaise of the 5th French Suite and one has a Chopin effect, simplify the accompaniments to Bach's Gigues (or "Jigs") and one discovers the rollicking tune of the barn-yard dance, set Celtic words and a simple accompaniment to the subject of Fugue No. 11, Book II., of the "Well-tempered Clavichord" and one has a good beginning of an Irish folk-song. The Siciliano was an excellent example of the melodic side of Bach and it was evidently appreciated by the audience, for it won the most spontaneous applause.

The final Rondeau, from a violin and piano sonata, was also bright in character and Mr. Gericke took care not to obscure any of its jollity by abstruse treatment. The conductor was applauded to the echo at the end of his work and deserved the compliment both for his leadership and his conscientious scoring.

Now followed "Vltava" (the river "Moldau") one of Smetana's tone-pictures of his native Bohemia. Spite of the fact that programme-music is generally on a lower level than compositions in the more subjective vein, it is not difficult to recognize the voice of Genius in almost everything that Smetana has done.

He was a man who had something to say, and that something lay closer to his heart than the metaphysical dreams of Richard Strauss or the Wagnerian worship of Bruckner could possibly come to the souls of these composers. Music is too often the child of Sorrow, either national or individual; with Smetana it was the offspring of both.

He dreamed of old Bohemia, the glorious land of art and of prosperity, as it was before the scourge of the 30-years' war made it into a desert; he brooded over the Bohemia of the present, an insignificant fief of an alien prince; he grieved over the loss, by death, of some of his nearest and dearest; he became deaf while at work on some of his noblest works; finally his spirit broke, he became insane. It is certain that with this Bohemian Schubert, "the anguish of the singer made the beauty of the strain."

"Vltava" has been heard here before, but it has never received so brilliant a performance as at this concert; all the caprice and contrast of the work was brought out finely, and the composition does not grow less powerful on closer acquaintance. It would be interesting to hear the other numbers of the set of Smetana's symphonic poems, three of them, we believe, would be quite new to Boston.

An important novelty ended the concert; Cesar Franck's symphony is one of the few really solid orchestral works that have come to the world from France. Berlioz and St. Saens have been the representative French composers in orchestral forms hitherto; were Franck not a Belgian, he might complete the French symphonic trinity. Yet, although Flemish by birth, Franck's entire working days were spent in France, and he may fairly be classed with the Gallic composers. One might speak of him as a kind of French Schumann, without Schumann's melodic gifts.

It is difficult to speak with authority of Franck's symphony at a first hearing. It has some unconventional touches which are yet not entirely new. It has three movements; Schumann's "Overture, Scherzo and Finale" is a symphony without a slow movement; this work may be classed as a symphony without a Scherzo.

[illegible] a certain continuity, and, following the example of Beethoven (9th symphony) and Brahm's (C minor symphony) Franck introduces themes from the first two movements into the Finale. There is a great deal of ingenious figure treatment, and the chief figure used for development reminds one of the three-noted "Fate-movement" used by Wagner so prominently in his Trilogy.

There is an enormous amount of solid learning displayed in the first movement, but the result is music for the musician, not for the general public. Bulwer-Lytton once claimed that his better works were not intended for the "common herd;" we fancy that even the cultured herd may find difficulty in digesting this symphony. But it contains so many lofty thoughts that we believe that repeated hearing will cause, with some, the permanent fondness of an acquired taste. It is quite certain that the composition obliterates the firm of Vincent d'Indy et Cie.

That there is much of sadness in the work cannot be denied, but it is not of the Gummidge school of tearfulness on the one hand, nor of the moroseness of the modern school of musical dyspepsia on the other; there is dignity in every measure. The Allegretto is a slow and brooding one, like that used by Beethoven in his 7th symphony, and that instrument of dreamy melancholy, the English horn, is prominently employed in this part of the work, and was excellently played, too.

The finale is lofty in expression and the great contrapuntal skill of the composer enables him to bring back reminiscences of preceding movements without becoming monotonous, each treatment of old subject matter being new in either harmonic or rythmic effect.

A composer's bones may rest in peace when his work is performed by the Boston Symphony Orchestra, and Mr. Gericke gives the reading! The interpretation of the symphony was masterly; nothing was muddy or unclear, and even the intricate contrapuntal passages unravelled themselves to the musician at the first hearing. But a second or even a third audition is necessary before the full scheme of such an earnest and learned work is grasped. We fear, however, that the symphony will be somewhat too melancholy and ascetic for the general taste at any time.

Louis C. Elson.

Boston Sunday Globe.
SUNDAY, APRIL 1[illegible], 1899.

Symphony Concert.

The 22d rehearsal and concert of the Boston symphony orchestra was given in Music hall Friday afternoon and last evening, the usual large gatherings being present on each occasion. The program was of a very substantial character, and no doubt afforded much gratification to the more scholarly inclined members of the audience. The numbers were the overture to Cherubini's "Anacreon," three movements from sonatas by Bach for clavier and flute, arranged for orchestra by Mr Gericke; symphonic poem, "The Moldau," by Bedrich Smetana, and symphony in D minor by Cesar Franck.

The chiefly interesting features of the concert were Mr Gericke's arrangement of the Bach sonatas and the Franck symphony, the latter receiving its first performance here. Mr Gericke has treated his material in a thoroughly musicianly manner, preserving the simple dignity of the original themes in an orchestral setting that is as appropriate as it is agreeable to the ear and satisfying to the artistic sense. The composition was played with exquisite refinement, and the hearty demonstration of applause from the audience was well merited.

The Cesar Franck symphony is calculated to appeal more to the educated musician than to the average concert patron. It is a work of large proportions and scholarly construction, not notable for abundance of melody, but marked by distinct originality in development of thematic material and possessed of a wealth of artistically blended tonal color and harmonic effects quite out of the ordinary. The performance by the orchestra was, needless to state, admirable in every respect.

The "Anacreon" overture was heard with pleasure, and the several brilliant passages for the violins were played in a manner possible only to an orchestra of the highest attainments. Smetana's "The Moldau" is a descriptive composition of much charm and grace, and its manifold beauties were given full exemplification under Mr Gericke's intelligent direction.

The program for this week's symphony concert, the last but one of the season, will be as follows:

Symphony No. 3, in C major, Haydn; concerto for pianoforte in A major, Liszt; prelude to "Œdipus Tyrannus," Paine; "Kaisermarsch," Wagner; soloist, Mr Carl Baermann.

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BOSTON SATURDAY EVENING
Gazette
ESTABLISHED 1813.

The Symphony Concert.

The program for the twenty-second symphony concert was:

Overture, "Anacreon"........Cherubini
Three Sonata Movements....J. S. Bach
(Arranged for orchestra by Wilhelm Gericke.)
Symphonic Poem, "The Moldau"..
..........................Smetana
Symphony in D minor....Cesar Frank
(First time in Boston.)

The symphony orchestra seems to gain rather than lose in power and brilliancy as the end of an exacting season approaches, and the program was interpreted in the most brilliant manner. Mr. Gericke's arrangement of the Bach sonata movements is a most delightful work, the orchestration is charmingly piquant and original, and yet the Bach coloring is carefully retained, a feat that is not often successfully performed. The Smetana work was given with rare spirit, grace and fire and it does not lose anything by repetition.

Of the Franck symphony it would be a relief to say that the work cannot be judged at one hearing, but it is doubtful if any number of hearings would make it a lovable composition. It is clever and learned to prodigality, the workmanship is always of the best, suggesting the hand of a master; the intellect is always kept in full and pleasant activity, but one listens coldly and refuses to be convinced. It is undeniable that there are several delightful moments that lead one to look eagerly forward to an expected outburst of inspiration, but the hope is never realized. On the other hand there are not a few weary moments where the composer dwells on an idea, the fragment of an idea, or a shadow of an idea to monotony and exasperation. The thing is done, done again and then done over and repeated, and as the thing is, generally, not interesting in itself, is often trivial, the exasperation ends in despair. It is a brilliant but not a satisfying work, typical of an era that is groping about for originality at any expense, and finding it at a very great expense. On the theory that all great works have been misunderstood and adversely criticised on first hearing this symphony of Cesar Franck is a great work. The program for the next concert is: Symphony No. 3 in C major, revised by Franz Wullner, Haydn; concerto for pianoforte in A major, Liszt; prelude to "Oedipus Tyrannus," Paine; "Kaisermarsch," Wagner. The soloist will be Mr. Carl Baermann.

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NDAY HERALD.
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VOL. CV., NO. 113.
SUNDAY, APRIL 23, 1899.

THE SYMPHONY CONCERT.

Mr. Baermann, the Soloist, Most Cordially Received.

His Playing of the Liszt Concerto in C Major for the Pianoforte Evoked Enthusiasm — Haydn's Fascinating Symphony in C Major Read and Played Delightfully.

The 23d concert of the Boston Symphony orchestra, in Music Hall last evening, was given with this programme:

Symphony in C major, Rieter-Biedermann, No. 3..................Haydn
Concert for pianoforte, No. 2, in A major..................Liszt
Prelude to "Oedipus Tyrannus"......J. K. Paine
Kaisermarsch..................Wagner

Mr. Carl Baermann was the soloist.

The Haydn symphony had not been played before at these concerts. It is not among the larger of the master's works in its class, but it abounds in beauty and is charming in its freshness, its easy, natural flow, its sunny melodiousness and the grace of its learning.

The score is without clarinets and trumpets, and there is but one flute in addition to the usual wood wind, but even with these limited means there is a wonderful variety of tone color, and when Haydn desired to make a noise it is surprising how solid the results are with no other brass than two horns. These old composers could achieve marvels with limited means.

Mr. Gericke is to be heartily thanked for having made a new departure in adding his fascinating symphony to the scant list that has for so long done service here in representing Haydn in this form of composition. It was read and played delightfully, and was listened to with a pleased attention that culminated in a vigorous outburst of applause at the close.

Prof. Paine's fine prelude repeated the strong impression it has always made by its dignity of utterance, its solid musicianship and the felicitous fitness with which it ushers in the noble tragedy for which it was written. The Liszt concerto is scarcely as showy and as spirited a work as its companion in E flat, and is less often performed, but in many essentials it is higher in inspiration and more poetic in sentiment, and though it it brilliant and effective enough, it is, perhaps, the most sincere of Liszt's larger compositions for the pianoforte in its paucity of virtuoso display, calculated merely to astonish by the agility with which the performer triumphs over the difficulties of finger gymnastics. And yet it is exceedingly exacting, but its exactions are not as obtrusive as they generally are in Liszt.

Mr. Baermann, who was received with great cordiality, played the concerto from beginning to end with perfact mastery in regard to beauty and finish of technique, nobility of style and chaste artistic sentiment.

It was a rare pleasure to listen to him again, to enjoy pianoforte playing that is free from the extravagances and the sensationalism that has been fastened on it of late, and to find relief from that method of art that is more concerned with [illegible]ishment at the rapidity and the noise with which the performer can manipulate his fingers than with manifesting respect for the composer and with attempting to do justice to the music for the music's sake. In both interpretation and performance he held his own firmly, and, if he refrained from trying to glorify his technique, he none the less showed that he had sufficient and to spare for all the demands that were made on it. He was listened to with deep interest, and at the close of the concerto was applauded with stirring enthusiasm and recalled four times.

For the closing concert of the season on next Saturday evening, the programme is to be devoted wholly to Beethoven, as follows: Overture, "Fidelio," and symphony No. 9. The soloists are to be Mme. De Vere-Sapio, Miss Gertrude May Stein, Mr. Evans Williams and Mr. Ericcson Bushnell. The chorus is to consist of members of the [illegible]

It was an immense pleasure to hear Mr. Baermann play with the Symphony orchestra Friday, a soul satisfying performance it was, too, where the listener did not have to trouble about finger fireworks and the mere virtuosity of the artist. It was music, such music as pianoforte players seldom give us nowadays. One heard the pearliest of runs and all the masterly singing of the instrument with a pure sense of enjoyment not experienced at any concert, no matter who the star performer, of this season. Boston feels very proud of having an artist of Mr. Baermann's superlative rank come forward, after the many famous players who have been heard here, and show what the art of piano playing really is. Once in a blue moon we get such a treat. It was an exquisite performance of the Lizst concerto, and Mr. Gericke conducted it like a perfect love!

[illegible]
Established 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, APRIL 24, 1899.

Prof. Carl Baermann's Success on the Symphonic Stage.

The programme began innocently enough with a new work (at least it was performed for the first time at these concerts) by a composer named Haydn. We fear that this composer will make an utter failure in the musical field; he has many very prominent defects; he has a distinct tendency to write melody; he has the absurd notion that music should be clear and intelligible; he absolutely resolves all his dissonances; we do not believe that there was a succession of consecutive fifths in the whole symphony.

Such simplicity, beauty and directness, are not to be tolerated; if such things were to be allowed we should have every concert-goer comprehending the music and much of the critic's occupation would hasten after Othello's!

Yet the audience seemed heartily to enjoy the Watteau-like symphony (in C) with its pastoral pipings, its drone bass, its display of flute and oboe, and other shepherd accessories. The variations of the second movement had a counterpoint as clear as crystal, an easy leading of the voices that the present does not give us. The flute obbligato in this was excellently played.

The minuet was more virile than the dance music of Haydn usually appears and the oboe work in its Trio was superlatively good. The chief theme of the final rondo was given without any of the "Papa Haydn" senility with which some conductors invest these works, and had a manly turbulence that made an excellent contrast with the suavity of the counterthemes.

Prof. Carl Baermann was the pianist of the concert, and was greeted with much cordiality when he made his appearance, the first for a few years on the symphonic stage.

He has owed us the Liszt Concerto in A major for some time, and on this occasion discharged the debt in full. Some may wonder that the pianist who is the personification of intellectuality and classicism in music should have chosen a Liszt work for his "rentree," but we may remind these that the Liszt concerto in A is a very different matter from the Liszt concerto in E flat; in this work the great Hungarian abnegates gipsy eccentricities and achieves a result in which romance and intellectuality are wonderfully blended.

The work is logical and coherent, its ideas are finely developed from tangible themes, and it steers clear of the bizarrerie that marks Liszt's rhapsodical piano compositions. Liszt's skill in scoring saves him from the orchestral shipwreck that came to Chopin in the concerto field, and prevents this work from becoming merely a piano piece with an obilging orchestra in the background, playing an accompaniment.

Yet the concerto abounds in very effective contrasts and its changes of mood are many and striking. All these changes were admirably caught up both by pianist and orchestra. The excellence of the performance made one imagine Liszt a greater composer than he has received the credit of being.

At the close of the performance Prof. Baermann was called to the platform again and again with the liveliest demonstrations of appreciation. It is always a delight to welcome this great pianist to the concert-platform; he has appeared far too seldom in recent days.

The Prelude to that great American composition, "Oedipus Tyrannus" by Prof. John K. Paine, came next, and, spite of an occasional roughness, received a very effective performance. The prelude is not the very strongest part of the work (some of the choruses are the noblest music that has yet been produced in our country) but its orotund phrases are big with fate and the shadows of coming events are in almost every measure of the composition.

Such a work seems to reconcile the old style with the new; it presents something of the modern style of endless melody combined with a clearness of harmonic treatment that we often miss in the works of the present.

This crumb from the banquet made us wish for the entire feast; we have had Schumann's "Manfred" as a symphonic concert, would it not be possible some day to give the whole of this native work with its proper orchestral support (which it has never yet received) in these concerts?

Now came Wagner's "Kaiser Marsch" and Mr. Gericke cried Havoc and let loose the trombones. Much as we love some of the Wagnerian operas we have never been able to come under the spell of the Wagnerian marches. There was a vein of bombast in Wagner which bursts forth fortissimo in each of these martial compositions.

They are not to be regarded as actual marching compositions, but rather as an apotheosis of warlike homage and glory. No military company, except possibly the Ancient and Honorable Artillery, returning from a banquet to the London company, could ever keep step with the irregular lar and capricious phrases.

One must pay the highest compliments to Mr. Gericke on the interpretation of this easily-spoiled work; he gave a thoroughly sensible performance of a composition which is often exaggerated, he made a painting out of what is too frequently presented as a chromo, in short he gave meaning to the tumult and led gradually [illegible] a story which Wilhelmj once ventured to tell to Wagner himself; a physician after having tried in every way to cure a deaf patient at last determined to try heroic measures and took him to hear a Wagner opera; after the third act the patient cried out in ecstasy—"Doctor! Doctor! I can hear! I hear it all!"—but alas, the doctor could no longer hear him! he had himself become totally deaf! Wagner laughed at the tale but sarcastically added—"Very good, Wilhelmj! but couldn't you just as well saddle that tale on 'The Huguenots'?"

Louis C. Elson.

Boston Journal.
SUNDAY, APRIL 23, 1899.

SYMPHONY NIGHT.

A Century-Old Work Was the Novelty of the Twenty-third Concert Last Evening in Music Hall—Mr. Baermann and Liszt's Second Concerto.

The program of the 23d Symphony Concert, Mr. Gericke conductor, was as follows:

Symphony in C major (Rieter-Biedermann, No. 3..................Haydn
(First time at these concerts.)
Concerto for piano, No. 2, in A major..Liszt
Prelude to "Oedipus Tyrannus"..........Paine
The Emperor's March..................Wagner

The feature of the concert was the performance of the old symphony by Haydn, which was played for the first time at these concerts. It is agreeable music, tuneful with tunes that are not too naive, spirited, without any pretence or affectation. And even the customary padding—the music that covered the clatter of knives, forks and dishes, as Wagner called it—has a go to it that makes it more than endurable. There are thankful passages for the flute and the first oboe, and they were played last night with uncommon skill and taste. Indeed, Mr. Longy, especially in the menuetto, displayed his art in its full splendor.

There is little to be said of the familiar works that followed the symphony except that the orchestral performance was one of marked excellence. Mr. Baermann's choice of a concerto was not a wise one. The work by Liszt demands a fiery, romantic, sensational pianist. Now Mr. Baermann is neither by nature nor by training the man to startle and amaze. His attainments are solid and dignified. He is not an athletic pianist; he is not a "formidable" pianist; he is neither cyclonic nor meteoric. His performance was marked by the qualities that have won applause and reputation for him when he played other works, but these very qualities count but little in a performance of Liszt's concerto. Last night, as ever, his ability was recognized warmly by the large audience. Mr. Paine's overture and the march by Wagner are too well known to require comment at this late day.

Philip Hale.

Boston Sunday Globe.
SUNDAY, APRIL 23, 1899.

Symphony Concert.

The 23d symphony concert, in Music hall, introduced Mr Carl Baermann as the soloist, the program being as follows: Haydn's C major symphony, Liszt's A major pianoforte concerto, Prof J. K. Paine's prelude to "Edipus Tyrannus" and Wagner's "Emperor" march. The Haydn symphony was given for the first time at these concerts. The Liszt concerto is somewhat of a novelty also and Mr Baermann's interpretation showed a nice balance in consistency, free from exaggeration and given with a perfect understanding of the peculiar characteristics of the whimsical composition. The technical difficulties were met with satisfactory results and Mr Baermann gave every phrase of the somewhat chaotic work with admirable clarity of tone and finger dexterity. In the dramatic episodes of the first portion of the concerto the themes were developed in a splendid manner, the more dashing and passionate passages lacking somewhat in brilliancy of execution, but the tonal coloring being skilfully preserved. Liszt fairly riots in incoherent and dazzling music forms in this work and the composition appeals most vividly to the imagination; in short it is a picture in musical color of gorgeous splendor. A charming tribute to the pianist's popularity here was shown by the hearty and spontaneous plaudits with which Mr Baermann was greeted before and after his performance.

The program began with Haydn's C major symphony, a work well within the technical ability of our orchestra, and presenting no harmonic intricacies not easily surmounted by the players. Despite the prevailing tenor of the work, simplicity, Mr Gericke did not slight the reading of the score and a delightful performance resulted. The flute and oboe conversations in the first part possibly call for special commendation, although the whole movement was given in a manner almost flawless. The alternating themes of the second part were charmingly set forth, the balance of tonal shadings being perfectly preserved, and the dainty menuetto and the more lively dance theme of the last movement each seemed perfect in its way.

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The symphony season will close with the rehearsal and concert this week. Mme de Vere-Sapio will be the principal soloist and the program will comprise Beethoven's overture to "Fidelio" and the ninth symphony, Mme Sapio, Miss Gertrude May Stein, Mr Evans Williams, Mr Ericcson Bushnell and a chorus from the Cecilia assisting in the last number.

Boston Courier.
SUNDAY MORNING, APRIL 23, 1899.

THE SYMPHONY, MR. HENDERSON'S LECTURES, ETC.

Mr. Gericke set into the two hundred and twentieth Symphony programme the last of the few novelties of his season—unless we should count as such his own orchestration of three standard sonata movements by Bach, and Franz Wullner's revised version of Haydn's third symphony, to be included in the last programme but one. The really great and important new thing was Cesar Franck's symphony in D minor—a work which gave the listener even more pause than anything of his chamber music which had been heard, by almost as much as the scope and sweep of the orchestra exceed the compass and possibility of the quartette. It is indeed a work whose prevailing mood must be felt at once deeply and impressedly, but all whose purposes and declarations cannot be grasped at once. Indeed the best listeners confessed that while his spiritual feeling seemed unmistakable, the choice and purport of his terms and the flow of his expression were not always clear. One needed time to think, and yet the current of the music bore them ever on. Grave, noble, dignified, and not obscure so far as the mere rhetoric of music goes, the symphony is emphatic and individual in character, although the absolute proportions of the thought seem thus to elude the hearer sometimes. One would gladly often have a page repeated, as though it were a page of pure philosophy which needed re-considering. The temperamental quality is sad, almost to gloom or despondency; yet in this lugubriousness there is nothing bitter or morbid, and the general effect moves more to pathos than does that of many works which claim to be pathetic. The scoring is richly colored with deep and yet transparent tints, and there are shrewd but still stately devices in the orchestration.

Mr. Gericke's settings of the Bach andante, Siciliano and rondo were made almost twenty years ago but they sound fresh and modern in their use of instruments, and yet they are harmonious with the spirit of the old master, while they delight simply as bits of orchestral music.

Beside these things the programme held Cherubini's calm and classic "Anacreon" overture and Smetana's vigorous and fanciful poem, "The Moldau." All were well played in form and fashion and of the audience few left without hearing the new, strange symphony entire.

Mr. W. J. Henderson, who is perhaps the most discreet, wise, impartial and illuminating of the New York musical critics, is giving a short set of lectures upon epochs in composition, having already spoken upon French and German song. He has shown great knowledge and skill in selecting and presenting salient points along the line of each theme, and has frequently flashed a humorous light upon some phase of his subjects. The illustrative music has been delightfully sung by Mrs. Snelling, (also of New York) who is not only an agreeable and accomplished vocalist, but is possessed of the necessary intuition, sympathy and elasticity of style] to take the song according to its kind and present it in its true spirit.

HOWARD MALCOM TICKNOR.

THE MUSIC·TRADES
EDITED BY JOHN C. FREUND
ESTABLISHED 1890.
NEW YORK, APRIL 22, 1899.

MUSICAL BOSTON.

BOSTON, April 17, 1899.

The twenty-second concert of the Boston Symphony Orchestra presented the following programme: Overture, "Anacreon," Cherubini; three sonata movements, Bach, orchestrated by Gericke; symphonic poem, "The Moldau," Smetana, and symphony in D minor, Cesar Franck.

The latter was given for the first time in Boston. It is a work that excites interest and requires more than one hearing before the listener can speak analytically of its value in symphonic art.

The impression that one gets after a first hearing is that of a serious, intense composer, deficient in sustained melodic form, one whose profound knowledge and marked individuality is displayed in interrupted and restless polyphony, repeated time and again with unsatisfactory results.

A pall of melancholy o'erspreads the entire work.

The orchestra played it splendidly, and Mr. Gericke is to be thanked for its exposition among the familiar works that have crowded this season's programmes.

The three Bach movements, skilfully and judiciously arranged for orchestra by Gericke, were agreeable numbers, delightfully played.

Both the Cherubini and Smetana selections were presented in the orchestra's best style.

In fact, all the readings and interpretation on this occasion reflected credit upon Gericke and the orchestra, compared with the previous general cast of the season's work.

SUNDAY HERALD.

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SUNDAY, APRIL 23, 1899.

THE SYMPHONY CONCERT.

Mr. Baermann, the Soloist, Most Cordially Received.

His Playing of the Liszt Concerto in C Major for the Pianoforte Evoked Enthusiasm — Haydn's Fascinating Symphony in C Major Read and Played Delightfully.

The 23d concert of the Boston Symphony orchestra, in Music Hall last evening, was given with this programme:

Symphony in C major, Rieter-Biedermann, No. 3 .... Haydn
Concert for pianoforte, No. 2, in A major .... Liszt
Prelude to "Oedipus Tyrannus" .... J. K. Paine
Kaisermarsch .... Wagner

Mr. Carl Baermann was the soloist.

The Haydn symphony had not been played before at these concerts. It is not among the larger of the master's works in its class, but it abounds in beauty and is charming in its freshness, its easy, natural flow, its sunny melodiousness and the grace of its learning.

The score is without clarinets and trumpets, and there is but one flute in addition to the usual wood wind, but even with these limited means there is a wonderful variety of tone color, and when Haydn desired to make a noise it is surprising how solid the results are with no other brass than two horns. These old composers could achieve marvels with limited means.

Mr. Gericke is to be heartily thanked for having made a new departure in adding his fascinating symphony to the scant list that has for so long done service here in representing Haydn in this form of composition. It was read and played delightfully, and was listened to with a pleased attention that culminated in a vigorous outburst of applause at the close.

Prof. Paine's fine prelude repeated the strong impression it has always made by its dignity of utterance, its solid musicianship and the felicitous fitness with which it ushers in the noble tragedy for which it was written. The Liszt concerto is scarcely as showy and as spirited a work as its companion in E flat, and is less often performed, but in many essentials it is higher in inspiration and more poetic in sentiment, and though it it brilliant and effective enough, it is, perhaps, the most sincere of Liszt's larger compositions for the pianoforte in its paucity of virtuoso display, calculated merely to astonish by the agility with which the performer triumphs over the difficulties of finger gymnastics. And yet it is exceedingly exacting, but its exactions are not as obtrusive as they generally are in Liszt.

Mr. Baermann, who was received with great cordiality, played the concerto from beginning to end with perfact mastery in regard to beauty and finish of technique, nobility of style and chaste artistic sentiment.

It was a rare pleasure to listen to him again, to enjoy pianoforte playing that is free from the extravagances and the sensationalism that has been fastened on it of late, and to find relief from that method of art that is more concerned with arousing astonishment at the rapidity and the noise with which the performer can manipulate his fingers than with manifesting respect for the composer and with attempting to do justice to the music for the music's sake. In both interpretation and performance he held his own firmly, and, if he refrained from trying to glorify his technique, he none the less showed that he had sufficient and to spare for all the demands that were made on it. He was listened to with deep interest, and at the close of the concerto was applauded with stirring enthusiasm and recalled four times.

For the closing concert of the season on next Saturday evening, the programme is to be devoted wholly to Beethoven, as follows: Overture, "Fidelio," and symphony No. 9. The soloists are to be Mme. De Vere-Sapio, Miss Gertrude May Stein, Mr. Evans Williams and Mr. Ericcson Bushnell. The chorus is to consist of members of the Cecilia.

It was an immense pleasure to hear Mr. Baermann play with the Symphony orchestra Friday, a soul satisfying performance it was, too, where the listener did not have to trouble about finger fireworks and the mere virtuosity of the artist. It was music, such music as pianoforte players seldom give us nowadays. One heard the pearliest of runs and all the masterly singing of the instrument with a pure sense of enjoyment not experienced at any concert, no matter who the star performer, of this season. Boston feels very proud of having an artist of Mr. Baermann's superlative rank come forward, after the many famous players who have been heard here, and show what the art of piano playing really is. Once in a blue moon we get such a treat. It was an exquisite performance of the Lizst concerto, and Mr. Gericke conducted it like a perfect love!

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State.
The Official Paper of the City.

MONDAY MORNING, APRIL 24, 1899.

Prof. Carl Baermann's Success on the Symphonic Stage.

The programme began innocently enough with a new work (at least it was performed for the first time at these concerts) by a composer named Haydn. We fear that this composer will make an utter failure in the musical field; he has many very prominent defects; he has a distinct tendency to write melody; he has the absurd notion that music should be clear and intelligible; he absolutely resolves all his dissonances; we do not believe that there was a succession of consecutive fifths in the whole symphony.

Such simplicity, beauty and directness, are not to be tolerated; if such things were to be allowed we should have every concert-goer comprehending the music and much of the critic's occupation would hasten after Othello's!

Yet the audience seemed heartily to enjoy the Watteau-like symphony (in C) with its pastoral pipings, its drone bass, its display of flute and oboe, and other shepherd accessories. The variations of the second movement had a counterpoint as clear as crystal, an easy leading of the voices that the present does not give us. The flute obbligato in this was excellently played.

The minuet was more virile than the dance music of Haydn usually appears and the oboe work in its Trio was superlatively good. The chief theme of the final rondo was given without any of the "Papa Haydn" senility with which some conductors invest these works, and had a manly turbulence that made an excellent contrast with the suavity of the counterthemes.

Prof. Carl Baermann was the pianist of the concert, and was greeted with much cordiality when he made his appearance, the first for a few years on the symphonic stage.

He has owed us the Liszt Concerto in A major for some time, and on this occasion discharged the debt in full. Some may wonder that the pianist who is the personification of intellectuality and classicism in music should have chosen a Liszt work for his "rentree," but we may remind these that the Liszt concerto in A is a very different matter from the Liszt concerto in E flat; in this work the great Hungarian abnegates gipsy eccentricities and achieves a result in which romance and intellectuality are wonderfully blended.

The work is logical and coherent, its ideas are finely developed from tangible themes, and it steers clear of the bizarrerrie that marks Liszt's rhapsodical piano compositions. Liszt's skill in scoring saves him from the orchestral shipwreck that came to Chopin in the concerto field, and prevents this work from becoming merely a piano piece with an obilging orchestra in the background, playing an accompaniment.

Yet the concerto abounds in very effective contrasts and its changes of mood are many and striking. All these changes were admirably caught up both by pianist and orchestra. The excellence of the performance made one imagine Liszt a greater composer than he has received the credit of being.

At the close of the performance Prof. Baermann was called to the platform again and again with the liveliest demonstrations of appreciation. It is always a delight to welcome this great pianist to the concert-platform; he has appeared far too seldom in recent days.

The Prelude to that great American composition, "Oedipus Tyrannus" by Prof. John K. Paine, came next, and, spite of an occasional roughness, received a very effective performance. The prelude is not the very strongest part of the work (some of the choruses are the noblest music that has yet been produced in our country) but its orotund phrases are big with fate and the shadows of coming events are in almost every measure of the composition.

Such a work seems to reconcile the old style with the new; it presents something of the modern style of endless melody combined with a clearness of harmonic treatment that we often miss in the works of the present.

This crumb from the banquet made us wish for the entire feast; we have had Schumann's "Manfred" as a symphonic concert, would it not be possible some day to give the whole of this native work with its proper orchestral support (which it has never yet received) in these concerts?

Now came Wagner's "Kaiser Marsch" and Mr. Gericke cried Havoc and let loose the trombones. Much as we love some of the Wagnerian operas we have never been able to come under the spell of the Wagnerian marches. There was a vein of bombast in Wagner which bursts forth fortissimo in each of these martial compositions.

They are not to be regarded as actual marching compositions, but rather as an apotheosis of warlike homage and glory. No military company, except possibly the Ancient and Honorable Artillery, returning from a banquet to the London company, could ever keep step with the irregular lar and capricious phrases.

One must pay the highest compliments to Mr. Gericke on the interpretation of this easily-spoiled work; he gave a thoroughly sensible performance of a composition which is often exaggerated, he made a painting out of what is too frequently presented as a chromo, in short he gave meaning to the tumult and led gradually up to an overwhelming climax.

not too much to say Wagner's "Kaiser-Marsch" has never received so good a performance in Boston as it had at this concert. But it is dynamite music at the best. Its din and clatter reminds of a story which Wilhelmj once ventured to tell to Wagner himself; a physician after having tried in every way to cure a deaf patient at last determined to try heroic measures and took him to hear a Wagner opera; after the third act the patient cried out in ecstasy—"Doctor! Doctor! I can hear! I hear it all!"—but alas, the doctor could no longer hear him! he had himself become totally deaf! Wagner laughed at the tale but sarcastically added—"Very good, Wilhelmj! but couldn't you just as well saddle that tale on 'The Huguenots'"?

Louis C. Elson.

Boston Journal.

SUNDAY, APRIL 23, 1899.

SYMPHONY NIGHT.

A Century-Old Work Was the Novelty of the Twenty-third Concert Last Evening in Music Hall—Mr. Baermann and Liszt's Second Concerto.

The program of the 23d Symphony Concert, Mr. Gericke conductor, was as follows:

Symphony in C major (Rieter-Biedermann, No. 3 .... Haydn
(First time at these concerts.)
Concerto for piano, No. 2, in A major .. Liszt
Prelude to "Oedipus Tyrannus" .... Paine
The Emperor's March .... Wagner

The feature of the concert was the performance of the old symphony by Haydn, which was played for the first time at these concerts. It is agreeable music, tuneful with tunes that are not too naive, spirited, without any pretence or affectation. And even the customary padding—the music that covered the clatter of knives, forks and dishes, as Wagner called it—has a go to it that makes it more than endurable. There are thankful passages for the flute and the first oboe, and they were played last night with uncommon skill and taste. Indeed, Mr. Longy, especially in the menuetto, displayed his art in its full splendor.

There is little to be said of the familiar works that followed the symphony except that the orchestral performance was one of marked excellence. Mr. Baermann's choice of a concerto was not a wise one. The work by Liszt demands a fiery, romantic, sensational pianist. Now Mr. Baermann is neither by nature nor by training the man to startle and amaze. His attainments are solid and dignified. He is not an athletic pianist; he is not a "formidable" pianist; he is neither cyclonic nor meteoric. His performance was marked by the qualities that have won applause and reputation for him when he played other works, but these very qualities count but little in a performance of Liszt's concerto. Last night, as ever, his ability was recognized warmly by the large audience. Mr. Paine's overture and the march by Wagner are too well known to require comment at this late day.

Philip Hale.

Boston Sunday Globe.

SUNDAY, APRIL 23, 1899.

Symphony Concert.

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Boston Courier.

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THE SYMPHONY, MR. HENDERSON'S LECTURES, ETC.

Mr. Gericke set into the two hundred and twentieth Symphony programme the last of the few novelties of his season—unless we should count as such his own orchestration of three standard sonata movements by Bach, and Franz Wullner's revised version of Haydn's third symphony, to be included in the last programme but one. The really great and important new thing was Cesar Franck's symphony in D minor—a work which gave the listener even more pause than anything of his chamber music which had been heard, by almost as much as the scope and sweep of the orchestra exceed the compass and possibility of the quartette. It is indeed a work whose prevailing mood must be felt at once deeply and impressedly, but all whose purposes and declarations cannot be grasped at once. Indeed the best listeners confessed that while his spiritual feeling seemed unmistakable, the choice and purport of his terms and the flow of his expression were not always clear. One needed time to think, and yet the current of the music bore them ever on. Grave, noble, dignified, and not obscure so far as the mere rhetoric of music goes, the symphony is emphatic and individual in character, although the absolute proportions of the thought seem thus to elude the hearer sometimes. One would gladly often have a page repeated, as though it were a page of pure philosophy which needed re-considering. The temperamental quality is sad, almost to gloom or despondency; yet in this lugubriousness there is nothing bitter or morbid, and the general effect moves more to pathos than does that of many works which claim to be pathetic. The scoring is richly colored with deep and yet transparent tints, and there are shrewd but still stately devices in the orchestration.

Mr. Gericke's settings of the Bach andante, Siciliano and rondo were made almost twenty years ago but they sound fresh and modern in their use of instruments, and yet they are harmonious with the spirit of the old master, while they delight simply as bits of orchestral music.

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Mr. W. J. Henderson, who is perhaps the most discreet, wise, impartial and illuminating of the New York musical critics, is giving a short set of lectures upon epochs in composition, having already spoken upon French and German song. He has shown great knowledge and skill in selecting and presenting salient points along the line of each theme, and has frequently flashed a humorous light upon some phase of his subjects. The illustrative music has been delightfully sung by Mrs. Snelling, (also of New York) who is not only an agreeable and accomplished vocalist, but is possessed of the necessary intuition, sympathy and elasticity of style to take the song according to its kind and present it in its true spirit.

Howard Malcom Ticknor.

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EDITED BY JOHN·C·FREUND
ESTABLISHED 1890.

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The latter was given for the first time in Boston. It is a work that excites interest and requires more than one hearing before the listener can speak analytically of its value in symphonic art.

The impression that one gets after a first hearing is that of a serious, intense composer, deficient in sustained melodic form, one whose profound knowledge and marked individuality is displayed in interrupted and restless polyphony, repeated time and again with unsatisfactory results.

A pall of melancholy o'erspreads the entire work.

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The three Bach movements, skilfully and judiciously arranged for orchestra by Gericke, were agreeable numbers, delightfully played.

Both the Cherubini and Smetana selections were presented in the orchestra's best style.

In fact, all the readings and interpretation on this occasion reflected credit upon Gericke and the orchestra, compared with the previous general cast of the season's work.

THE MUSICAL COURIER

NEW YORK, WEDNESDAY, APRIL 19, 1899.

On Friday afternoon and Saturday evening the program of the Boston Symphony were: Overture, "Anacreon," Cherubini; three sonata movements, Bach (arranged for orchestra by W. Gericke); symphonic poem, "The Moldau," Smetana; Symphony in D minor, César Franck.

The overture I heard through three thicknesses of wall, so that further comment is needless. Although absolutely antagonistic to arrangements, or rather disarrangements of any kind, I feel constrained to say that a happier result than that produced by Mr. Gericke in his orchestration of the Bach music would be impossible to conceive. In the first place, as conductor Mr. Gericke has established himself as pre-eminently master of the elegance and purity of the classic, and as orchestrator, he has carried out that same purity, that same respect for the composition, that same refinement which made the unity notable. In a word, it was exquisite, dignified and supremely enjoyable, certainly the most enjoyable number on the program.

The D minor Symphony of Franck was given its first presentation in Boston, and if I understand correctly, it was the first presentation of Franck in this class of work. We are all acquainted with his symphonic poems, his ensemble music, and much of his smaller work, but as a writer in the greater forms we heard him last night for the first time.

It would be impossible to give more than simply an impression of so profound a composition at first hearing, because to do one's duty to the composer and to the public requires an intimate acquaintance with a massive work. I suppose that this symphony may be termed a massive work; it is certainly dignified and sombre to a marked degree. The harmonies and modulations are what we have learned to look for from César Franck; in these lie much of the beauty of the composition.

It cannot be said that he never became monotonous, for the thematic matter seemed to have been worked and worked over. In the second movement in 3-4 time, the program and the weight of the first movement gave reason to hope for a lighter vein, which would have thrown a different aspect upon the whole composition, but this frivolity was denied, and gave increased ponderance to the third movement, which might not have been over-ponderous in itself had it not been for what had preceded it. In the last movement there were many bits reminiscent of the great violin sonata. The next program will present Carl Baermann as soloist.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, APRIL 23, 1899.

23D SYMPHONY CONCERT.

The twenty-third Symphony concert was given last evening in Music Hall, with Mr. Carl Baermann as soloist. The first number was Haydn's symphony in C major (Rieter-Bredermann No. 3), a work new to these concerts, although composed about 1788. It is one of the best of the Haydn symphonies, heard here for some years.

Mr. Baermann gave an admirable performance of Liszt's second piano concerto in A, a work excessively brilliant, showy and not over artistic, although preferable in some respects to the E flat concerto, which is better known.

Other numbers were Professor J. K. Paine's prelude to the "Oedipus Tyrannus," which he composed for the Harvard performance of the Sophocles tragedy in 1881, and too seldom heard to become familiar, and Wagner's "Emperor's" march. Both compositions were admirably given.

The final rehearsal and concert this week will have for a programme, Beethoven's "Fidelio" overture, and the ninth (choral) symphony complete. Mme. DeVere Sapio, Miss Gertrude May Stein, Messrs. Evan Williams and Ericcson Bushnell will be the soloists and there will be a chorus from the "Cecilia."

Boston Transcript

MONDAY, APRIL 24, 1899

Music Hall: Boston Symphony Orchestra

The twenty-third symphony concert, given in the Music Hall last Saturday evening, brought with it the following programme:

Haydn: Symphony in C major (Rieter-Biedermann, No. 3).
(First time at these concerts.)
Liszt: Concerto for Pianoforte, No. 2, in A major.
Paine: Prelude to the "Oedipus Tyrannus" of Sophocles, opus 35.
Wagner: Kaiser-Marsch.

Mr. Carl Baermann was the pianist.

The Haydn symphony, marked on the programme as given for the "first time at these concerts," had probably never been heard in Boston before; but, in cases of doubt, prudent statements are best. What makes us think that the work may be wholly a novelty here are these facts: this symphony is published in score only in the Rieter-Biedermann edition, in which it stands as "No. 3;" when the Harvard Musical Association gave up its symphony concerts, this edition of Haydn symphonies had only reached its "No. 2;" and the only organization likely to give the symphony since then has been the Boston Symphony Orchestra.

But, whether an absolute, or only a comparative, novelty, the symphony is infinitely charming. It is not one of Haydn's greatest, but surely one of his most delightful and characteristic. It has all his freshness of melodic invention, all his fineness of workmanship, all his sparkling humor. There are moments in the Andante which reach the acme of ideal beauty—beauty of orchestral coloring as well as of line. The finale is a gem! The symphony was exquisitely played, and received with an enthusiasm that showed that our public has not lost all its naiveté.

Mr. Paine's "Œdipus" prelude wears well; with every successive hearing, it impresses one more and more as a work of genius. Here the composer shows himself perfectly at home in an absolutely free musical form, able to be free and musically coherent at the same time. The work is full of beauty, the composer's inventiveness never flags for a moment. And how admirably dramatic and tragic it all is! what a complete musical expression of its subject! Those uneasy, restless basses make a ground-tone of terror and horror, above which the sinister, ill-boding harmonies and the tragic pathos of the cantilena hover as if in dismayed awe. It is a perfect picture. The performance was grand.

Wagner's splendid Kaiser-Marsch was, thank heaven! not overdone. There was no mistaken attempt to get breadth and grandeur of impression at the expense of rhythmic life and vigor of accent. The work made a magnificent effect.

Liszt's A-major concerto is not so generally popular as his earlier one in E-flat; but, to us, it is the finer work of the two. It is more Liszt's own, more in his most individual vein. We like it better than the one in E-flat, as we like "Orpheus" and the "Faust-Symphony" better than "Les Préludes" or "Tasso." It is more essentially modern and subtile, with a measure in it that one has heard before. It is in no sense a profound work; it is brilliant, imaginative, magico-diabolical. As Heine said of Meyerbeer's "Robert le Diable," it is a piece "voll Teufelslust und Liebe (full of devil's delight and love)!" It is a kaleidoscope, full of ever-changing splendors; in it we see Liszt the magician pure and simple. Mr. Baermann has played it here once before, and we feel about his playing now much as we did then. As a piece of pianoforte playing, his performance is admirable at every point; he plays it with virtuoso brilliancy and vigor. Yet we cannot help feeling that he brings to bear upon the composition certain high qualities that are wasted upon it, to the exclusion of others which are indispensable. The work itself is splendidly superficial, and he plays it with too profound a feeling, with too much interior warmth. He plays it too much as if it were Beethoven's "Emperor." For, with all this deep sincerity, the more magical diablerie is wanting; one can fancy the concerto flashed out by Boito's Mefistofelè, as he stands poised on the world's ball, with Mephistophelean humor, sarcasm, faith in nothing. Mr. Baermann's heartiness of feeling is all astray in this hollow, heartless, but infinitely gorgeous and "intellectual" concerto. It is a case of incompatibility of temperament! But there was so much that was superb in his playing that the audience could not but be enthusiastic. He was roundly applauded and recalled.

The next, and last, programme is: Beethoven, overture to "Fidelio," opus 72; Beethoven, scena and aria. "Abischeulicher!" from "Fidelio;" Beethoven, symphony No. 9, in D-minor, opus 125. The solo singers will be Mme. de Vère-Sapio, Miss Gertrude May Stein, Mr. Evan Williams and Ericcson Bushnell. The chorus will be made up of members of the Cecilia.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, APRIL 26, 1899.

STEINERT HALL, BOSTON, Mass., April 23, 1899.

ONE more concert to be given by the Boston Symphony and then rest for the summer, but perhaps there will not be as much rest as appears on the surface, most of the men having summer engagements, some in bodies and some individually, and there is very seldom complete rest for the artist.

The man who stands pre-eminently deserving of all the credit that has crowned the Boston Symphony with success is certainly Fred R. Comee, who has had the entire business responsibility and who has discharged it nobly. Mr. Comee is one of the very skillful managers in this line of work in America to-day, because his orchestra has not been confined to Boston alone; it has made many trips to New York, Brooklyn, Baltimore, Washington and various points in Massachusetts, with never a hitch anywhere. Mr. Comee deserves congratulations, he deserves thanks and he deserves appreciation.

* * *

The program of last night was interesting to a remarkable extent. The Haydn Symphony was given an adequate presentation; in fact, one of those which seems to belong exclusively to Mr. Gericke, so pure in its classicality, so classical in its purity. It is not often that one has the opportunity to hear this composition, whether it be from the fact of its great simplicity or the difficulty of presenting such simplicity. However, it was received with an enthusiasm that was unfeigned and hearty.

Carl Baermann added his share to the excellence of this program by his well balanced and manly performance of Liszt's A major piano Concerto. Mr. Baermann played with an amplitude of technic for all purposes, and his interpretation was musical and intelligent. His playing was distinctly poetic and adequate from every point. He had five recalls at both performances.

What a superior composition is the prelude of John K. Paine's "Œdipus Tyrannus." The sombre beauty can scarcely be described; in all its tragic coloring it never becomes weighty or overburdened with sentimentality, never gloomy to irksomeness, yet it has probed the depth of tragedy, retaining its dignity, its sublimity, and its wholesomeness. One feels very proud of attributing this great work to an American pen. The Kaiser March had a spirited, noble presentation.

The next program will present the Beethoven Choral Symphony, as also the Beethoven "Fidelio" Overture. Madame De Vere will sing an aria, as also the soprano role in the Ninth Symphony. The other soloists are to be G. M. Stein, Evan Williams and Ericsson Bushnell. The chorus will consist of members of the Cecilia.

Boston Courier.

SUNDAY MORNING, APRIL, 30, 1899.

MR. BAERMANN AT THE SYMPHONY—"TRANSFIGURATION OF CHRIST" AT THE CECILIA—MME. CARRENO, ETC.

It was good to see and to hear Mr. Baermann again at a Symphony concert, and his appearance at the twenty-third of the now ended series was the signal for hearty and continued applause. There is so much mere virtuosity in the pianoforte playing of the time—so much perversion of difficult and highly developed, although really simple-souled, music into a vehicle for technical display—so much misrepresentation of the spirit of many compositions just because they can be made use of for exhibition purposes,—that there are a pure delight and a wholesome lesson in the performance of even a concerto by Liszt as a work of art and not as a compound of tests for digital proficiency. It was so that Mr. Baermaun played the concerto in A; and as he was really a student of Liszt for a long time and his friend ever after, it was only reasonable to suppose that his treatment of it was what the composer meant and wished. Liszt wrote things enough which demand little else than velocity, force, audacity and excited ardor, to satisfy all the pyrotechnic players and all the hearers who are avid of stimulation in the world. And, although he could not change his nature, reconstruct his style nor withhold himself from some extravagance, it is reasonable to think he intended this concerto to be something better in spirit, sentiment and manner. At any rate, thus Mr. Baermann played it—with a facility and fertility of technique which mastered easily all the huge difficulties that are no less in number and requisition because they need not be forced upon observation as primary essentials. His fine perception, his perspicuous statement, his sense of proportion, his natural sympathy and his four-square art have often been shown in his unsurpassed readings of Beethoven, Schumann and Brahms, and they now made manifest that he is competent to cope, whether as executant or interpreter, with the lighter authors as well as the classic masters. The compliment of the closest attention was paid him, and he was recalled again and again.

Mr. Gericke had provided other approved numbers in an interesting and genial, but unfamiliar, symphony by Haydn, Professor Paine's stately prelude to his "Edipus," and the "Kaisermarsch" of Wagner.

The season ended last night, as Mr. Gericke might have been expected to end it, with a performance of Beethoven's ninth symphony, about which we cannot speak until next week.

THE MUSICAL COURIER

NEW YORK, WEDNESDAY, APRIL 19, 1899.

On Friday afternoon and Saturday evening the program of the Boston Symphony were: Overture, "Anacreon," Cherubini; three sonata movements, Bach (arranged for orchestra by W. Gericke); symphonic poem, "The Moldau," Smetana; Symphony in D minor, César Franck.

The overture I heard through three thicknesses of wall, so that further comment is needless. Although absolutely antagonistic to arrangements, or rather disarrangements of any kind, I feel constrained to say that a happier result than that produced by Mr. Gericke in his orchestration of the Bach music would be impossible to conceive. In the first place, as conductor Mr. Gericke has established himself as pre-eminently master of the elegance and purity of the classic, and as orchestrator, he has carried out that same purity, that same respect for the composition, that same refinement which made the unity notable. In a word, it was exquisite, dignified and supremely enjoyable, certainly the most enjoyable number on the program.

The D minor Symphony of Franck was given its first presentation in Boston, and if I understand correctly, it was the first presentation of Franck in this class of work. We are all acquainted with his symphonic poems, his ensemble music, and much of his smaller work, but as a writer in the greater forms we heard him last night for the first time.

It would be impossible to give more than simply an impression of so profound a composition at first hearing, because to do one's duty to the composer and to the public requires an intimate acquaintance with a massive work. I suppose that this symphony may be termed a massive work; it is certainly dignified and sombre to a marked degree. The harmonies and modulations are what we have learned to look for from César Franck; in these lie much of the beauty of the composition.

It cannot be said that he never became monotonous, for the thematic matter seemed to have been worked and worked over. In the second movement in 3-4 time, the program and the weight of the first movement gave reason to hope for a lighter vein, which would have thrown a different aspect upon the whole composition, but this frivolity was denied, and gave increased ponderance to the third movement, which might not have been over-ponderous in itself had it not been for what had preceded it. In the last movement there were many bits reminiscent of the great violin sonata. The next program will present Carl Baermann as soloist.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, APRIL 23, 1899.

23D SYMPHONY CONCERT.

The twenty-third Symphony concert was given last evening in Music Hall, with Mr. Carl Baermann as soloist. The first number was Haydn's symphony in C major (Rieter-Bredermann No. 3), a work new to these concerts, although composed about 1788. It is one of the best of the Haydn symphonies, heard here for some years.

Mr. Baermann gave an admirable performance of Liszt's second piano concerto in A, a work excessively brilliant, showy and not over artistic, although preferable in some respects to the E flat concerto, which is better known.

Other numbers were Professor J. K. Paine's prelude to the "Oedipus Tyrannus," which he composed for the Harvard performance of the Sophocles tragedy in 1881, and too seldom heard to become familiar, and Wagner's "Emperor's" march. Both compositions were admirably given.

The final rehearsal and concert this week will have for a programme, Beethoven's "Fidelio" overture, and the ninth (choral) symphony complete. Mme. DeVere Sapio, Miss Gertrude May Stein, Messrs. Evan Williams and Ericcson Bushnell will be the soloists and there will be a chorus from the "Cecilia."

Boston Transcript

MONDAY, APRIL 24, 1899

Music Hall: Boston Symphony Orchestra

The twenty-third symphony concert, given in the Music Hall last Saturday evening, brought with it the following programme:

Haydn: Symphony in C major (Rieter-Biedermann, No. 3).
(First time at these concerts.)
Liszt: Concerto for Pianoforte, No. 2, in A major.
Paine: Prelude to the "Oedipus Tyrannus" of Sophocles, opus 35.
Wagner: Kaiser-Marsch.
Mr. Carl Baermann was the pianist.

The Haydn symphony, marked on the programme as given for the "first time at these concerts," had probably never been heard in Boston before; but, in cases of doubt, prudent statements are best. What makes us think that the work may be wholly a novelty here are these facts: this symphony is published in score only in the Rieter-Biedermann edition, in which it stands as "No. 3;" when the Harvard Musical Association gave up its symphony concerts, this edition of Haydn symphonies had only reached its "No. 2;" and the only organization likely to give the symphony since then has been the Boston Symphony Orchestra.

But, whether an absolute, or only a comparative, novelty, the symphony is infinitely charming. It is not one of Haydn's greatest, but surely one of his most delightful and characteristic. It has all his freshness of melodic invention, all his fineness of workmanship, all his sparkling humor. There are moments in the Andante which reach the acme of ideal beauty—beauty of orchestral coloring as well as of line. The finale is a gem! The symphony was exquisitely played, and received with an enthusiasm that showed that our public has not lost all its naiveté.

Mr. Paine's "Œdipus" prelude wears well; with every successive hearing, it impresses one more and more as a work of genius. Here the composer shows himself perfectly at home in an absolutely free musical form, able to be free and musically coherent at the same time. The work is full of beauty, the composer's inventiveness never flags for a moment. And how admirably dramatic and tragic it all is! what a complete musical expression of its subject! Those uneasy, restless basses make a ground-tone of terror and horror, above which the sinister, ill-boding harmonies and the tragic pathos of the cantilena hover as if in dismayed awe. It is a perfect picture. The performance was grand.

Wagner's splendid Kaiser-Marsch was, thank heaven! not overdone. There was no mistaken attempt to get breadth and grandeur of impression at the expense of rhythmic life and vigor of accent. The work made a magnificent effect.

Liszt's A-major concerto is not so generally popular as his earlier one in E-flat; but, to us, it is the finer work of the two. It is more Liszt's own, more in his most individual vein. We like it better than the one in E-flat, as we like "Orpheus" and the "Faust-Symphony" better than "Les Préludes" or "Tasso." It is more essentially modern and subtile, with a measure in it that one has heard before. It is in no sense a profound work; it is brilliant, imaginative, magico-diabolical. As Heine said of Meyerbeer's "Robert le Diable," it is a piece "voll Teufelslust und Liebe (full of devil's delight and love)!" It is a kaleidoscope, full of ever-changing splendors; in it we see Liszt the magician pure and simple. Mr. Baermann has played it here once before, and we feel about his playing now much as we did then. As a piece of pianoforte playing, his performance is admirable at every point; he plays it with virtuoso brilliancy and vigor. Yet we cannot help feeling that he brings to bear upon the composition certain high qualities that are wasted upon it, to the exclusion of others which are indispensable. The work itself is splendidly superficial, and he plays it with too profound a feeling, with too much interior warmth. He plays it too much as if it were Beethoven's "Emperor." For, with all this deep sincerity, the more magical diablerie is wanting; one can fancy the concerto flashed out by Boito's Mefistofelè, as he stands poised on the world's ball, with Mephistophelean humor, sarcasm, faith in nothing. Mr. Baermann's heartiness of feeling is all astray in this hollow, heartless, but infinitely gorgeous and "intellectual" concerto. It is a case of incompatibility of temperament! But there was so much that was superb in his playing that the audience could not but be enthusiastic. He was roundly applauded and recalled.

The next, and last, programme is: Beethoven, overture to "Fidelio," opus 72; Beethoven, scena and aria. "Abischeulicher!" from "Fidelio;" Beethoven, symphony No. 9, in D-minor, opus 125. The solo singers will be Mme. de Vère-Sapio, Miss Gertrude May Stein, Mr. Evan Williams and Ericcson Bushnell. The chorus will be made up of members of the Cecilia.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, APRIL 26, 1899.

STEINERT HALL, BOSTON, Mass., April 23, 1899

ONE more concert to be given by the Boston Symphony and then rest for the summer, but perhaps there will not be as much rest as appears on the surface, most of the men having summer engagements, some in bodies and some individually, and there is very seldom complete rest for the artist.

The man who stands pre-eminently deserving of all the credit that has crowned the Boston Symphony with success is certainly Fred R. Comee, who has had the entire business responsibility and who has discharged it nobly. Mr. Comee is one of the very skillful managers in this line of work in America to-day, because his orchestra has not been confined to Boston alone; it has made many trips to New York, Brooklyn, Baltimore, Washington and various points in Massachusetts, with never a hitch anywhere. Mr. Comee deserves congratulations, he deserves thanks and he deserves appreciation.

* * *

The program of last night was interesting to a remarkable extent. The Haydn Symphony was given an adequate presentation; in fact, one of those which seems to belong exclusively to Mr. Gericke, so pure in its classicality, so classical in its purity. It is not often that one has the opportunity to hear this composition, whether it be from the fact of its great simplicity or the difficulty of presenting such simplicity. However, it was received with an enthusiasm that was unfeigned and hearty.

Carl Baermann added his share to the excellence of this program by his well balanced and manly performance of Liszt's A major piano Concerto. Mr. Baermann played with an amplitude of technic for all purposes, and his interpretation was musical and intelligent. His playing was distinctly poetic and adequate from every point. He had five recalls at both performances.

What a superior composition is the prelude of John K. Paine's "Œdipus Tyrannus." The sombre beauty can scarcely be described; in all its tragic coloring it never becomes weighty or overburdened with sentimentality, never gloomy to irksomeness, yet it has probed the depth of tragedy, retaining its dignity, its sublimity, and its wholesomeness. One feels very proud of attributing this great work to an American pen. The Kaiser March had a spirited, noble presentation.

The next program will present the Beethoven Choral Symphony, as also the Beethoven "Fidelio" Overture. Madame De Vere will sing an aria, as also the soprano role in the Ninth Symphony. The other soloists are to be G. M. Stein, Evan Williams and Ericsson Bushnell. The chorus will consist of members of the Cecilia.

Boston Courier.

SUNDAY MORNING, APRIL, 30, 1899.

MR. BAERMANN AT THE SYMPHONY—"TRANSFIGURATION OF CHRIST" AT THE CECILIA—MME. CARRENO, ETC.

It was good to see and to hear Mr. Baermann again at a Symphony concert, and his appearance at the twenty-third of the now ended series was the signal for hearty and continued applause. There is so much mere virtuosity in the pianoforte playing of the time—so much perversion of difficult and highly developed, although really simple-souled, music into a vehicle for technical display—so much misrepresentation of the spirit of many compositions just because they can be made use of for exhibition purposes,—that there are a pure delight and a wholesome lesson in the performance of even a concerto by Liszt as a work of art and not as a compound of tests for digital proficiency. It was so that Mr. Baermann played the concerto in A; and as he was really a student of Liszt for a long time and his friend ever after, it was only reasonable to suppose that his treatment of it was what the composer meant and wished. Liszt wrote things enough which demand little else than velocity, force, audacity and excited ardor, to satisfy all the pyrotechnic players and all the hearers who are avid of stimulation in the world. And, although he could not change his nature, reconstruct his style nor withhold himself from some extravagance, it is reasonable to think he intended this concerto to be something better in spirit, sentiment and manner. At any rate, thus Mr. Baermann played it—with a facility and fertility of technique which mastered easily all the huge difficulties that are no less in number and requisition because they need not be forced upon observation as primary essentials. His fine perception, his perspicuous statement, his sense of proportion, his natural sympathy and his four-square art have often been shown in his unsurpassed readings of Beethoven, Schumann and Brahms, and they now made manifest that he is competent to cope, whether as executant or interpreter, with the lighter authors as well as the classic masters. The compliment of the closest attention was paid him, and he was recalled again and again.

Mr. Gericke had provided other approved numbers in an interesting and genial, but unfamiliar, symphony by Haydn, Professor Paine's stately prelude to his "Edipus," and the "Kaisermarsch" of Wagner.

The season ended last night, as Mr. Gericke might have been expected to end it, with a performance of Beethoven's ninth symphony, about which we cannot speak until next week.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CV., NO. 120.
SUNDAY, APRIL 30, 1899.

LAST SYMPHONY CONCERT.

The Programme Was Devoted Wholly to Beethoven.

Mme. de Vere's Singing Was Intelligent and Artistic—Cordial Reception to Mr. Gericke—Performance of the Chorus Admirable—A Brilliant Season Over.

The 24th and closing concert of the 18th season of the Boston Symphony orchestra was given in Music Hall last evening, the programme being devoted wholly to Beethoven, as follows:

Overture to "Fidelio," op. 72.
Recitative, "Abscheulicher," and aria, "Komm, Hoffnung," from "Fidelio."
Symphony No. 9, in D minor (choral), op. 125.

The soloists were Mme. Clementine de Vere, Miss Gertrude May Stein, Mr. Evan Williams, Mr. Ericcson Bushnell and a chorus of members of the Cecilia assisted.

The audience was very large. An exceptionally cordial and prolonged reception was given to Mr. Gericke when he first came forward to take his place at the conductor's stand, and there was much applause for him through the evening, the whole culminating in a hearty leave-taking.

The chief interest, of course, centred in the symphony, which had not been given complete for many seasons; but this did not prevent a full enjoyment and enthusiastic appreciation of the brilliant, solid and splendidly-colored performance of the overture.

Mme. de Vere, who was vigorously welcomed, sang the exacting recitative and aria intelligently in regard to understanding of theme and artistically in regard to phrasing and sentiment; but her voice is not sufficiently large nor her style broad enough to meet the demands that are essential to a wholly effective interpretation of the music. But how few singers, and admirable artists, at that, can do justice to it? Mme. de Vere gave a smooth, spirited and thoughtful rendering, and one in which purity of intonation was prominent.

There is absolutely nothing new to be said of the symphony. The glories of the work have been described over and over again, the unvocal character of the choruses and the solos has been lamented, defended and condemned until there is not a shadow of excuse for dwelling further on the subject. Nothing remains but to discuss the performance, and of this there is only praise to be set down.

Mr. Gericke gave a splendid reading of the work. It was loyal in every way to the composer, in the spirit that animated it; noble in character, deeply thoughtful in conception, pure in taste and of lofty aspiration throughout. There were some unfamiliarities in the tempi taken by him, but not any that were merely capricious, nor which could not be defended. The playing of the orchestra was incomparably fine. The wind instruments, both wood and brass, were never heard with more splendid results, and the unequalled body of strings was at its very best.

It may be justly said that the choruses were sung with a clearness, a precision and a steadiness, and also with an adherence to the proper pitch, that have rarely, if ever, marked their performance here before. The soloists are also to be commended for the admirable manner in which they acquitted themselves of their trying tasks. The quartet had the smoothest and most tuneful treatment that has attended the singing of it here within memory. It is true that they were no more effective than they have been in the past, but it is doubtful if it is within possibility to make them effective, written, as they are, without regard to the development of what is best in the singer's art.

This brilliant performance brought the season to a fitting end. In its course 90 works and 39 composers were represented on the programmes. Beethoven heads the list with nine works, and Wagner comes next with eight. There were six works by Brahms, five by Tschaikowsky, four by Schumann, as many by Liszt and by Saint-Saens. The works given for the first time in Boston were Cesar Franck's symphony in D minor, D'Indy's "Istar," Sinding's symphony No. 1, Bruckner's symphony No. 4, Chabrier's Bournee Fantastique, the first movement of symphony No. 1 by Frederick S. Converse and Tschaikowsky's "Mozartina."

The soloists were Mr. T. Adamowski, Mr. Carl Baermann, Mme. Margaret Boye-Jensen, Mr. Willy Burmester, Mme. Teresa Carreno, Mr. Frangcar Davies, Mme. Johanna Gadski, Lady Halle, Mme. Helen Hopekirk, Mr. Franz Kneisel, Miss Olive Mead, Miss Adele Aus der Ohe, Mr. Moriz Rosenthal, Mr. Emil Sauer, Mr. Alwin Schroeder, Mrs. Marian Titus, Mme. Clementine De Vere and Mr. Evan Williams.

The first concert of the 19th season will be given with Mr. Gericke as conductor on Saturday evening, Oct. 14.

The audience at the last Symphony rehearsal of the season, on Friday afternoon, was an exceptionally brilliant one, every seat being occupied and all available standing room taken. The great reception given Mr. Gericke upon his entrance showed how appreciative the audience was of his winter's work. He was recalled several times at the end of the rehearsal. Mme. De Vere looked superb in her white lace costume over pale yellow silk, with bodice of the same, and a large white hat with plumes. Miss Stein, who is noted for the fine taste shown in her costumes, wore gray, the bodice done in bolero effect, with black and white embroidery, and a large picture hat. In the audience were the Hon. and Mrs. Charles S. Hamlin, Mr. and Mrs. Charles P. Curtis, Mr. Charles T. White and Miss White, Mrs. Hall Curtis, Mr. and Mrs. William B. Merrill, Mrs. William Endicott, Jr., Mrs. John Bryant, Mr. Henry W. Daniell, Mr. and Mrs. Boylston Beal, Mr. Charles A. Ellis, Mrs. A. Shuman, Mrs. Steinert, Mr. and Mrs. Francis H. Peabody, Miss May Kenney, Mr. George Proctor, Miss King, the Rev. Fr. Bodfish, Mrs. A. H. Hersey, Miss Ethel Stockton and many,

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With the final note of the Ninth symphony, [illegible]usical season ended last night. Heigho! Are the several thousand patrons of the concerts glad or sorry to have them all over, I wonder? But what a wind-up it was! Mr. Gericke covered himself with glory, though, being a modest man, he, doubtless, says it was rather the reflected light of Beethoven's masterpiece that illuminated the performance and inspired his own masterly reading of it. But it was befitting this last and greatest musical utterance of genius should be given as the climax of these twenty-four memorable concerts. We could not endure to hear other works, however fine or new, after that slow movement, the superlative of beauty of which renders one oblivious, if not impatient, of all other musical expression. Those unmoved by the uplifting joy of this sublime work were few, I fancy, and the eyes that did not grow moist with its penetrating loveliness were the eyes of those incapable of tears. The most convincing evidence of human weakness was the rapidity with which the hearer returned to earth, and incidentally to the crammed subway, after an hour and a half of heaven. We cannot stand more than just so much of the sublime, but it does one good to reach the heights, if only for a moment, to be carried aloft on waves of sound as simple as majestic, as had filled grim old Music Hall to the brim. Well, girls, the next thing is the "Pops." Are you prepared to forget the classic for the popular, for the word is, Presto! and the first is a week from Monday?

MUSIC HALL SUBSCRIPTIONS.

Call by the Committee for a Full Payment of the Shares.

The committee on subscriptions for the new Music Hall have issued a circular to the subscribers, calling upon them for the full amount of their subscriptions, in view of the recent vote to go ahad with the building. There were originally, early in 1893, 406 subscribers for $402,500, and additional subscriptions from four new subscribers increased the sum to $407,900. When the committee, composed of Edward W. Hooper, Henry F. Sears and Henry L. Higginson, called for the payment of half the subscription as an initial instalment, 364 persons responded with $208,750. Stock has been issued and paid for to the amount of $361,200.

Boston Sunday Globe.
SUNDAY, APRIL 30, 1899.

Last Symphony Concert.

Beethoven's works made up the last program of the symphony season, the master being represented by the overture, recitative and aria from "Fidelio" and the choral symphony. The soloists were Mme Clementine de Vere, Miss Gertrude May Stein, Mr Evan Williams and Mr Ericcson Bushnell, and the chorus was made up of members of the Cecilia club. The dignity of the program formed a fitting climax to the symphony season, whose termination marks the close of the more serious musical events and ushers in the lighter and more frivolous style of entertainments associated with the summer months. The "Fidelio" overture was given with a carefulness of detail and an evenness of balance that revealed all of the beauties of the music, the playing throughout being admirable and up to the standard of orchestra. Mme de Vere sang the recitative and aria with good effect. The aria was specially good in purity of tone and flexibility of execution. The audience was very enthusiastic over the artist's work and recalled her several times.

The grand choral symphony was splendidly played, the dynamic portions being given forth without undue exaggeration, and the delightful scherzo and beautiful adagio receiving the most graceful and spirited interpretations. The solemnity and vigor were artistically contrasted with the more joyous episodes, and the climaxes were given with thrilling effect. The ensemble singing was creditable, the vocal difficulties of the score being scaled with a fair degree of success by the chorus. The soloists sang commendably, performing their tasks in a painstaking manner. Those tasks are well known to be most formidable, and in the bass part only can a singer win special favor. Mr Bushnell sang his music admirably, and Mme de Vere, Miss Stein and Mr Williams acquitted themselves with a fair degree of credit. At the close of the concert Mr Gericke was given many hearty tributes of applause, and he was obliged to bow acknowledgment many times from the platform.

From the resume of the season, prepared by Mr Comee, it is shown that 90 works have been performed, of which 23 were symphonies. Thirty-nine composers have been represented, Beethoven heading the list with nine performances, followed by Wagner, eight; Brahms, six; Tchaikowsky, five, and Liszt, Saint-Saens and Schumann four each. Eighteen soloists have appeared, seven compositions have been played for the first time in Boston, and three for the first time at these concerts. The next season will begin Friday afternoon, Oct 13.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State
The Official Paper of the City.
MONDAY MORNING, MAY 1, 1899.

Closing Concert of Symphony Season—Joseffy Recital.

Friday and Saturday were days to be marked with a white stone by the music-lovers of Boston, for on these days of last week our symphony orchestra gave performances of Beethoven's 9th symphony that were memorable. This colossal work has not been heard here in its entirety since the reign of that King Arthur, who threw away his Excalibur baton soon after its performance, and it has never been performed here as it was on the present occasions.

1 may or may not be impressed with the grandeur of the work, 1 may readily find fault with the theme of the finale, which has been called a "Gassenhauer" (a street ditty) by an eminent German critic, and which certainly bears some kinship to our own "Yankee Doodle" (it has also become "Rise my soul and stretch thy wings" in our hymnals) in its simple, conjunct movement; but 1 cannot fail to be intensely interested in the largest existing example of the sonata form, the grandest pyramid of thematic development.

The vast work was preceded by the "Fidelio" overture, not the best of the 4 overtures to Beethoven's single opera, which received a very fine interpretation. Then came the great aria from the opera itself—"Abscheulicher! wo eil'st du hin?"—sung by Mme. Clementine De Vere, whose beautiful voice is not broad or declamatory enough for this emphatic style of work.

And then came the symphony, the "piece de resistance" of the concert. It has been imagined by many that the 9th symphony breaks the sonata-forms as boldly as the C sharp minor quartette or the last of Beethoven's piano sonatas, but this is not the case; the first movement brings in its subordinate theme in the key of the submediant, does not repeat its exposition before development, and has a peculiar introduction in quick tempo, but breaks no other important rule; the slow movement varies a double theme, but Beethoven had already established something like this in his 5th symphony slow movement; the finale varies a simple theme, but Beethoven had previously used the variation-form in the finale of his "Heroic Symphony."

The variations of a contra-bass theme by voices was, to be sure, a novelty, and 1 which will never be copied to any extent, for, brilliant as the result is, on paper, it is almost impossible to carry it out with human larynges. That it was perfectly done by the soloists, and by the Cecilia society chorus, must simply cover them and Mr. Gericke with glory; we do not expect ever to hear it so well sung again, we certainly have never heard it so smoothly interpreted before.

But we must begin at the beginning; the 1st movement started effectively enough; the tantalizing little 2-noted figure (the "Flying Dutchman" motive, upside down), which suggests A minor, A major, D minor, D major, and a half-dozen other keys, is a fine instance of the way in which the great composer loved to dally with tonality; the chief theme finally thunders in with a definite key at last—D minor.

But the glory of the first movement is in its ending; Beethoven managed to make his codas as important as a post-script to a feminine letter, and the great chromatic upheaval in this coda (we feel somewhat hyper-critical in wishing it to have been a little louder in the basses) forms a mighty ending to the movement.

The Scherzo is grotesque rather than humorous, and there is always a little of the ferocity of Aristophanes in Beethoven at play; but the fierce contrasts, the sudden caprices, were superbly given, and the kettle-drum in its unusual octave tuning shone forth resplendent. This was the chief orchestral triumph of the 1st 3 movements.

The slow movement, with its 2 tempi, its beautiful beginning and its intricate variations was well caught up, but now all was on the tiptoe of expectation for the climax of the work. (

At last, with a hideous dissonance, the great finale began! Some commentators who allow Richard Strauss to picture metaphysical strife by shaking up C major and B major together (in "Zarathustra") wonder why Beethoven should so discordantly begin his celebration of the millennium.

Beethoven was tremendously in earnest on 2 topics—universal freedom, which led to the Heroic symphony and the "Egmont" music, and universal brotherhood, which found its expression here. He did not practice these ideals in his daily life, unfortunately, but was 1 of that very large class which may be denominated as "illiberal liberals."

Before singing of the happiness of the reunion of the human race, however, he gives a forcible sketch of earthly misery, contention and strife in the opening dissonance and the wild cries of agony that succeed it.

The grandest dialogue in instrumental music follows, as the contrabasses (both these and the violoncellos deserve ecstatic praise for their work) rebuke the tumult and afterwards bid the reminiscences of the preceding movements, which enter 1 by 1, to cease.

But there is a practical, as well as an aesthetic purpose in this employment of the deep strings here; to allow the voices to enter as Liszt does in his "Faust" symphony would be an impotent attempt to mix oil and water; with Beethoven the contrabass unites the 2 dissimilar forces; the instrument is from the 1st the embodiment of a voice without words and when the baritone enters with the addition of definite language it seems only a natural transition.

In the same manner [illegible] enters first as a song without words and subsequently, to the same notes, the basses add Schiller's poem. Mr. Ericcson Bushnell sang the opening bass phrases with dignity and clearness, and in the later work the voice of Miss De Vere was gloriously effective. When the names of Miss Gertrude May Stein and Mr. Evan Williams are added to the list of soloists it will be seen that the vocal quartette was sure to be effective.

But the work of the chorus calls for more superlatives than we dare print; the basses gave their "kiss to all the world" with splendid breadth, the sopranos wandered "high among the star pavilions" with a steadiness and lack of squeaking that almost persuaded 1 that the finale was a singable work, the parts blended exquisitely, even the final prestissimo, in which Mr. Gericke was merciless (a delirium of Joy like that at the end of "Fidelio") was not blurred. It was wonderful.

The use of voices in this finale is said to have sent Wagner into the operatic field, convinced that Beethoven had confessed that the limits of instrumental power had been reached; but, as Beethoven uses the voices in a purely instrumental manner, and chiefly employs them in order to attach Schiller's poem and a definite meaning to his work, the argument is not a very logical one.

The great performance ended a most successful orchestral season, the enthusiastic applause which greeted Mr. Gericke at his entrance showed that the general work of the eminent conductor was appreciated; the still greater applause at the end was a tribute to a performance that in itself gives Mr. Gericke a right to be classed with the very leading lights of orchestral conducting.

Louis C. Elson.

New Music Hall Subscriptions Are Now Due in Full.

The total subscription for a new music hall, made in 1893, amounted to $402,500, from 406 subscribers. Additional subscriptions from old subscribers, and from 4 new subscribers, have increased the total to $407,900.

By circular letter the committee asked each subscriber to pay ½ or more of his subscription, as a first instalment. In accordance with this request, 364 persons paid a total of $208,750.

The stockholders of the new music hall have recently voted that a new hall, in substantial accordance with plans submitted to them, shall be built as soon as possible, on their Mass. ave. and Huntington ave. lot, and the committee now asks each subscriber to make full payment of his subscription, in order that stock may be issued therefor before the building contracts are to be signed.

Stock has already been paid for and issued to the amount of $361,200.

The original plan was for a capital stock of not exceeding $500,000; and it is to be hoped that some additional subscriptions may bring the capital stock up to the maximum amount, so as to provide for the best possible building on the large and valuable lot already paid for.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, APRIL 30, 1899.

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THE SYMPHONY CONCERT.

The twenty-fourth Symphony concert, the last of the present season, was given last evening in Music Hall. It was a Beethoven night, so to speak, the numbers of the programme being made up exclusively of works of this composer.

The first number was the overture to "Fidelio." The performance was admirable. Mme. Clementine Devere Sapio sang the great scene and aria from "Fidelio," "Abscheulicher" and "Komm Hoffnung" with excellent effect. The remainder of the concert was given to a performance of the ninth (choral) symphony, op. 125. The members of the Cecilia who sang the trying choruses are deserving of all praise for their excellent work, and the soloists, Mme. DeVere Sapio, Miss Gertrude May Stein, Messrs. Evan Williams and Ericcson Bushnell, made the various quartets and solos as effective as possible. The orchestra did wonders in the scherzo and adagio movements, and on the whole the symphony had as good a performance as one expects to hear anywhere. Mr. Gericke had a great ovation at the close of the concert, which was a fitting tribute to the excellent work he has done the past season, which is now a thing of the past.

Boston Journal.

SUNDAY, APRIL 30, 1899.

th and Last Concert of the Symphony Orchestra.

A Spirited Performance of Beethoven's Ninth.

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Overture to "Fidelio"..................Beethoven
Recitative and aria from "Fidelio"....Beethoven
Clementine de Vere-Sapio.
Symphony No. 9.........................Beethoven

The quartet was made up of Mrs. de Vere-Sapio, Miss Stein, Evan Williams and Ericsson Bushnell. The chorus was made up of members of the Cecilia.

Mr. Gericke may well be proud of his reception by the great audience. The tribute before and after the concert was to the man as well as the musician. The arduous task of preparing Beethoven's colossal work was crowned with success, and the performance brought a fitting close to the series of concerts led by Mr. Gericke this season.

Of course the chief difficulty of many difficulties in the performance of this colossal work—I believe "colossal" is best appropriate word—is due to Beethoven's defiance of vocal limitations. Last night the quartet was one of unusual excellence. Mrs. de Vere-Sapio, whose voice is not wholly suited to the aria from "Fidelio"—and yet she sang it with great skill and marked purity of style—was incredibly at her ease in the appalling quartet passages of the finale. I have heard many sopranos here and in Europe essay the task. Never have I heard one achieve it with such success or with so little apparent physical exertion. Mr. Williams was at his best, and Miss Stein and Mr. Bushnell completed an admirable whole. The chorus, which at first seemed a little weak, showed unexpected strength and staying power in the very passages where they might be readily excused for any sort of a noise or hysterical expostulation.

Do you really find the 9th symphony as great a work of art as the symphony in C minor? I mean, from beginning to end. The Adagio is indisputably a miracle of wondrous song. But do you not think a condensed [illegible] would be more to the purpose? And were you not reminded once or twice in the finale of the music that is so dear to the Chinese? Do you really think that the tune which tells of "Freude, Freude, schoener Goetterfunken, Tochter aus Elysium" is a good tune? There are many vocal passages in this finale that would no doubt be wonderful if only they could be performed just as the defiant Beethoven heard them with his deaf ears. But I am not prepared to admit that music which canot be performed is therefore the greatest.

Mr. Gericke gave a thoughtful and careful reading of the symphony. The first movement was not as clear as on former occasions, and the andante in the adagio movement might have been taken slower with advantage. Indeed, the whole movement was a little formal and precise. But on the whole the performance of this difficult work was far above the average.

Philip Hale.

The eighteenth season of the Symphony Orchestra concerts is now over and Mr. Gericke is through the first year of his re-engagement.

Novelties produced were as follows:

SYMPHONIES: Bruckner's "Romantic," No. 4; Franck's in D minor; Haydn's in C major (Rieter-Biedermann, No. 8); Mozart's No. 34; Sinding's in D minor; and the first movement of F. S. Converse's symphony No. 1, in D minor.
SUITES: Tschaikowsky's Mozartiana (at public rehearsal only), and suite No. 1, in D minor.
OVERTURES, etc.: d'Indy's "Istar"; Gilson's "La Mer" (as a whole.)
MISCELLANEOUS: Chabrier-Mottl, Bourrée fantasque.

Beethoven led with 9 performances. Then came Wagner with 8; Brahms with 6; Tschaikowsky with 5; Schumann, Liszt, Saint-Saëns with 4 each, Bach, Berlioz, Dvorak, Goldmark, Mozart and Weber with three each; Handel, Haydn, MacDowell, Mendelssohn, Smetana, Richard Strauss with two each, and these composers were each represented once, Bruch, Bruckner, Chabrier, Chadwick, Cherubini, Converse, Cornelius, Delibes, Franck, Gilson, Gounod, Henselt, d'Indy, Paine, X. Scharwenka, Schubert, Sinding, Spohr, Vieuxtemps, Volkmann.

American composers represented were Chadwick, F. S. Converse, MacDowell, Paine.

Only three members of the orchestra appeared as soloists: Messrs. Kneisel, Adamowski, Schroeder.

Visiting violinists were Burmester, Lady Hallé, Olive Mead. The pianists were Baermann, Teresa Carreno, Helen Hopekirk, Adele aus der Ohe, Rosenthal, Sauer.

The singers were Margaret Boye-Jensen, Johanna Gadski, Marian Titus, Clementine de Vere, Evan Williams.

And Mr. Ffrangcon-Davies made an unfortunate appearance as the reader of Byron's "Manfred" at the performance of Schumann's music.

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The first concert of the 19th season of the Boston Symphony Orchestra will be Oct. 14. The auction sale of season tickets will be as follows:

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Boston Transcript

MONDAY, MAY 1, 1899

Music Hall: Boston Symphony Orchestra

The symphony season came to a glorious wind-up with the twenty-fourth concert on Saturday evening. The house was packed by an audience which had plainly come for the programme. This was:

Beethoven: Overture to "Fidelio," in E major, opus 72.
Beethoven: Recitative, "Abscheulicher!" and aria, "Komm', Hoffnung," from "Fidelio."
Beethoven: Symphony No. 9, in D minor (Choral), opus 125.

The solo singers were Mme. Clementine de Vere, Miss Gertrude May Stein, Mr. Evan Williams and Mr. Ericsson F. Bushnell. The chorus was made up of members of the Cecilia.

The "Fidelio" overture was played to perfection. Mme. de Vere sang the great scena and aria very beautifully, with not quite the volume of voice that is associated with it, but with such completeness of comprehension, so much fire and pathos, and withal in so admirable a style, that the music made its full impression. The thing was beautifully accompanied.

The ninth symphony had not been given here entire since Mr. Nikisch's last year. Last Saturday evening it had what we will venture to call the finest performance ever heard in this city. Mr. Gericke was well warmed up to his task; never have we heard him conduct with more fire, with larger emotional force. The playing of the first three movements was technically about as perfect as could be imagined; in the higher artistic sense, too, nothing was left to be desired. Finer tempi we have never heard; there was no mock-gigantic dragging-out of the first movement, trying to make it still bigger than it was! The theme had its true rhythmic vigor. Neither was the Adagio overdone; everything was in its true proportion, had its true value.

Equally fine was the playing of the orchestral introduction to the finale; never have we heard the 'celli and basses give out their recitatives so dramatically, with such speaking expression. We think both solo-quartet and chorus the best, all in all, that have yet been had here for the symphony. Mr. Bushnell began with a slight slip in the opening recitative, but immediately recovered himself and sang admirably. Mme. de Vere's high soprano was fully up to its superhuman task; Mr. Williams was more nearly audible in the march than most tenors are; the four-part cadenza went firmly and with admirable effect. We do not like Wagner's emendation of the tenor part, but that is a matter of opinion. Upon the whole, the quartet parts were really sung—which is saying a great deal. The chorus was superb throughout, singing with splendid vigor, security, and bringing out all the effects of light and shade. The famous high A rang out with not a waver! Indeed, we had not deemed it possible for the inordinately difficult music to be so well sung. To us this finale has always seemed the greatest thing in the whole symphony—greatest because absolutely unique besides being great. We know of no other instance in all music of a composer daring to push dithyrambic jubilation to its farthest possible pitch; there is no reserve here, Beethoven lets himself go completely; he lets his joy get him by the head, he is not ashamed to shout and yell, he allows himself to get entirely drunk with joy—and orchestra and chorus are drunk with him. Only a genius of the highest native distinction could afford to dare so much; but Beethoven comes out of it with his artistic dignity quite unsullied, he has spoken not an ignoble word, has committed not a single act of vulgarity. In all his rabid intoxication, he is godlike to the finger-tips! In fine, a grand close to a grand season!

NEW MUSIC HALL FUNDS

Committee Appointed to Receive Them Issues a Circular to Subscribers

Edward W. Hooper, Henry F. Sears and Henry L. Higginson, the committee appointed to receive funds for the new Boston Music Hall, have issued the following circular to subscribers under date of April 17, 1899:

"The undersigned committee have the honor to remind you that the total subscription for a new music hall in the city of Boston, made in 1893, amounted to $402,500, from 406 subscribers. Additional subscriptions from old subscribers, and from four new subscribers, have increased the total to $407,900. By circular letter of Oct. 30, 1893, the committee asked each subscriber to pay one-half or more of his subscription as a first instalment. In accordance with this request, 364 persons paid a total of $208,750. The stockholders of the New Music Hall have recently voted that a new hall, in substantial accordance with plans submitted to them, shall be built as soon as possible, on their Massachusetts avenue and Huntington avenue lot, and your committee now ask each subscriber to make full payment of his subscription, in order that stock may be issued therefor before the building contracts are to be signed.

"The number of original subscribers, for more than one share each, who have made no payment is now fourteen, and the number of such subscribers who have paid only a part of their subscription is now thirty-two. Stock has already been paid for and issued to the amount of $361,200. The original plan was for a capital stock of not exceeding $500,000; and it is to be hoped that, with the improved conditions of business since 1893, some additional subscriptions, either from the old subscribers or others, may bring the capital stock up to the maximum amount, so as to provide for the best possible building on the large and valuable lot already paid for."

BOSTON SATURDAY EVENING Gazette

ESTABLISHED 1813.

PHILIP WOOLF, M. D............Editor

Apr 29

The Symphony Concert.

The program for the twenty-fourth concert of the Symphony orchestra was:

Overture, "Fidelio," op 72....Beethoven
Recitative, "Abschenlicher" and Aria "Komm, Hoffnung," "Fidelio" ....Beethoven
Symphony, No. 9, D minor, op 125... ....Beethoven

The soloists were: Mme. Clementine De Vere, Miss Gertrude May Stein, Mr. Evan Williams, Mr. Ericcson Bushnell. Chorus of members of the Cecilia.

As will be seen, it was a Beethoven concert, and it was a worthy ending of a most satisfactory season. Of the work of the orchestra, nothing but the highest praise can be given; Mr. Gericke was in his most impressive mood, and he led his forces with the rarest taste and skill. The "Fidelio" overture was given with the most effective brilliancy, and the symphony with a large dignity, the most loving devotion to details and with the finest finish. The delightful manner in which the third movement was given stirred the audience into a startling outburst of enthusiasm. The chorus work, while occasionally rough and uneven, was, on the whole, deserving of praise, and it was under a masterly guidance from which it could not escape. The quartet-soloists had little to do, and this little might have been done in a more artistic manner.

Mme. Clementine de Vere was not at her best in the "Fidelio" selections; there was no character or spirit in her singing; she seemed to have reserved her forces for the high notes which were pitched out in a spasmodic manner. Her voice sounded as if it were tired, and in its weakness it not infrequently wailed out of tune.

Mr. Gericke is to be congratulated on the work of the season; he has steadily maintained his orchestra at its high level; he has once again vindicated his reputation as a model conductor of catholic taste and high musicianly skill, and with him on the conductor's stand the artistic success of the next musical season is assured. In this briefest of retrospects it is only justice to recall the good work done by Mr. Franz Kneisel during the illness of his chief.

MUSICAL AMERICA

EDITED BY JOHN C FREUND

PUBLISHED AT 27 UNION SQUARE NEW YORK

For Publishers' Announcements, see Page 24.

New York, April 29, 1899.

MUSICAL BOSTON.

BOSTON, April 24, 1899.

The twenty-third concert of the Boston Symphony Orchestra presented the following programme: Symphony in C major, Haydn; concerto for piano, No. 2, Liszt; prelude to "Œdipus Tyrannus," J. K. Paine; and Kaisermarsch, Wagner.

Mr. Carl Baermann was the soloist.

The Haydn symphony was as fresh and delightful as a balmy day in Spring, and it was played in a manner that brought forth the grace and beauty of its melodious measures.

Mr. Gericke read the composition with surprising regard for its dynamic demands.

The attack and precision of the orchestra and the clean definition of every passage, contrapuntal or otherwise, was simply delightful.

It was Gericke and his orchestra of former days, redivivus.

It gives me great pleasure to note this radical departure from the coarse, boisterous manner that has afflicted the interpretations of about every composition performed during the season now about closed.

I shall wait in anxious anticipation that this refined and highly artistic mode may be the manner of performance the listeners will experience next season.

The noble, tragic prelude of Prof. Paine's immortal "Œdipus" is music that stands upon the highest plane of classic writing, its composer being, without any manner of doubt, the most eminent musician to-day in the world.

It was Mr. Gericke's intention to have played Prof. Paine's "Spring" symphony at this concert, but finding it a more profound and difficult work than he had anticipated, he was obliged to defer its performance until next season, when sufficient time could be taken for its preparation.

The prelude was played with masterly effect.

We have always looked upon Mr. Baermann as an exponent of piano classics, so his selection of a Liszt concerto rather surprised his admirers.

Nevertheless, it was gatifying to hear a Liszt composition treated in the pure, unsentimental manner identified with Mr. Baermann's style of performance.

His technic was ample to meet with ease all the difficulties presented, and he imbued the work with a lofty sentiment unknown in any previous performance I have heard.

The orchestra was over-loud in the accompaniment.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, MAY 3, 1899.

The last symphony concert of the season was given last night to a house crowded to suffocation. There was not even standing room in the enormous hall, which, in addition to bespeaking popularity for the Boston Symphony, is significant of the fact that Beethoven still means something to the people, as the program was given over entirely to this great master. The numbers presented were:

Overture, "Fidelio"; recitative and aria from "Fidelio," Mme. Clementine de Vere; choral symphony. The soloists were Madame de Vere, G. M. Stein, Evan Williams and Ericsson Bushnell. The chorus consisted of members of the Cecilia.

Madame De Vere sang with most delicious purity of voice and intonation the heavy aria, for which her beautiful voice is somewhat light, notwithstanding which fact it was the most satisfactory singing heard for a long time.

The symphony did not give opportunity to hear Evan Williams' voice to advantage, for one never gets enough of it, even in solo parts, let alone in concerted music.

The rest which Mr. Gericke will take now is one which is both needed and deserved. He will go with his family to Blue Hills, Me., in June.

The popular concerts by members of the Symphony Orchestra will begin on Monday night, May 8, with Max Zach as conductor for four weeks, to be succeeded by Mr. Strube.

* * *

Boston Journal.

SUNDAY, APRIL 30, 1899.

24th and Last Concert of the Symphony Orchestra.

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Beethoven
Clementine de Vere-Sapio.
Symphony No. 9......................Beethoven

The quartet was made up of Mrs. de Vere-Sapio, Miss Stein, Evan Williams and Ericsson Bushnell. The chorus was made up of members of the Cecilia.

Mr. Gericke may well be proud of his reception by the great audience. The tribute before and after the concert was to the man as well as the musician. The arduous task of preparing Beethoven's colossal work was crowned with success, and the performance brought a fitting close to the series of concerts led by Mr. Gericke this season.

Of course the chief difficulty of many difficulties in the performance of this colossal work—I believe "colossal" is the appropriate word—is due to Beethoven's defiance of vocal limitations. Last night the quartet was one of unusual excellence. Mrs. de Vere-Sapio, whose voice is not wholly suited to the aria from "Fidelio"—and yet she sang it with great skill and marked purity of style—was incredibly at her ease in the appalling quartet passages of the finale. I have heard many sopranos here and in Europe essay the task. Never have I heard one achieve it with such success or with so little apparent physical exertion. Mr. Williams was at his best, and Miss Stein and Mr. Bushnell completed an admirable whole. The chorus, which at first seemed a little weak, showed unexpected strength and staying power in the very passages where they might be readily excused for any sort of a noise or hysterical expostulation.

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The solo singers were Mme. Clementine de Vere, Miss Gertrude May Stein, Mr. Evan Williams and Mr. Ericsson F. Bushnell. The chorus was made up of members of the Cecilia.

The "Fidelio" overture was played to perfection. Mme. de Vere sang the great scena and aria very beautifully; with not quite the volume of voice that is associated with it, but with such completeness of comprehension, so much fire and pathos, and withal in so admirable a style, that the music made its full impression. The thing was beautifully accompanied.

The ninth symphony had not been given here entire since Mr. Nikisch's last year. Last Saturday evening it had what we will venture to call the finest performance ever heard in this city. Mr. Gericke was well warmed up to his task; never have we heard him conduct with more fire, with larger emotional force. The playing of the first three movements was technically about as perfect as could be imagined; in the higher artistic sense, too, nothing was left to be desired. Finer tempi we have never heard; there was no mock-gigantic dragging-out of the first movement, trying to make it still bigger than it was! The theme had its true rhythmic vigor. Neither was the Adagio overdone; everything was in its true proportion, had its true value.

Equally fine was the playing of the orchestral introduction to the finale; never have we heard the 'celli and basses give out their recitatives so dramatically, with such speaking expression. We think both solo-quartet and chorus the best, all in all, that have yet been had here for the symphony. Mr. Bushnell began with a slight slip in the opening recitative, but immediately recovered himself and sang admirably. Mme. de Vere's high soprano was fully up to its superhuman task; Mr. Williams was more nearly audible in the march than most tenors are; the four-part cadenza went firmly and with admirable effect. We do not like Wagner's emendation of the tenor part, but that is a matter of opinion. Upon the whole, the quartet parts were really sung—which is saying a great deal. The chorus was superb throughout, singing with splendid vigor, security, and bringing out all the effects of light and shade. The famous high A rang out with not a waver! Indeed, we had not deemed it possible for the inordinately difficult music to be so well sung. To us this finale has always seemed the greatest thing in the whole symphony—greatest because absolutely unique besides being great. We know of no other instance in all music of a composer daring to push dithyrambic jubilation to its farthest possible pitch; there is no reserve here, Beethoven lets himself go completely; he lets his joy get him by the head, he is not ashamed to shout and yell, he allows himself to get entirely drunk with joy—and orchestra and chorus are drunk with him. Only a genius of the highest native distinction could afford to dare so much; but Beethoven comes out of it with his artistic dignity quite unsullied, he has spoken not an ignoble word, has committed not a single act of vulgarity. In all his rabid intoxication, he is godlike to the finger-tips! In fine, a grand close to a grand season!

NEW MUSIC HALL FUNDS

Committee Appointed to Receive Them Issues a Circular to Subscribers

Edward W. Hooper, Henry F. Sears and Henry L. Higginson, the committee appointed to receive funds for the new Boston Music Hall, have issued the following circular to subscribers under date of April 17, 1899:

"The undersigned committee have the honor to remind you that the total subscription for a new music hall in the city of Boston, made in 1893, amounted to $402,500, from 406 subscribers. Additional subscriptions from old subscribers, and from four new subscribers, have increased the total to $407,900. By circular letter of Oct. 30, 1893, the committee asked each subscriber to pay one-half or more of his subscription as a first instalment. In accordance with this request, 364 persons paid a total of $208,750. The stockholders of the New Music Hall have recently voted that a new hall, in substantial accordance with plans submitted to them, shall be built as soon as possible, on their Massachusetts avenue and Huntington avenue lot, and your committee now ask each subscriber to make full payment of his subscription, in order that stock may be issued therefor before the building contracts are to be signed.

"The number of original subscribers, for more than one share each, who have made no payment is now fourteen, and the number of such subscribers who have paid only a part of their subscription is now thirty-two. Stock has already been paid for and issued to the amount of $361,200. The original plan was for a capital stock of not exceeding $500,000; and it is to be hoped that, with the improved conditions of business since 1893, some additional subscriptions, either from the old subscribers or others, may bring the capital stock up to the maximum amount, so as to provide for the best possible building on the large and valuable lot already paid for."

BOSTON SATURDAY EVENING Gazette 29

ESTABLISHED 1813.

PHILIP WOOLF, M. D.............Editor

The Symphony Concert.

The program for the twenty-fourth concert of the Symphony orchestra was:

Overture, "Fidelio," op 72....Beethoven
Recitative, "Abschenlicher" and Aria "Komm, Hoffnung," "Fidelio"
........................Beethoven
Symphony, No. 9, D minor, op 125...
........................Beethoven

The soloists were: Mme. Clementine De Vere, Miss Gertrude May Stein, Mr. Evan Williams, Mr. Ericeson Bushnell. Chorus of members of the Cecilia.

As will be seen, it was a Beethoven concert, and it was a worthy ending of a most satisfactory season. Of the work of the orchestra, nothing but the highest praise can be given; Mr. Gericke was in his most impressive mood, and he led his forces with the rarest taste and skill. The "Fidelio" overture was given with the most effective brilliancy, and the symphony with a large dignity, the most loving devotion to details and with the finest finish. The delightful manner in which the third movement was given stirred the audience into a startling outburst of enthusiasm. The chorus work, while occasionally rough and uneven, was, on the whole, deserving of praise, and it was under a masterly guidance from which it could not escape. The quartet-soloists had little to do, and this little might have been done in a more artistic manner.

Mme. Clementine de Vere was not at her best in the "Fidelio" selections; there was no character or spirit in her singing; she seemed to have reserved her forces for the high notes which were pitched out in a spasmodic manner. Her voice sounded as if it were tired, and in its weakness it not infrequently wailed out of tune.

Mr. Gericke is to be congratulated on the work of the season; he has steadily maintained his orchestra at its high level; he has once again vindicated his reputation as a model conductor of catholic taste and high musicianly skill, and with him on the conductor's stand the artistic success of the next musical season is assured. In this briefest of retrospects it is only justice to recall the good work done by Mr. Franz Kneisel during the illness of his chief.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, MAY 3, 1899.

The last symphony concert of the season was given last night to a house crowded to suffocation. There was not even standing room in the enormous hall, which, in addition to bespeaking popularity for the Boston Symphony, is significant of the fact that Beethoven still means something to the people, as the program was given over entirely to this great master. The numbers presented were:

Overture, "Fidelio"; recitative and aria from "Fidelio," Mme. Clementine de Vere; choral symphony. The soloists were Madame de Vere, G. M. Stein, Evan Williams and Ericsson Bushnell. The chorus consisted of members of the Cecilia.

Madame De Vere sang with most delicious purity of voice and intonation the heavy aria, for which her beautiful voice is somewhat light, notwithstanding which fact it was the most satisfactory singing heard for a long time.

The symphony did not give opportunity to hear Evan Williams' voice to advantage, for one never gets enough of it, even in solo parts, let alone in concerted music.

The rest which Mr. Gericke will take now is one which is both needed and deserved. He will go with his family to Blue Hills, Me., in June.

The popular concerts by members of the Symphony Orchestra will begin on Monday night, May 8, with Max Zach as conductor for four weeks, to be succeeded by Mr. Strube.

* * *

MUSICAL AMERICA

EDITED BY JOHN C. FREUND

PUBLISHED AT 27 UNION SQUARE NEW YORK

For Publishers' Announcements, see Page 24.

New York, April 29, 1899.

MUSICAL BOSTON.

BOSTON, April 2[illegible], 1899.

The twenty-third concert of the Boston Symphony Orchestra presented the following programme: Symphony in C major, Haydn; concerto for piano, No. 2, Liszt; prelude to "Œdipus Tyrannus," J. K. Paine; and Kaisermarsch, Wagner.

Mr. Carl Baermann was the soloist.

The Haydn symphony was as fresh and delightful as a balmy day in Spring, and it was played in a manner that brought forth the grace and beauty of its melodious measures.

Mr. Gericke read the composition with surprising regard for its dynamic demands.

The attack and precision of the orchestra and the clean definition of every passage, contrapuntal or otherwise, was simply delightful.

It was Gericke and his orchestra of former [illegible] us.

It gives me great pleasure to note this radical [illegible] from the coarse, boisterous manner that has [illegible] the interpretations of about every composition performed during the season now about closed.

I shall wait in anxious anticipation that this refined and highly artistic [illegible] may be the manner of performance the listeners will experience next season.

The noble [illegible] prelude of Prof. Paine's [illegible] "Œdipus" is music that stands upon the highest plane of classic writing, the composer being, without any manner of doubt, the most [illegible] musician to-day in the world.

It was Mr. Gericke's intention to have played Prof. Paine's "Spring" symphony at this concert but finding it a more profound and difficult work than he had anticipated, he was obliged to defer its performance until next season, when sufficient time could be taken for its preparation.

The prelude was played with masterly effect.

We have always looked upon Mr. Baermann as an exponent of piano classics, so his selection of a Liszt concerto rather surprised his admirers.

Nevertheless, it was gratifying to hear a Liszt composition treated in the pure, unsentimental manner identified with Mr. Baermann's style of performance.

His technic was ample to meet with ease all the difficulties presented, and he imbued the work with [illegible] sentiment unknown in any previous performance I [illegible] heard.

The orchestra was over-loud in the accompaniment

- COVER ONLY -
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INFANTRY HALL, PROVIDENCE.
Wednesday Evening, April 19, at 8 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON
1898-99

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

8

Tickets on sale at Infantry Hall.

Sanders Theatre, Cambridge.

SEASON 1898-99

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

IX. CONCERT.

THURSDAY, APRIL 6, AT 7.45, P. M.

Programme.

BEETHOVEN.	OVERTURE to "Leonore," No. 3, op. 72.
GOUNOD.	ARIA, "Les Stances de Sapho."
ANDERSEN.	CONCERTSTUCK, for FLUTE and ORCHESTRA.
	SONGS with ORCHESTRA.
a) LISZT.	"DIE LORELEY."
b) V. STANFORD.	"THE BOWER OF ROSES."
BRAHMS.	SYMPHONY No. 2, in D major, op. 73. I. Allegro non troppo. II. Adagio non troppo. III. Allegretto grazioso, quasi Andantino. IV. Allegro con spirito.

Soloists:

Mme. BLANCHE MARCHESI.
Mr. A. MAQUARRE.

Tuesday, April 11. Ninth Harvard University Chamber Concert. The Kneisel Quartet and Mr. Alwin Schroeder, Soloist. Programme: Chadwick, Quartet; Bach, Sonata for Violoncello, No. 3, (unaccompanied); Beethoven, Quartet in B flat, op. 120.

Sanders Theatre, Cambridge.

SEASON 1898-99

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

X. CONCERT.

[Last of the Season.]

THURSDAY, APRIL 27, AT 7.45, P.M.

Programme.

JOSEF HAYDN.	SYMPHONY, in C major, (Rieter-Biedermann, No. 3). I. Adagio.—Allegro assai. II. Andante. III. Menuetto.—Trio. IV. Finale: Allegro assai.
FRANZ LISZT.	CONCERTO for PIANOFORTE, No. 2, in A major.
JOHN K. PAINE.	PRELUDE to the "Œdipus Tyrannus" of Sophocles.
BEDŘICH SMETANA.	SYMPHONIC POEM, "The Moldau."

Soloist:

Mr. CARL BAERMANN.

The Pianoforte is a Steinway

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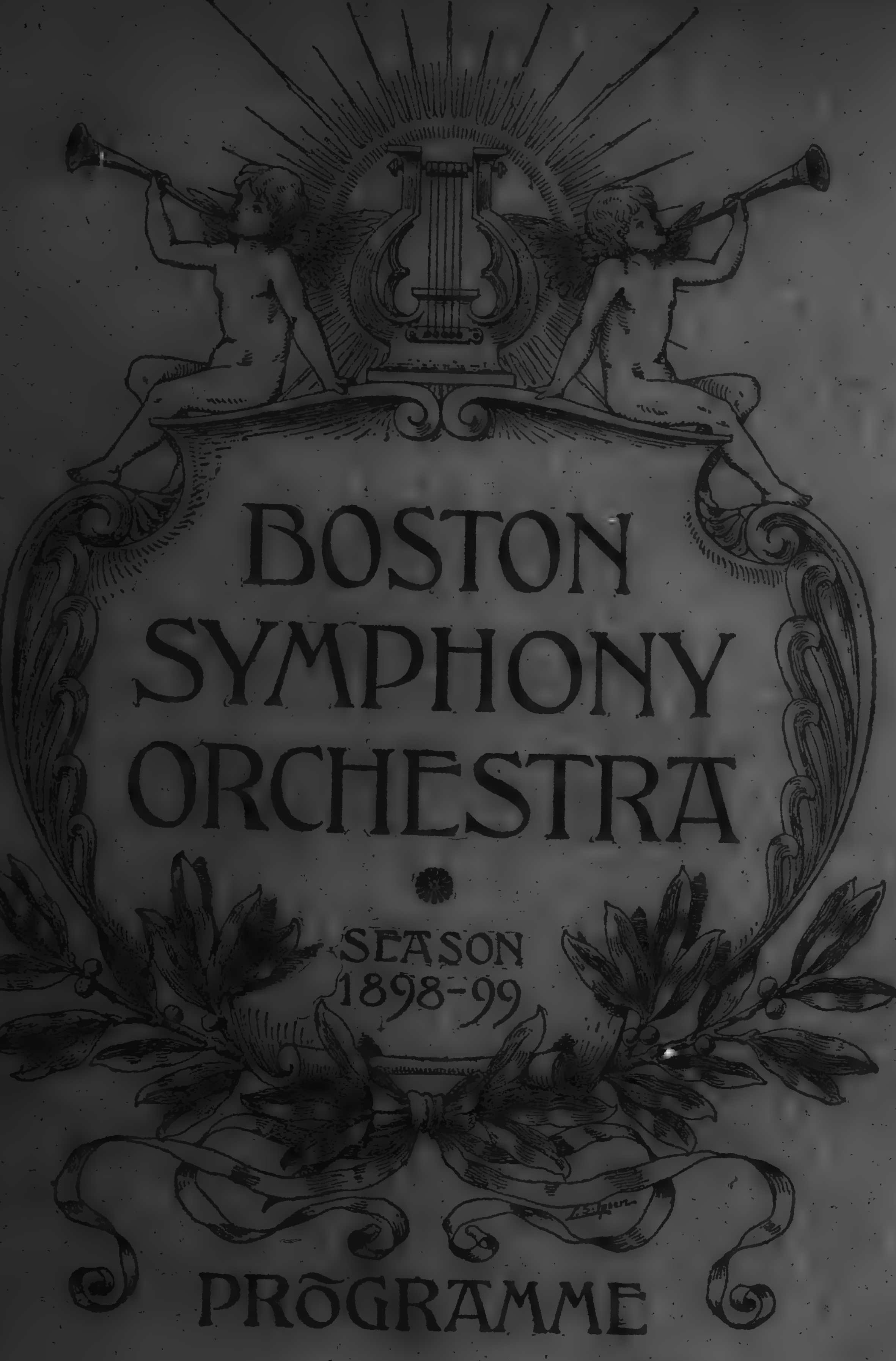

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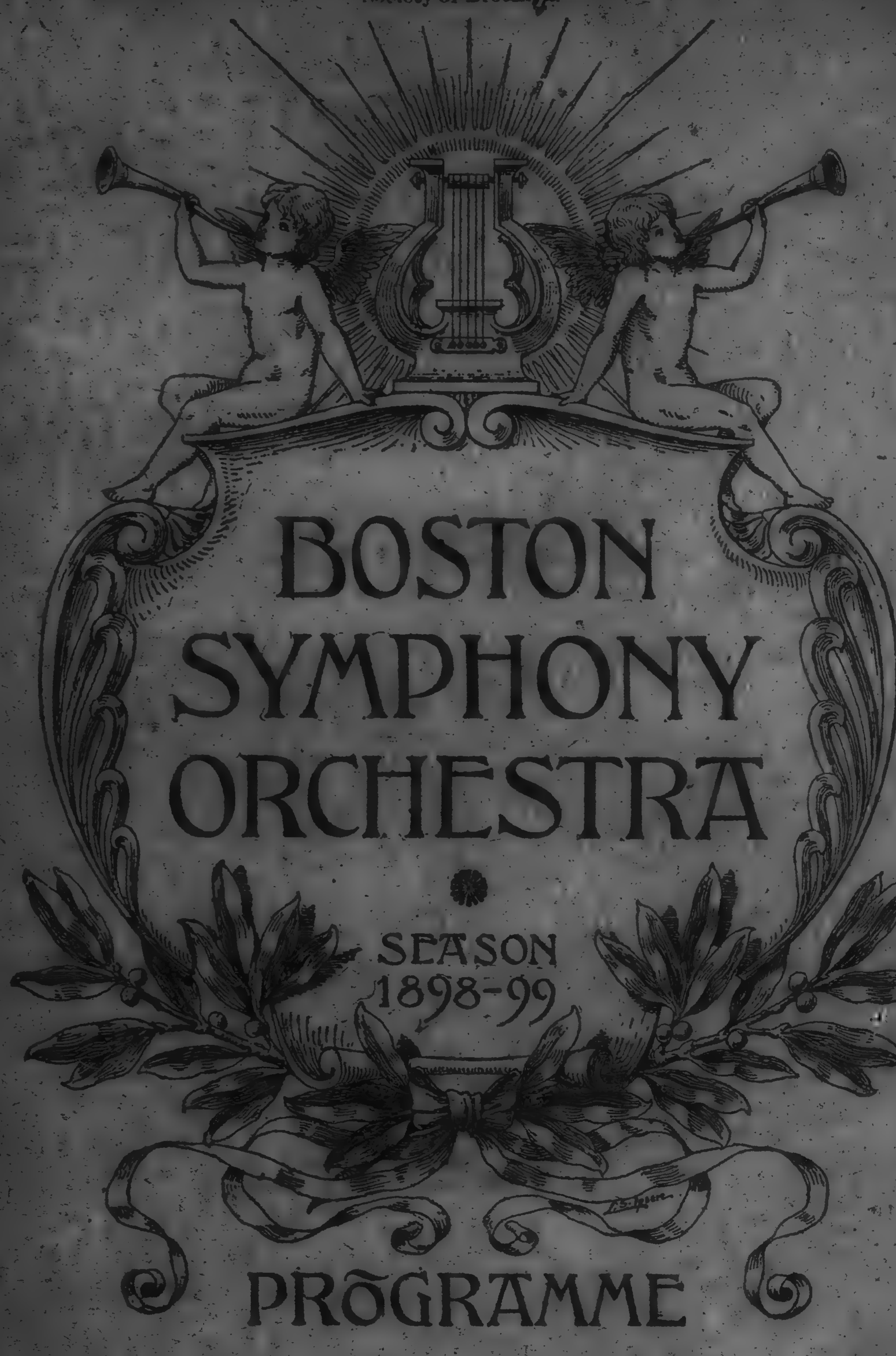
ACADEMY OF MUSIC, . . . BROOKLYN.
Friday Afternoon, March 24, at 3.30 precisely.
Saturday Evening, March 25, at 8.15 precisely.
Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.



BOSTON
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PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

5

Tickets at the Brooklyn Institute
and at Chandler's Music Store,
300 Fulton Street.

CARNEGIE HALL, - - - - NEW Y
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Thursday Evening, March 23, at 8.15 precisely.

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F. R. COMEE, Ass't Manager.

Tickets at Carnegie Hall.

Sanders Theatre, Cambridge.

SEASON 1898-99

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

VIII. CONCERT.

THURSDAY, MARCH 16, AT 7.45, P. M.

Programme.

HAYDN. SYMPHONY, in D major, "La Chasse."
- I. Adagio.—Allegro.
- II. Andante.
- III. Menuetto. Allegretto.—Trio.
- IV. La Chasse.

ROSSINI. ARIA, "Una Voce," from "Il Barbiere."

CHABRIER. BOURRÉE FANTASQUE.
(Scored for ORCHESTRA by FELIX MOTTL.)

(*a*) DELIBES. "POURQUOI," from "Lakmé."
(*b*) DELL' ACQUA. "VILLANELLE."

GOLDMARK. OVERTURE to "Sakuntala." op. 13.

Soloist:

Miss ROSE STEWART.

Tuesday Evening, March 28. Eighth Harvard University Chamber Concert. The Adamowski Quartet and Mme. Szumowska, Pianist. The programme: Statkowski, Quartet in F major. Chopin, Nocturne in G major; Etude in F minor: Impromptu No. 2. Rubinstein, Valse Caprice. Schumann, Piano Quintet in E flat major.

INFANTRY HALL, ... PROVIDENCE.
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ORCHESTRA

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C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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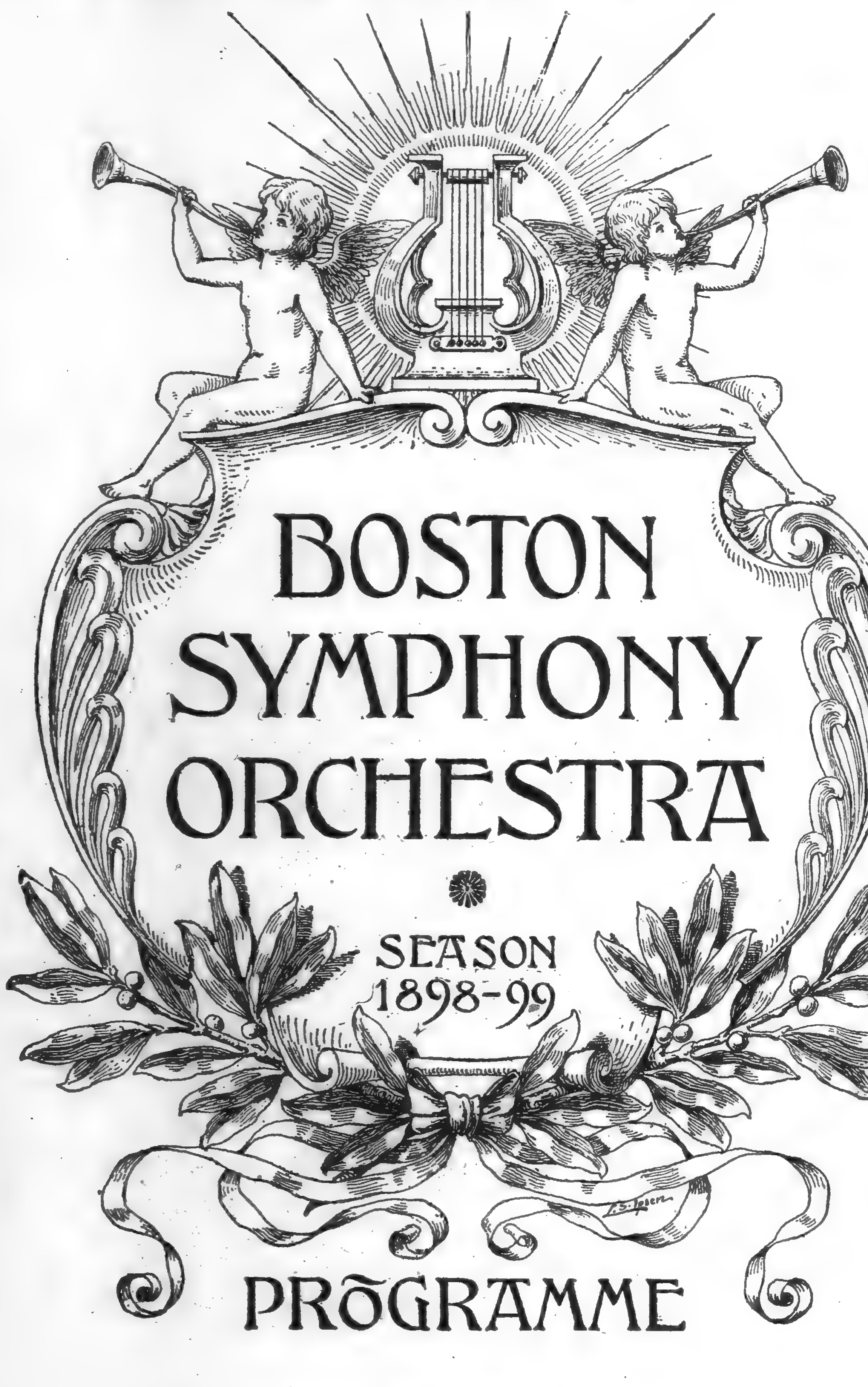

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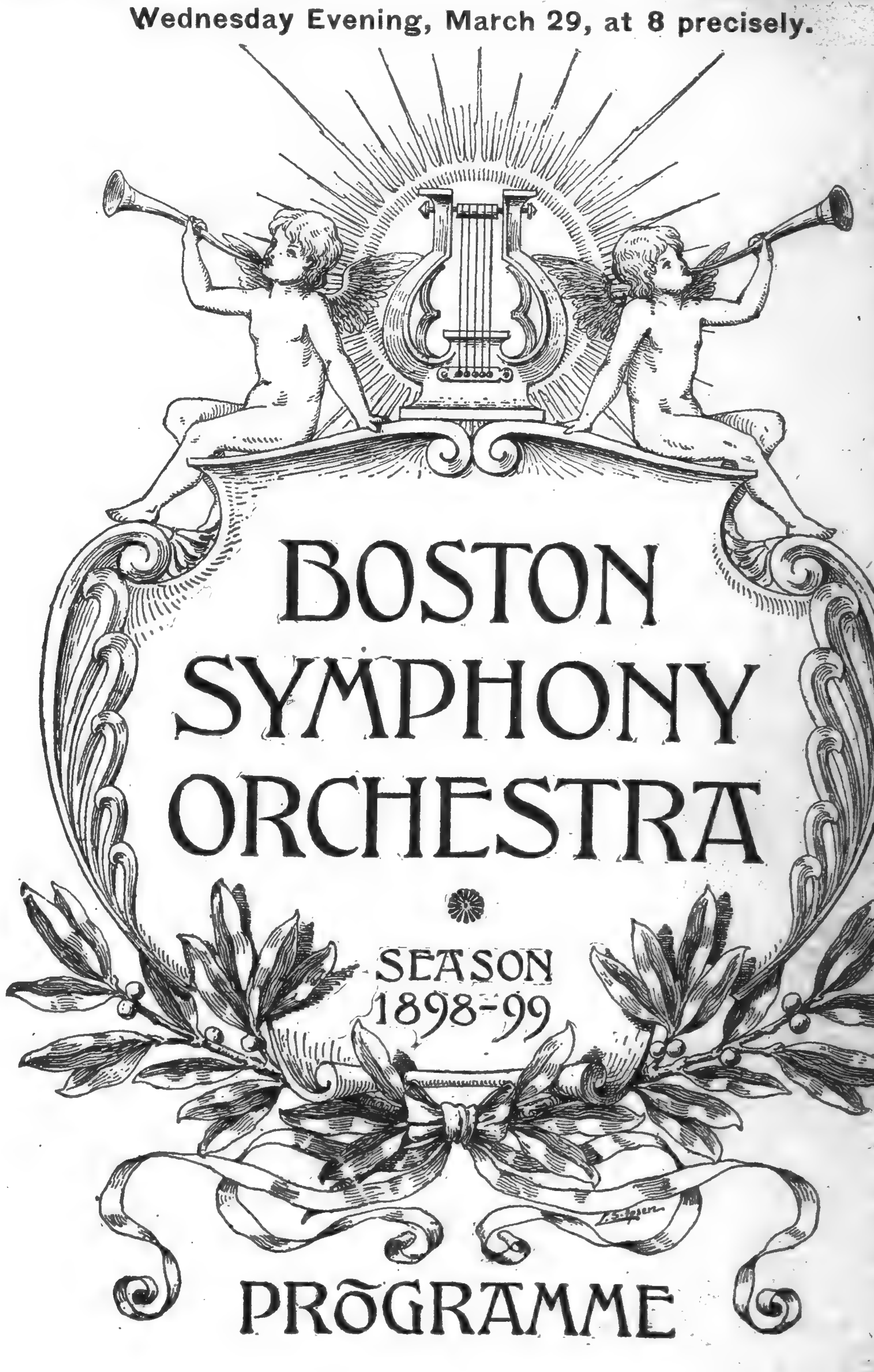

BOSTON SYMPHONY ORCHESTRA

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C. A. ELLIS, Manager.
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7

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BOSTON SYMPHONY ORCHESTRA

SEASON
1898-99

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

6

Tickets on sale at Infantry Hall.

Sanders Theatre, Cambridge.

SEASON 1898-99.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

VII. CONCERT.

THURSDAY, MARCH 2, AT 7.45, P. M.

Programme.

WEBER.	OVERTURE to "Der Freischütz."
BEETHOVEN.	CONCERTO for VIOLIN, in D major, op. 61. I. Allegro, ma non troppo. II. Larghetto. III. Rondo.
SCHUMANN.	SYMPHONY No. 3, in E-flat major, "Rhenish," op. 97. I. Lebhaft. II. Scherzo: Sehr mässig. III. Nicht schnell. IV. Feierlich. V. Lebhaft.

Soloist:

LADY HALLÉ (Norman Neruda).

Tuesday Evening, March 14. Seventh Harvard University Chamber Concert, by the Kneisel Quartet, assisted by Mrs. H. H. A. Beach. The programme is: Tschaikowski, Quartet, in E-flat minor; Beach, Sonata for Piano and Violin, in G minor; Schumann, Quartet, in F major.

MUSIC HALL, - - - - - BALTIMORE.
Tuesday Evening, March 21, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON
1898-99

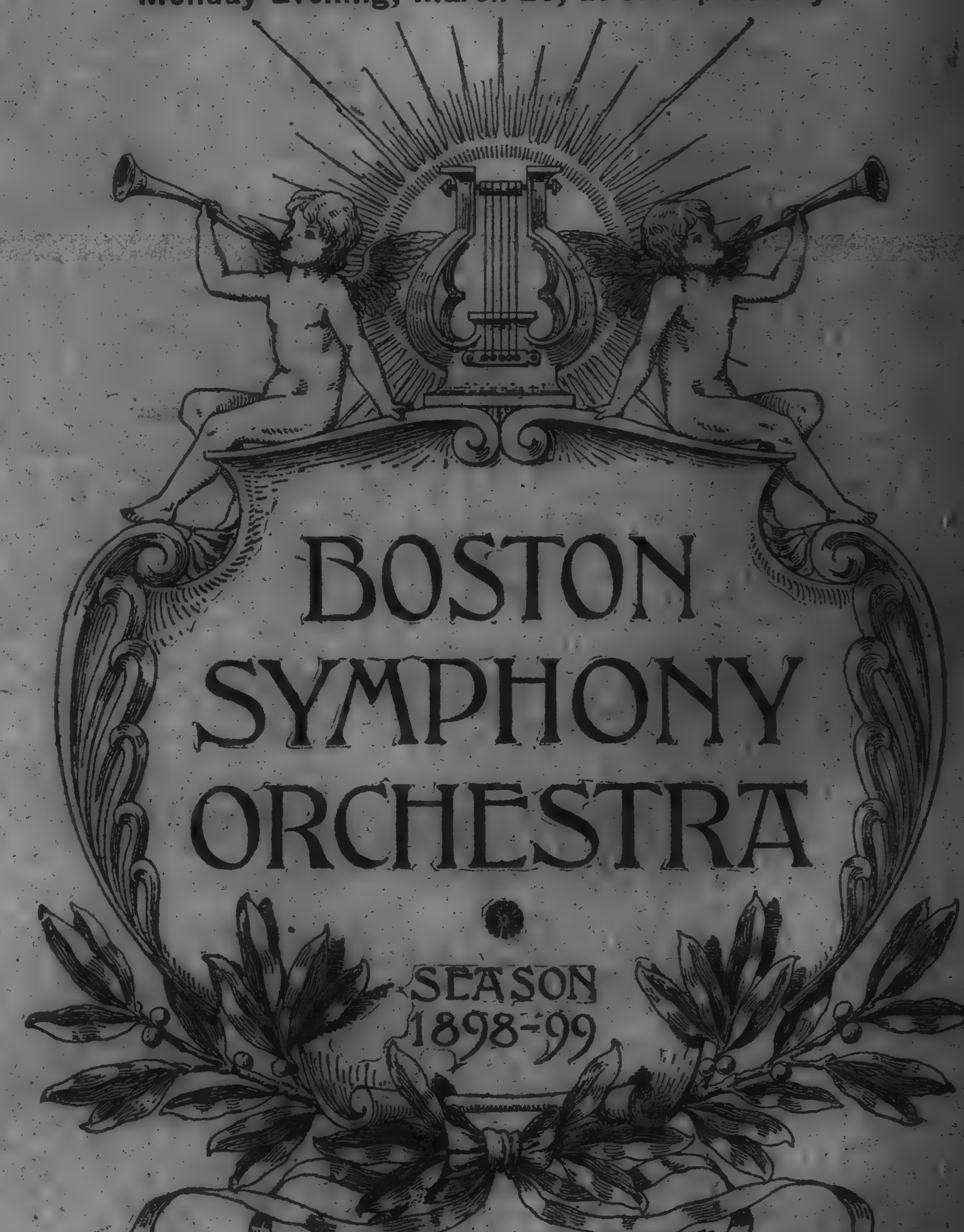
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

5

Tickets, with reserved seats, on sale at 13 North Charles Street.

ACADEMY OF MUSIC, . . PHILADELPHIA.
Monday Evening, March 20, at 8.15 precisely.



BOSTON SYMPHONY ORCHESTRA

SEASON
1898-99

PROGRAMME

[140]

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

5

Tickets, admission only, on sale at Blasius', 1103 Chestnut Street.

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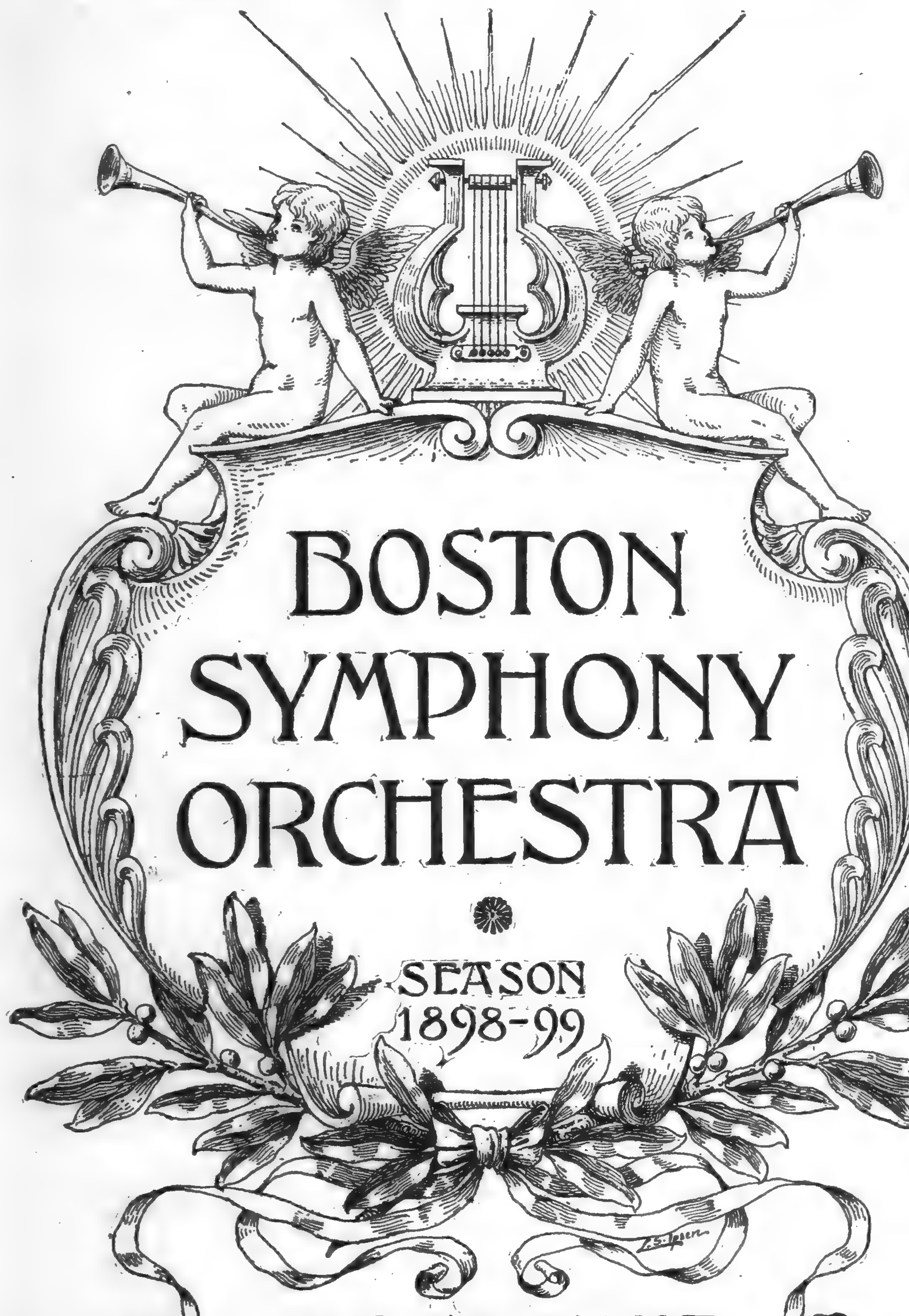

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ACADEMY OF MUSIC, . . PHILADELPHIA.
Monday Evening, March 20, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON
1898-99

PROGRAMME

[140]

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

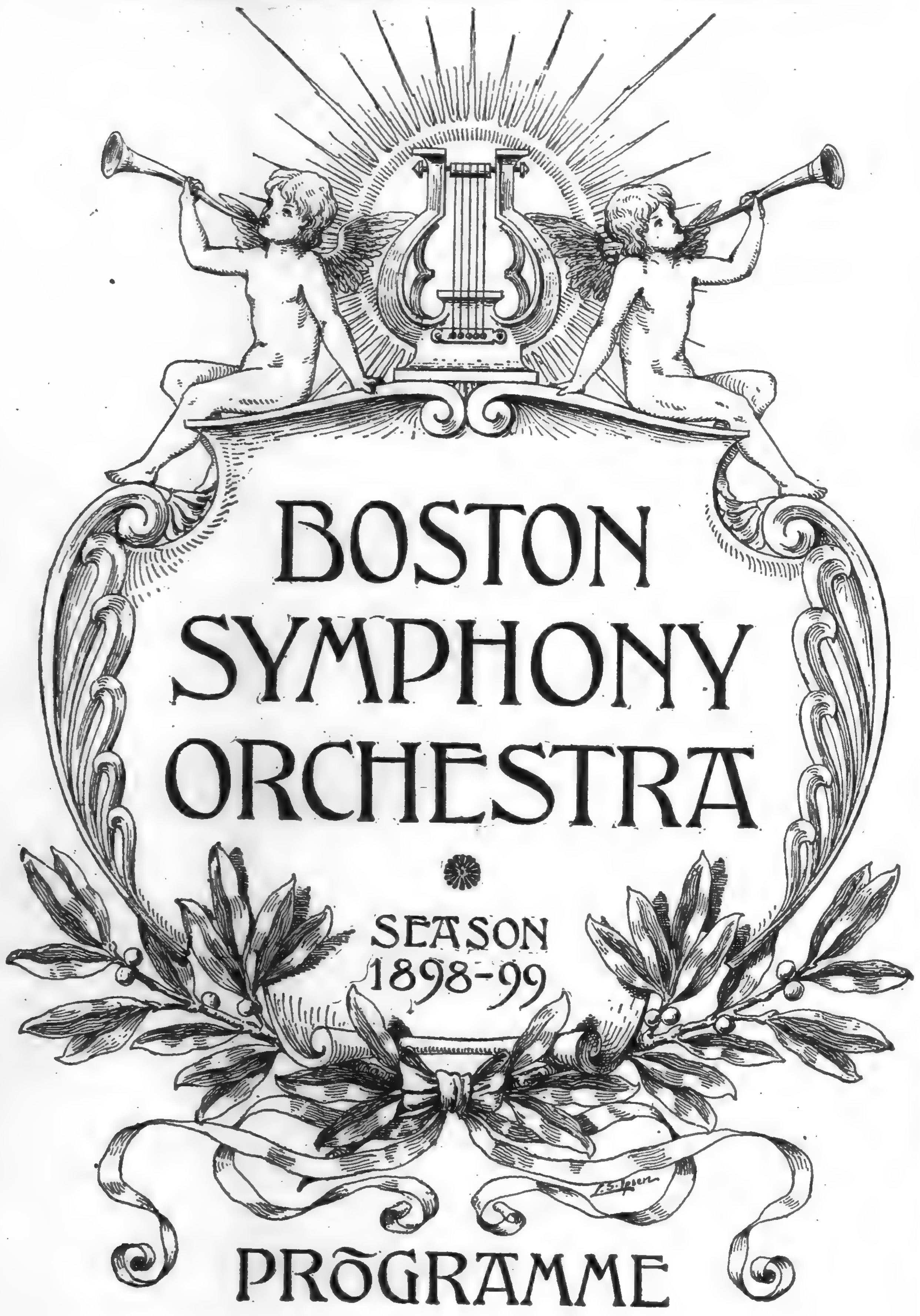
5

Tickets, admission only, on sale at Blasius', 1103 Chestnut Street.

- COVER ONLY - CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

MUSIC HALL, - - - - - BALTIMORE.

Tuesday Evening, February 21, at 8.15 precisely.



BOSTON SYMPHONY ORCHESTRA

SEASON 1898-99

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

4

Tickets, with reserved seats, on sale at 13 North Charles Street.

ACADEMY OF MUSIC, . . PHILADELPHIA.

Monday Evening, February 20, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON 1898-99

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

4

Tickets, with reserved seats, on sale at Blasius', 1103 Chestnut Street.

ACADEMY OF MUSIC. . . . BROOKLYN.

Friday Afternoon, February 24, at 3.30 precisely.
Saturday Evening, February 25, at 8.15 precisely.
Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

BOSTON SYMPHONY ORCHESTRA

SEASON 1898-99

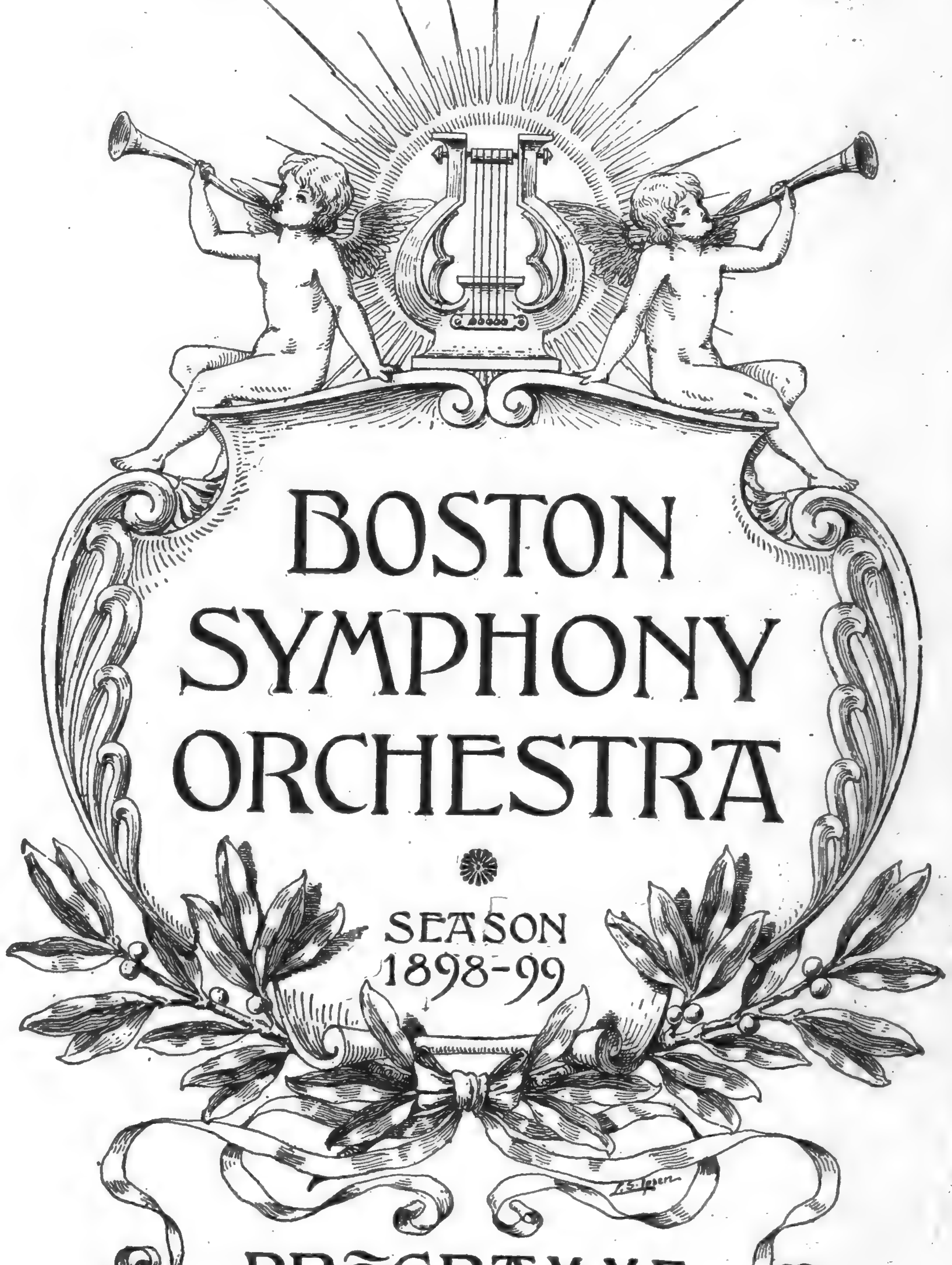
PROGRAMME

C. A. ELLIS, Manager.

Tickets at the Brooklyn Institute

CARNEGIE HALL, - - - - NEW YORK.

Wednesday Afternoon, February 22, at 2 precisely.
Thursday Evening, February 23, at 8.15 precisely.



BOSTON SYMPHONY ORCHESTRA

SEASON 1898-99

PROGRAMME

141

C. A. ELLIS, Manager.

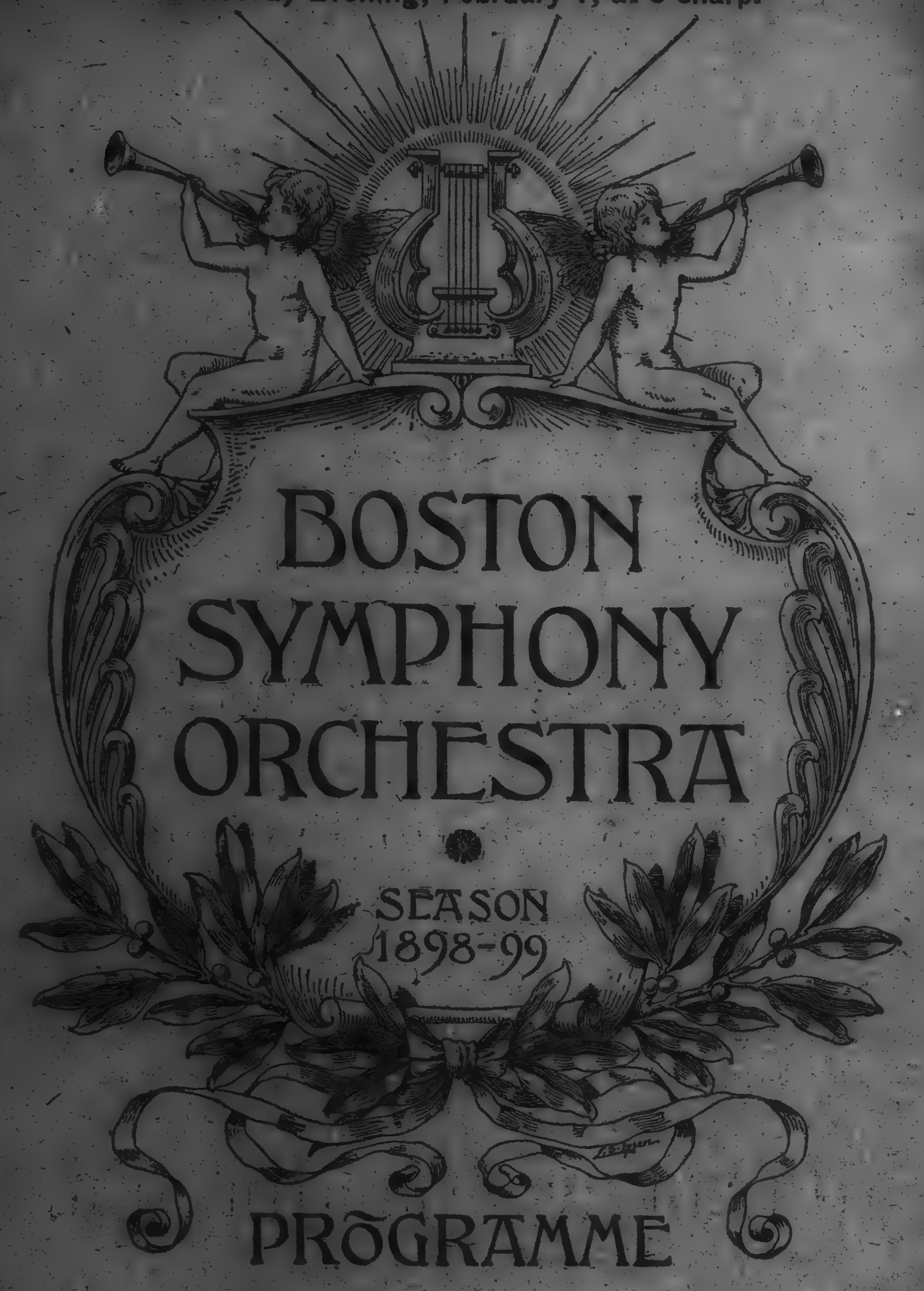
4

F. R. COMEE, Ass't Manager.

- COVER ONLY - CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

INFANTRY HALL, ... PROVIDENCE.

Wednesday Evening, February 1, at 8 sharp.



BOSTON SYMPHONY ORCHESTRA

SEASON
1898-99

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

5

Tickets on sale at Infantry Hall.

Sanders Theatre, Cambridge.

SEASON 1898-99.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

V. CONCERT.

THURSDAY, JANUARY 26, AT 7.45, P. M.

Programme.

BRAHMS.	AKADEMISCHE FEST-OUVERTURE, op. 80.
HANDEL.	RECITATIVE, "Deeper and deeper still," and ARIA, "Waft her, angels," from "Jephthah."
BERLIOZ.	a. MENUET des Feu-Follets, } from "La Damnation de b. VALSE des Sylphes, } Faust," op. 24.
DVOŘÁK.	SYMPHONIC VARIATIONS on an Original Theme, op. 78.
GOUNOD.	ARIA, "Lend me your aid," from "The Queen of Sheba."
BEETHOVEN.	SYMPHONY No, 4, in B-flat major, op. 60. I. Adagio.—Allegro vivace. II. Adagio. III. Allegro vivace.—Trio: Un poco meno allegro. IV. Allegro ma non troppo.

Soloist:

Mr. EVAN WILLIAMS.

Sanders Theatre, Cambridge.

SEASON 1898-99.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

VI. CONCERT.

THURSDAY, FEBRUARY 9, AT 7.45, P. M.

Programme.

MENDELSSOHN,	OVERTURE, "Fingal's Cave." op. 26.
TCHAIKOVSKY.	CONCERTO for PIANOFORTE, No. 1, in B-flat minor, op. 23. I. Andante non troppo e molto maestoso. Allegro con spirito. II. Andantino semplice. — Allegro vivace assai. III. Allegro con fuoco.
BRAHMS.	WALTZES, op 39. (Scored for Orchestra by WILHELM GERICKE).
VOLKMANN,	SYMPHONY No. 1, in D minor, op. 44. I. Allegro patetico. II. Andante. III. Scherzo; Allegro non troppo. Trio: Meno mosso, quasi Andantino. IV. Finale; Allegro molto.

Soloist:

Miss ADELE AUS DER OHE.

The Pianoforte is a Steinway.

Sanders Theatre, Cambridge.

SEASON 1898-99.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

VI. CONCERT.

THURSDAY, FEBRUARY 9, AT 7.45, P. M.

Programme.

MENDELSSOHN, OVERTURE, "Fingal's Cave." op. 26.
TCHAIKOVSKY. CONCERTO for PIANOFORTE, No. 1, in B-flat minor, op. 23.
I. Andante non troppo e molto maestoso. Allegro con spirito.
II. Andantino semplice. — Allegro vivace assai.
III. Allegro con fuoco.
BRAHMS. WALTZES, op 39. (Scored for Orchestra by WILHELM GERICKE).
VOLKMANN, SYMPHONY No. 1, in D minor, op. 44.
I. Allegro patetico.
II. Andante.
III. Scherzo; Allegro non troppo. Trio: Meno mosso, quasi Andantino.
IV. Finale; Allegro molto.

Soloist:

Miss ADELE AUS DER OHE.

The Pianoforte is a Steinway.

- COVER ONLY - CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

INFANTRY HALL, ... PROVIDENCE.
Wednesday Evening, February 1, at 8 sharp.

BOSTON SYMPHONY ORCHESTRA

SEASON
1898-99

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

5

Tickets on sale at Infantry Hall.

Sanders Theatre, Cambridge.

SEASON 1898-99.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

V. CONCERT.

THURSDAY. JANUARY 26, AT 7.45. P. M.

Programme.

BRAHMS.	AKADEMISCHE FEST-OUVERTURE, op. 80.
HANDEL.	RECITATIVE, "Deeper and deeper still," and ARIA, "Waft her, angels," from "Jephthah."
BERLIOZ.	*a.* MENUET des Feu-Follets, *b.* VALSE des Sylphes, from "La Damnation de Faust," op. 24.
DVOŘÁK.	SYMPHONIC VARIATIONS on an Original Theme, op. 78.
GOUNOD.	ARIA, "Lend me your aid," from "The Queen of Sheba."
BEETHOVEN.	SYMPHONY No, 4, in B-flat major, op. 60. I. Adagio.—Allegro vivace. II. Adagio. III. Allegro vivace.—Trio: Un poco meno allegro. IV. Allegro ma non troppo.

Soloist:

Mr. EVAN WILLIAMS.

Sanders Theatre, Cambridge.

SEASON 1898-99.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

VI. CONCERT.

THURSDAY. FEBRUARY 9, AT 7.45. P. M.

Programme.

MENDELSSOHN.	OVERTURE, "Fingal's Cave." op. 26
TCHAIKOVSKY.	CONCERTO for PIANOFORTE, No. 1, in B-flat minor, op. 23. I. Andante non troppo e molto maestoso Allegro con spirito. II. Andantino semplice. — Allegro vivace assai. III. Allegro con fuoco.
BRAHMS.	WALTZES, op 39. (Scored for Orchestra by WILHELM GERICKE).
VOLKMANN,	SYMPHONY No. 1, in D minor, op. 11. I. Allegro patetico. II. Andante. III. Scherzo; Allegro non troppo. Trio: Meno mosso, quasi Andantino. IV. Finale; Allegro molto.

Soloist:

Miss ADELE AUS DER OHE.

The Pianoforte is a Steinway.

Sanders Theatre, Cambridge.

SEASON 1898-99.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

VI. CONCERT.

THURSDAY. FEBRUARY 9. AT 7.45. P. M

Programme.

MENDELSSOHN. OVERTURE, "Fingal's Cave." op. 26
TCHAIKOVSKY. CONCERTO for PIANOFORTE, No. 1, in B-flat minor op. 23.
I. Andante non troppo e molto maestoso.
Allegro con spirito.
II. Andantino semplice. — Allegro vivace assai.
III. Allegro con fuoco.
BRAHMS. WALTZES, op 39.
(Scored for Orchestra by WILHELM GERICKE).
VOLKMANN. SYMPHONY No. 1, in D minor, op. 11.
I. Allegro patetico.
II. Andante.
III. Scherzo; Allegro non troppo.
Trio: Meno mosso, quasi Andantino.
IV. Finale; Allegro molto.

Soloist:

Miss ADELE AUS DER OHE.

The Pianoforte is a Steinway.

- COVER ONLY - CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

MUSIC HALL, - - - - - BALTIMO
Tuesday Evening, January 17, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON
1898-99

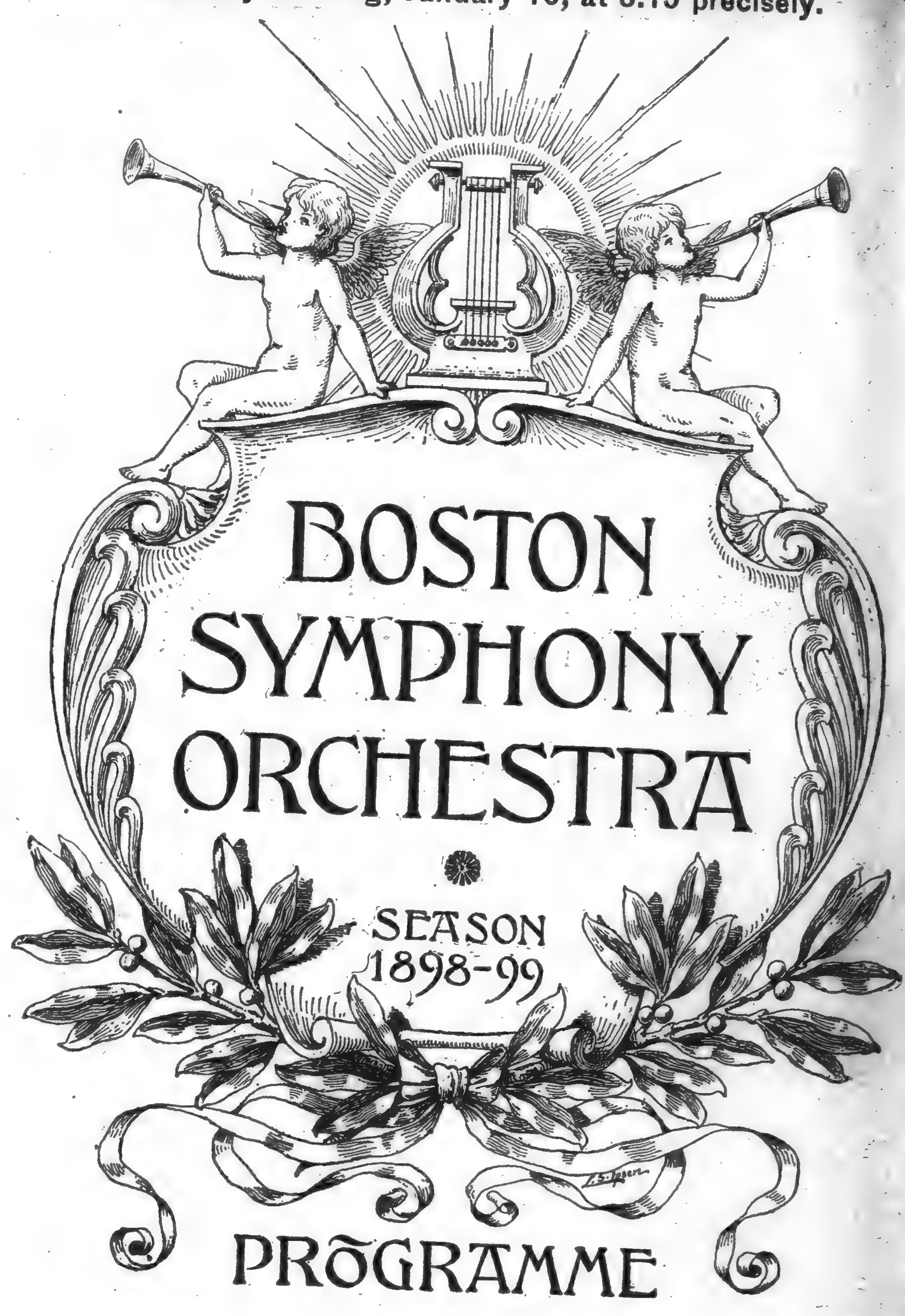
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

3

Tickets, with reserved seats, on sale at Albert's, 13 No. Charles St.

ACADEMY OF MUSIC, . . PHILADELPHIA.
Monday Evening, January 16, at 8.15 precisely.



BOSTON SYMPHONY ORCHESTRA

SEASON
1898-99

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

3

Tickets, with reserved seats, on sale at Blasius', 1103 Chestnut Street.

ACADEMY OF MUSIC. . . . BROOKLYN.
Friday Afternoon, January 20, at 3.30 precisely.
Saturday Evening, January 21, at 8.15 precisely.
Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

BOSTON SYMPHONY ORCHESTRA

SEASON
1898-99

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

3

Tickets at the Brooklyn Institute and at Chandler's Music Store, 300 Fulton Street.

CARNEGIE HALL, - - - - NEW YORK.
Wednesday Afternoon, January 18, at 2 precisely.
Thursday Evening, January 19, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON
1898-99

PROGRAMME

C. A. ELLIS, Manager.

3

F. R. COMEE, Ass't Manager.

Tickets at Carnegie Hall.

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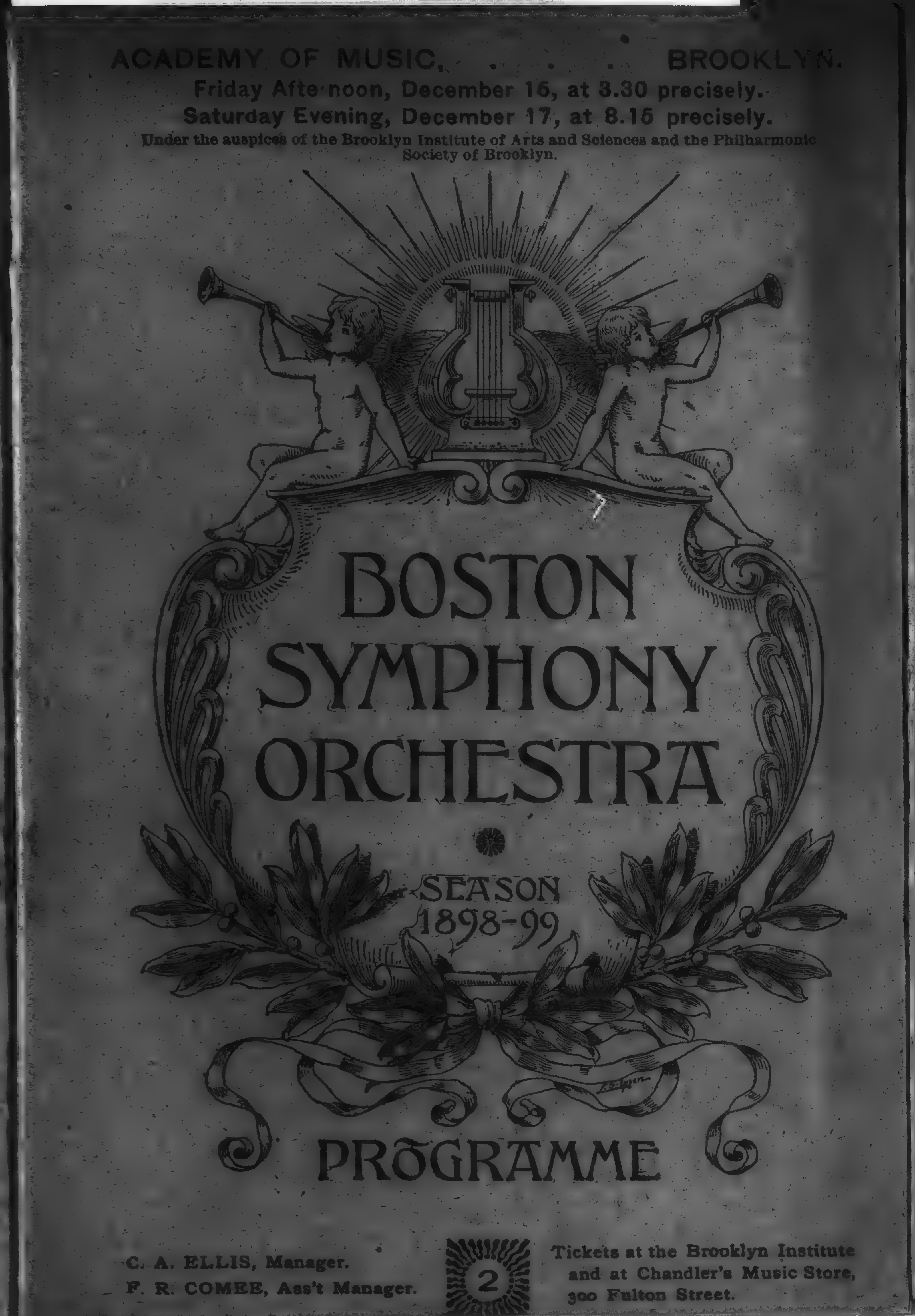
- COVER ONLY - CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES



ACADEMY OF MUSIC, ... BROOKLYN.
Friday Afternoon, December 16, at 3.30 precisely.
Saturday Evening, December 17, at 8.15 precisely.
Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

BOSTON
SYMPHONY
ORCHESTRA

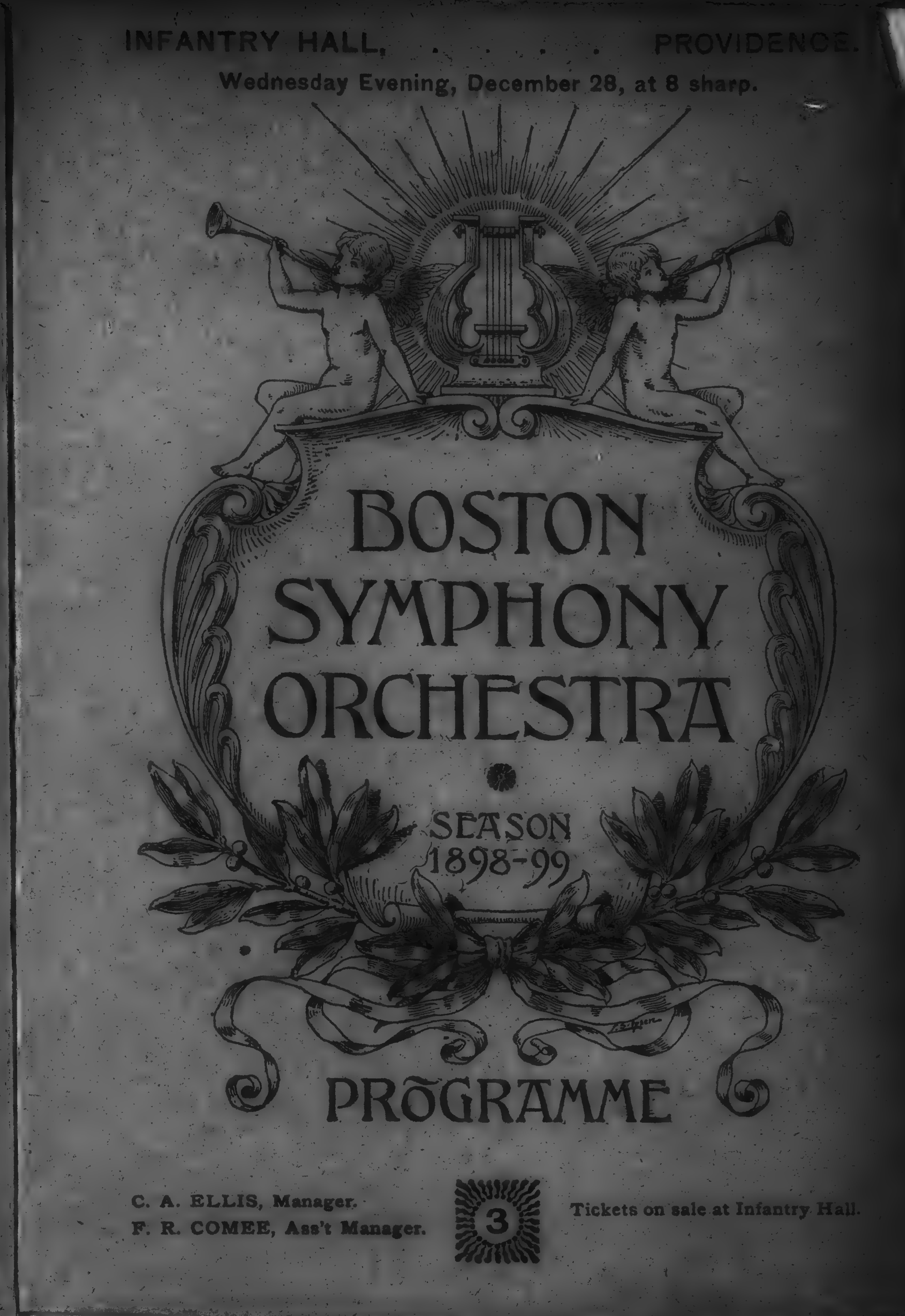
SEASON
1898-99

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

2

Tickets at the Brooklyn Institute
and at Chandler's Music Store,
300 Fulton Street.



INFANTRY HALL, ... PROVIDENCE.
Wednesday Evening, December 28, at 8 sharp.

BOSTON
SYMPHONY
ORCHESTRA

SEASON
1898-99

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

3

Tickets on sale at Infantry Hall.

Sanders Theatre, Cambridge.

SEASON 1898-99.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

IV. CONCERT.

THURSDAY, JANUARY 5, AT 7.45, P. M.

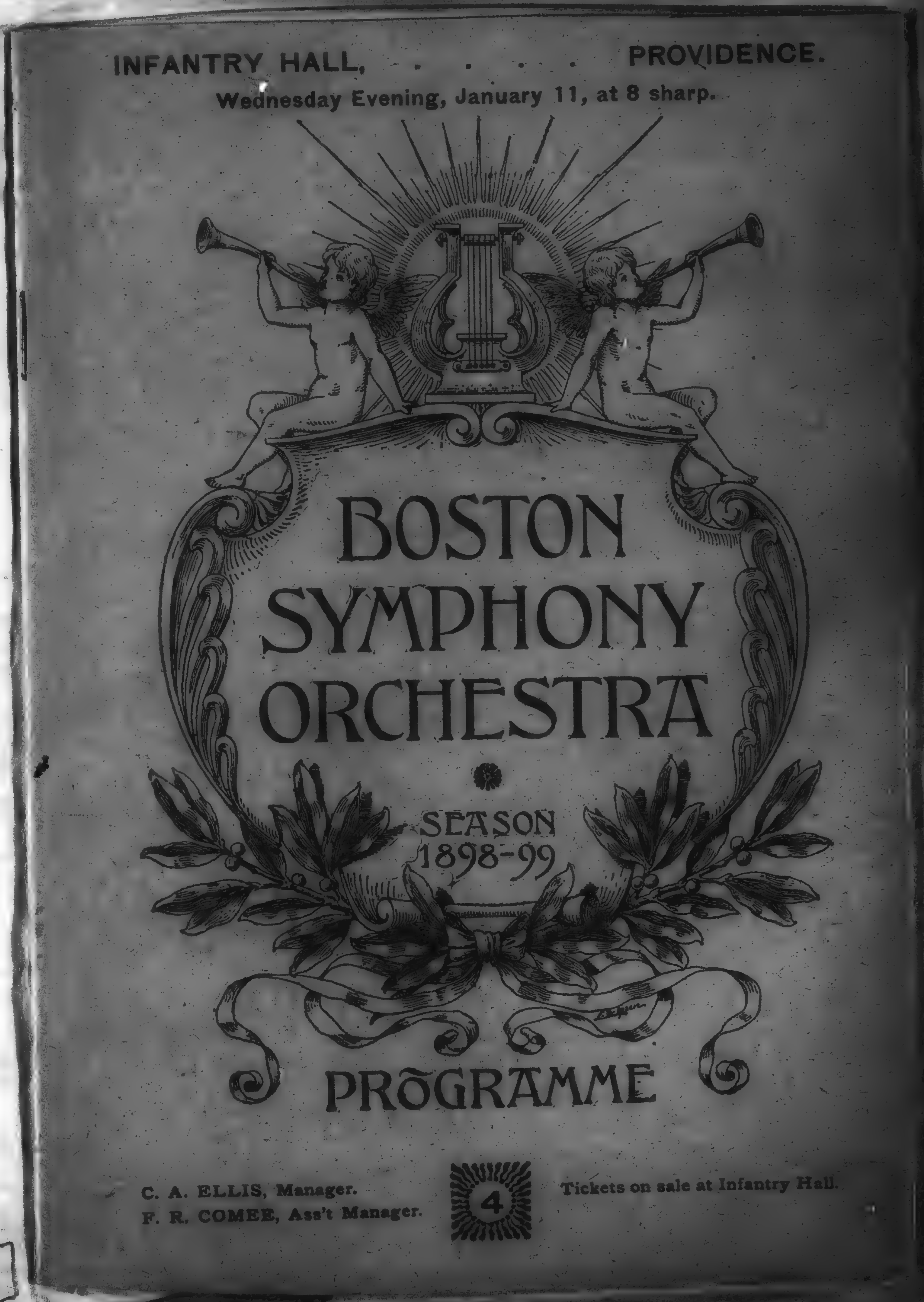
Programme.

PETER CORNELIUS.	OVERTURE to "The Barber of Bagdad."
HENRI VIEUXTEMPS.	CONCERTO FOR VIOLIN, No. 5, in A minor, op. 37. Allegro non troppo. Adagio. Allegro con fuoco.
JOHANNES BRAHMS.	SYMPHONY No. 3, in F major, op. 90. I. Allegro con brio. II. Andante. III. Poco Allegretto. IV. Allegro.
RICHARD WAGNER.	VORSPIEL to "Die Meistersinger von Nürnberg."

Soloist:

Miss OLIVE MEAD.

Fifth Concert, Thursday Evening, January 26, 1899.



INFANTRY HALL, ... PROVIDENCE.
Wednesday Evening, January 11, at 8 sharp.

BOSTON
SYMPHONY
ORCHESTRA

SEASON
1898-99

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

4

Tickets on sale at Infantry Hall.

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- COVER ONLY - CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC, ... BROOKLYN.
Friday Afternoon, December 16, at 3.30 precisely.
Saturday Evening, December 17, at 8.15 precisely.
Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

BOSTON SYMPHONY ORCHESTRA

SEASON
1898-99

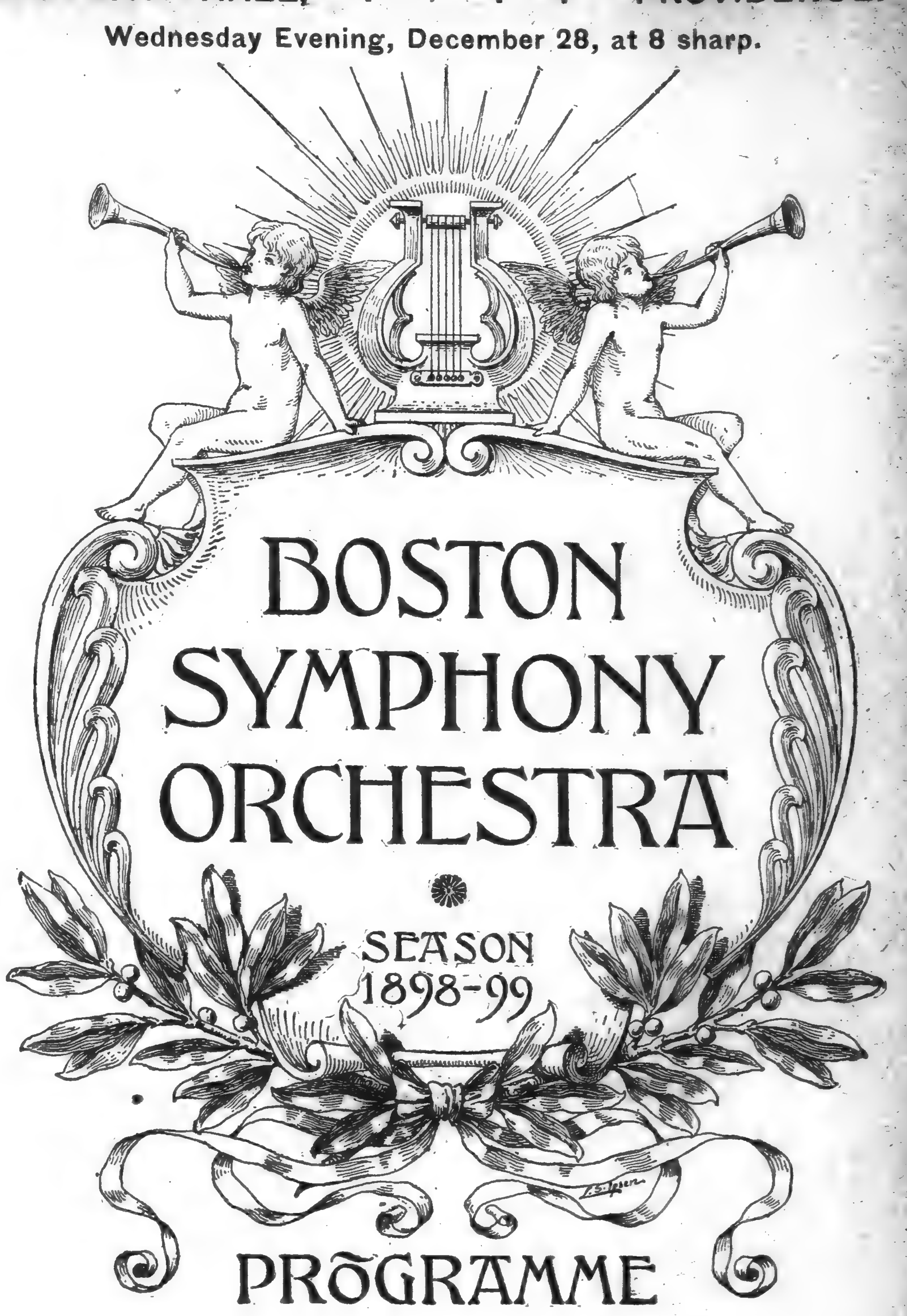
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

2

Tickets at the Brooklyn Institute
and at Chandler's Music Store,
300 Fulton Street.

INFANTRY HALL, ... PROVIDENCE.
Wednesday Evening, December 28, at 8 sharp.



BOSTON SYMPHONY ORCHESTRA

SEASON
1898-99

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

3

Tickets on sale at Infantry Hall.

Sanders Theatre, Cambridge.

SEASON 1898-99.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

IV. CONCERT.

THURSDAY, JANUARY 5, AT 7.45, P. M.

Programme.

PETER CORNELIUS. OVERTURE to "The Barber of Bagdad."

HENRI VIEUXTEMPS. CONCERTO FOR VIOLIN, No. 5, in A minor, op. 37.
Allegro non troppo.
Adagio.
Allegro con fuoco.

JOHANNES BRAHMS. SYMPHONY No. 3, in F major, op. 90.
I. Allegro con brio.
II. Andante.
III. Poco Allegretto.
IV. Allegro.

RICHARD WAGNER. VORSPIEL to "Die Meistersinger von Nürnberg."

Soloist:

Miss OLIVE MEAD.

Fifth Concert, Thursday Evening, January 26, 1899.

INFANTRY HALL, ... PROVIDENCE.
Wednesday Evening, January 11, at 8 sharp.

BOSTON SYMPHONY ORCHESTRA

SEASON
1898-99

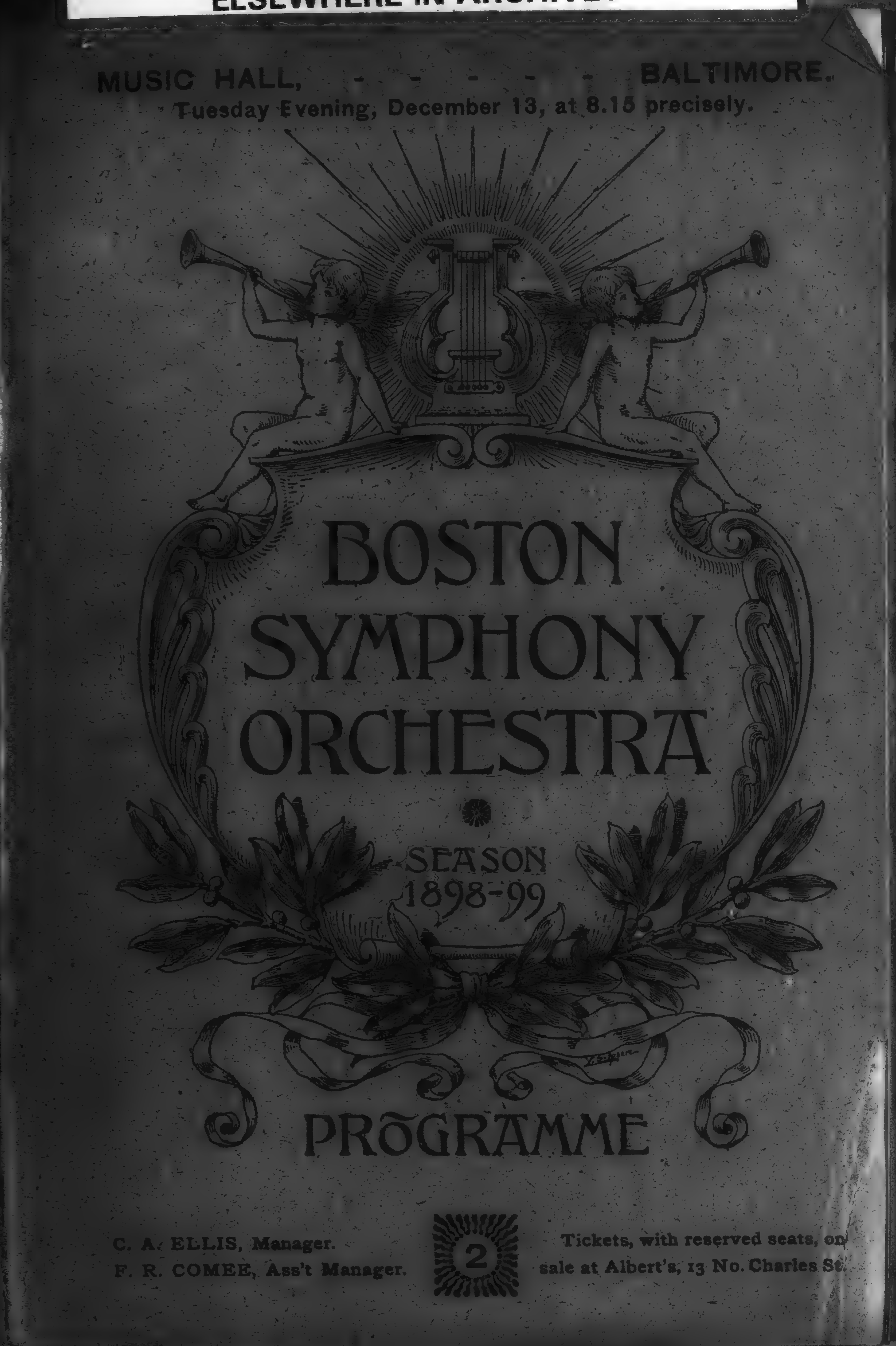
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

4

Tickets on sale at Infantry Hall.

- COVER ONLY - CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES



MUSIC HALL, - - - - - BALTIMORE.
Tuesday Evening, December 13, at 8.15 precisely.

BOSTON
SYMPHONY
ORCHESTRA

SEASON
1898-99

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

2

Tickets, with reserved seats, on sale at Albert's, 13 No. Charles St.

Sanders Theatre, Cambridge.

SEASON 1898-99.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

III. CONCERT.

THURSDAY, DECEMBER 8, AT 7.45, P.M.

Programme.

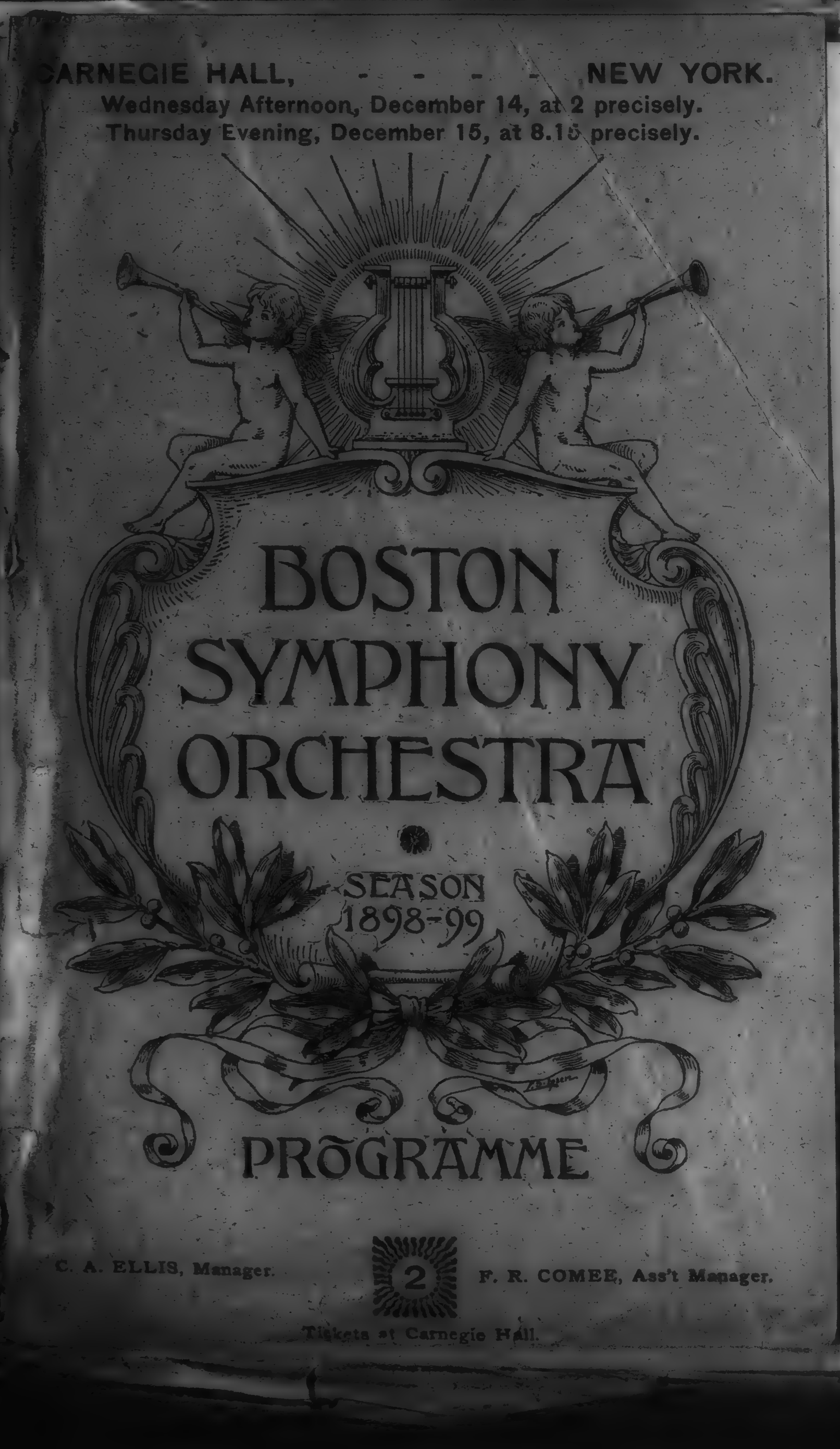
SCHUBERT.	SYMPHONY No. 9, in C major. I. Andante. — Allegro, ma non troppo. II. Andante con moto. III. Scherzo: Allegro vivace. — Trio. IV. Finale: Allegro vivace.
MASSENET.	AIR, "Vision Fugitive," from "Herodiade."
SAINT-SAËNS.	SYMPHONIC POEM No. 1, "Omphale's Spinning Wheel," op. 31.
	SONGS with PIANOFORTE.
a) ROBERT FRANZ.	"MARIE."
b) PETER CORNELIUS.	"EIN TON."
c) GABRIEL FAURÉ.	"RENCONTRE."
d) HATTON.	"TO ANTHEA."
LISZT.	SYMPHONIC POEM. "Les Preludes."

Soloist:

Mr. THEODORE BYARD.

The Pianoforte is a Mason & Hamlin.

Mr. Gericke is convalescent, but to insure his absolute and early recovery the performance will be under the direction of Mr. Franz Kneisel.



ARNEGIE HALL, - - - - NEW YORK.
Wednesday Afternoon, December 14, at 2 precisely.
Thursday Evening, December 15, at 8.15 precisely.

BOSTON
SYMPHONY
ORCHESTRA

SEASON
1898-99

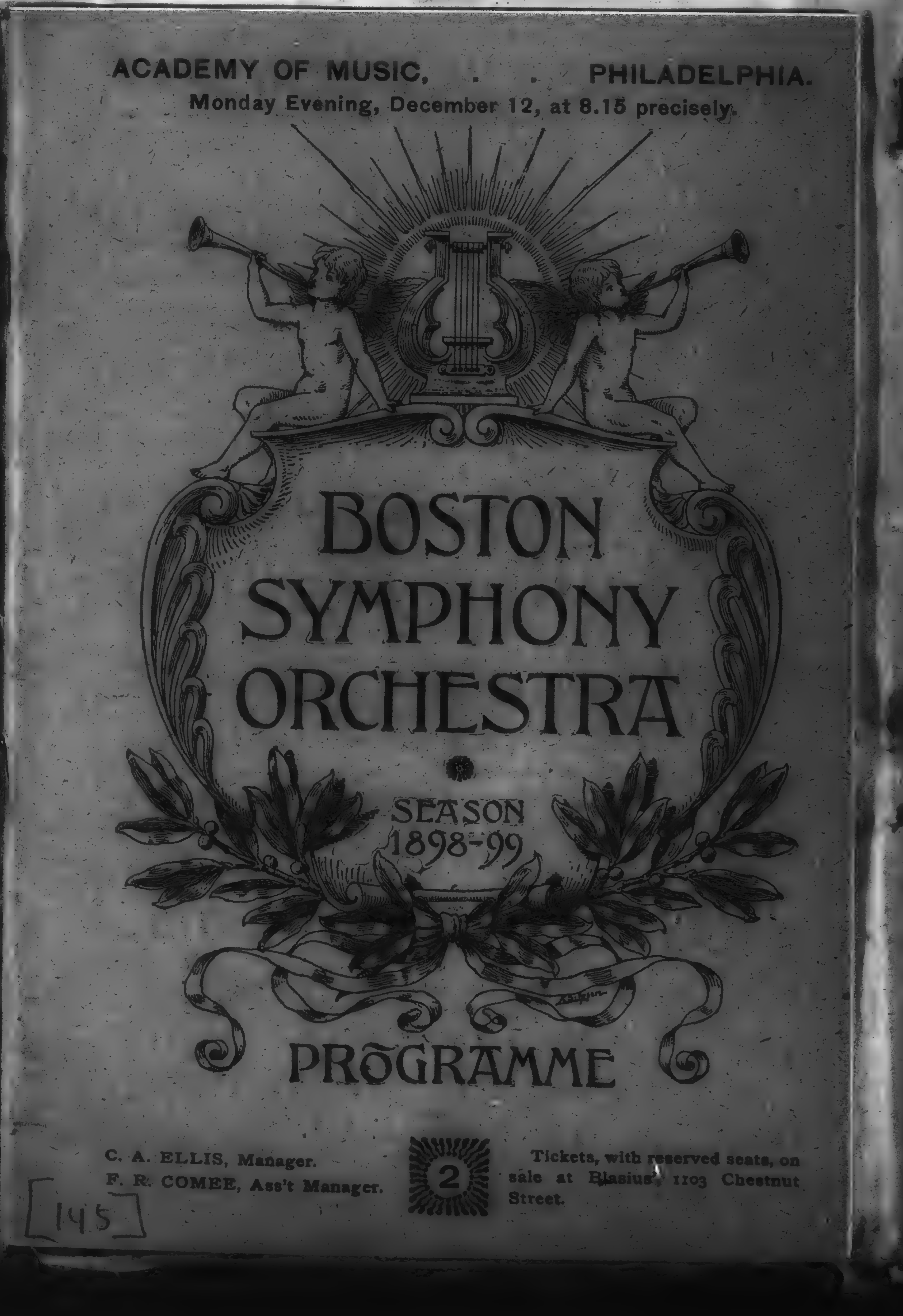
PROGRAMME

C. A. ELLIS, Manager.

2

F. R. COMEE, Ass't Manager.

Tickets at Carnegie Hall.



ACADEMY OF MUSIC, . . PHILADELPHIA.
Monday Evening, December 12, at 8.15 precisely.

BOSTON
SYMPHONY
ORCHESTRA

SEASON
1898-99

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

2

Tickets, with reserved seats, on sale at Blasius', 1103 Chestnut Street.

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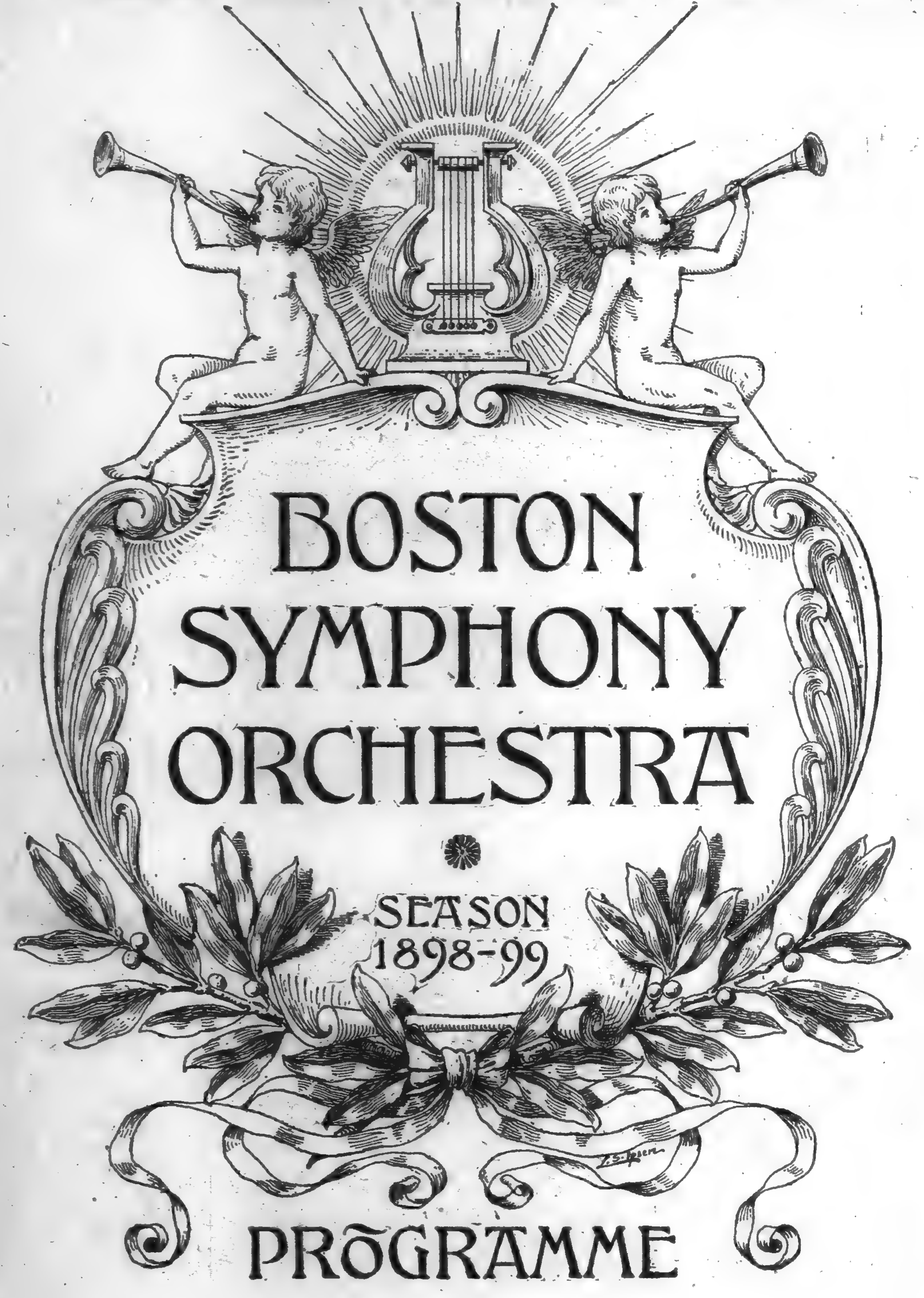
- COVER ONLY - CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

MUSIC HALL, - - - - - BALTIMORE.
Tuesday Evening, December 13, at 8.15 precisely.



BOSTON SYMPHONY ORCHESTRA

SEASON
1898-99

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

2

Tickets, with reserved seats, on sale at Albert's, 13 No. Charles St.

Sanders Theatre, Cambridge.

SEASON 1898-99.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

III. CONCERT.

THURSDAY, DECEMBER 8, AT 7.45, P.M.

Programme.

SCHUBERT.	SYMPHONY No. 9, in C major. I. Andante. — Allegro, ma non troppo. II. Andante con moto. III. Scherzo: Allegro vivace. — Trio. IV. Finale: Allegro vivace.
MASSENET.	AIR, "Vision Fugitive," from "Herodiade."
SAINT-SAENS.	SYMPHONIC POEM No. 1, "Omphale's Spinning Wheel," op. 31.
	SONGS with PIANOFORTE.
a) ROBERT FRANZ.	"MARIE."
b) PETER CORNELIUS.	"EIN TON."
c) GABRIEL FAURÉ.	"RENCONTRE."
d) HATTON.	"TO ANTHEA."
LISZT.	SYMPHONIC POEM. "Les Preludes."

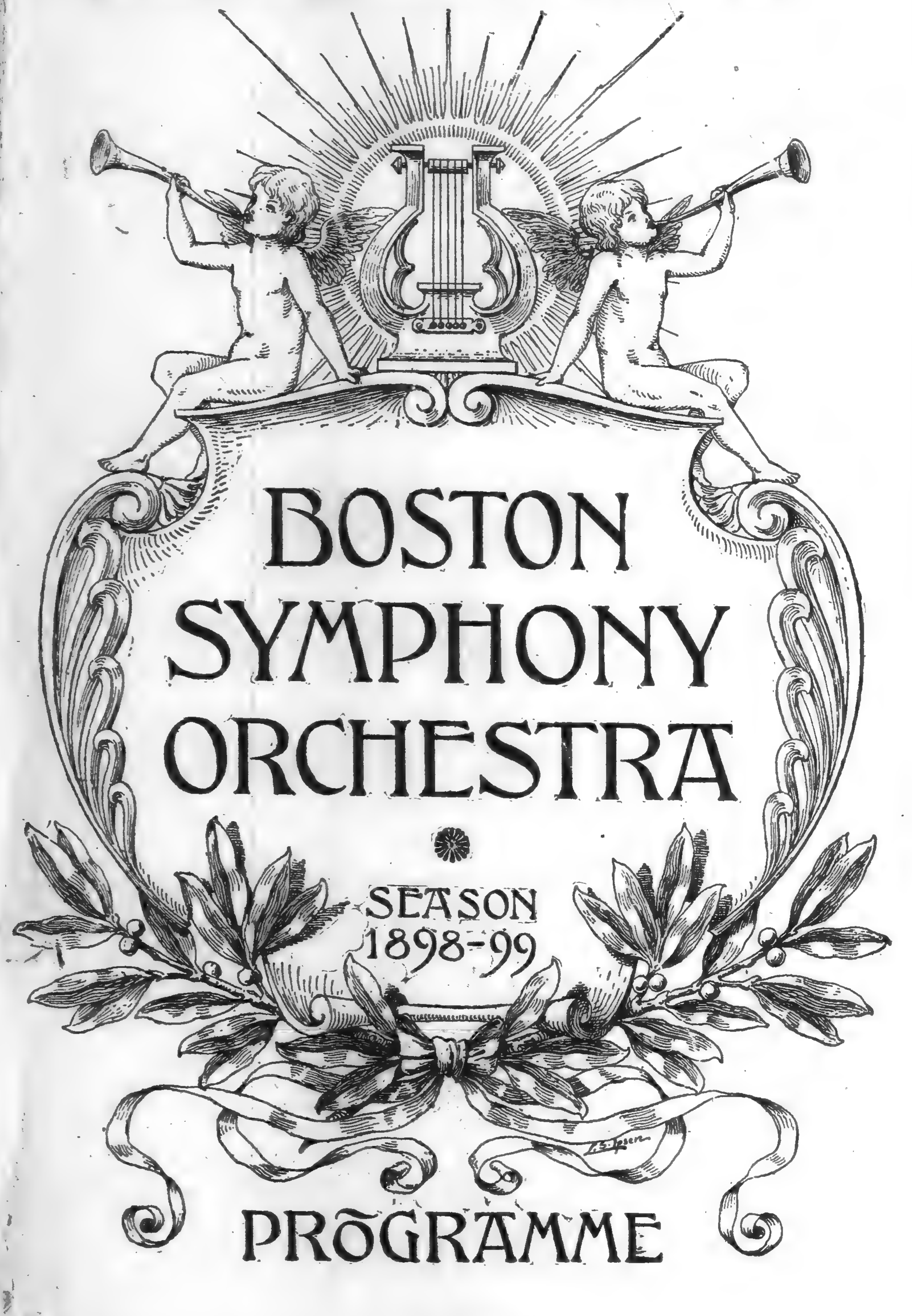
Soloist:

Mr. THEODORE BYARD.

The Pianoforte is a Mason & Hamlin.

Mr. Gericke is convalescent, but to insure his absolute and early recovery the performance will be under the direction of Mr. Franz Kneisel.

CARNEGIE HALL, - - - - NEW YORK.
Wednesday Afternoon, December 14, at 2 precisely.
Thursday Evening, December 15, at 8.15 precisely.



BOSTON SYMPHONY ORCHESTRA

SEASON
1898-99

PROGRAMME

C. A. ELLIS, Manager.

2

F. R. COMEE, Ass't Manager.

Tickets at Carnegie Hall.

ACADEMY OF MUSIC, . . PHILADELPHIA.
Monday Evening, December 12, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON
1898-99

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

2

Tickets, with reserved seats, on sale at Blasius', 1103 Chestnut Street.

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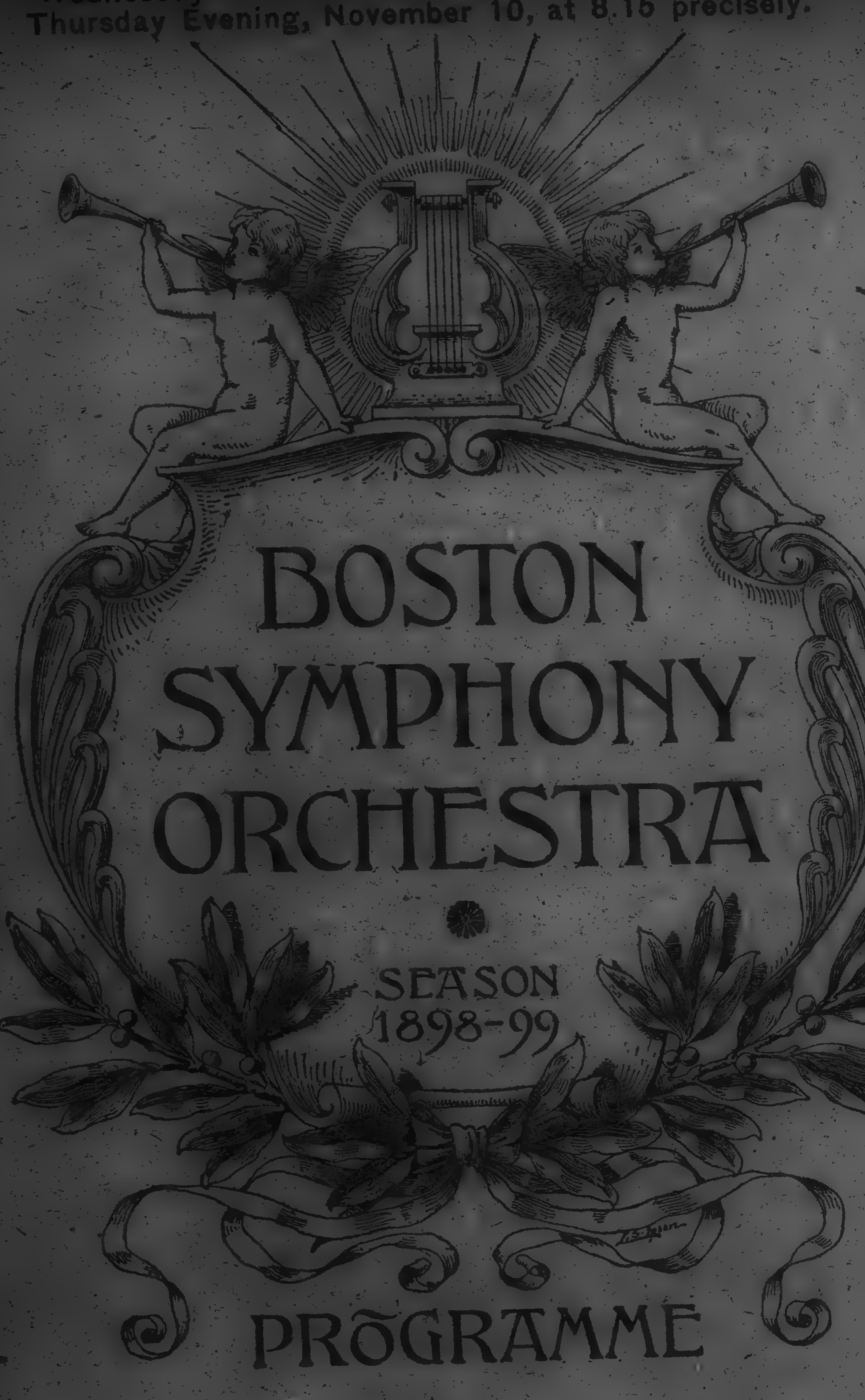
- COVER ONLY - CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

CARNEGIE HALL, ... NEW YORK.
Wednesday Afternoon, November 9, at 2 precisely.
Thursday Evening, November 10, at 8.15 precisely.



BOSTON
SYMPHONY
ORCHESTRA

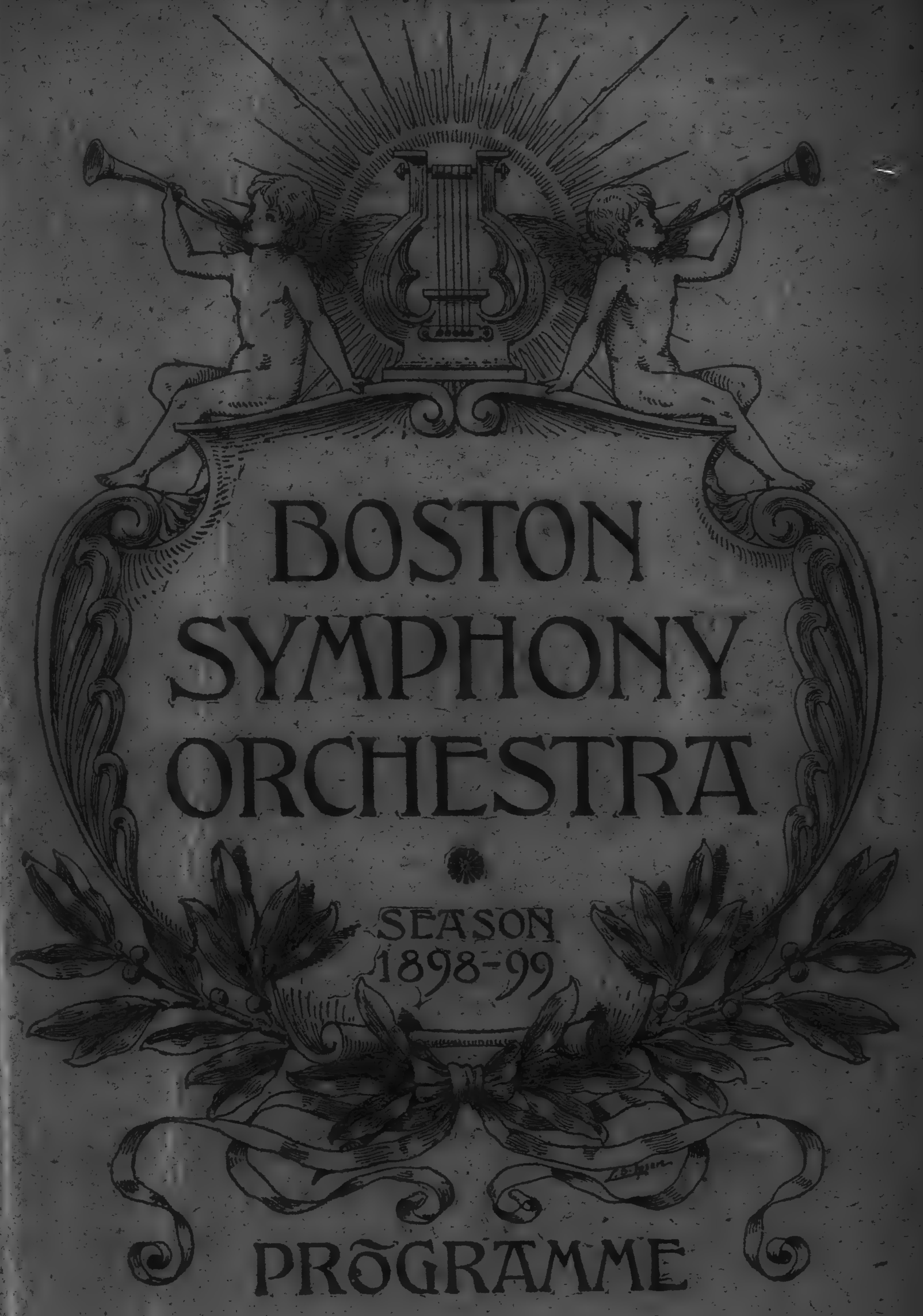
SEASON
1898-99

PROGRAMME

C. A. ELLIS, Manager. 1 F. R. COMEE, Ass't Manager.

Tickets at Carnegie Hall.

ACADEMY OF MUSIC, ... BROOKLYN.
Friday Afternoon, November 11, at 3.30 precisely.
Saturday Evening, November 12, at 8.15 precisely.
Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.



BOSTON
SYMPHONY
ORCHESTRA

SEASON
1898-99

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.
1
Tickets at the Brooklyn Institute
and at Chandler's Music Store,
300 Fulton Street.

Sanders Theatre, Cambridge.

SEASON 1898-99.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

II. CONCERT.

THURSDAY, NOVEMBER 17, AT 7.45, P.M.

Programme.

CHADWICK.	OVERTURE to "Melpomene."
MOZART.	CONCERTO for PIANOFORTE, No. 26 (Koechel), in D major. Allegro. Larghetto. Allegretto.
SMETANA.	SYMPHONIC POEM, "Vyšehrad." (No. 1 in the Cyclus "Má Vlast.")
SCHUMANN.	SYMPHONY No. 2, in C major, op. 61. I. Sostenuto assai.—Allegro ma non troppo. II. Scherzo: Allegro vivace.—Trio I.—Trio II. III. Adagio espressivo. IV. Allegro molto vivace.

Soloist:

Mr. GEORGE W. PROCTOR.

The Pianoforte is a Steinway.

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INFANTRY HALL, ... PROVIDENCE.
Wednesday Evening, November 30, at 8 sharp.

BOSTON
SYMPHONY
ORCHESTRA

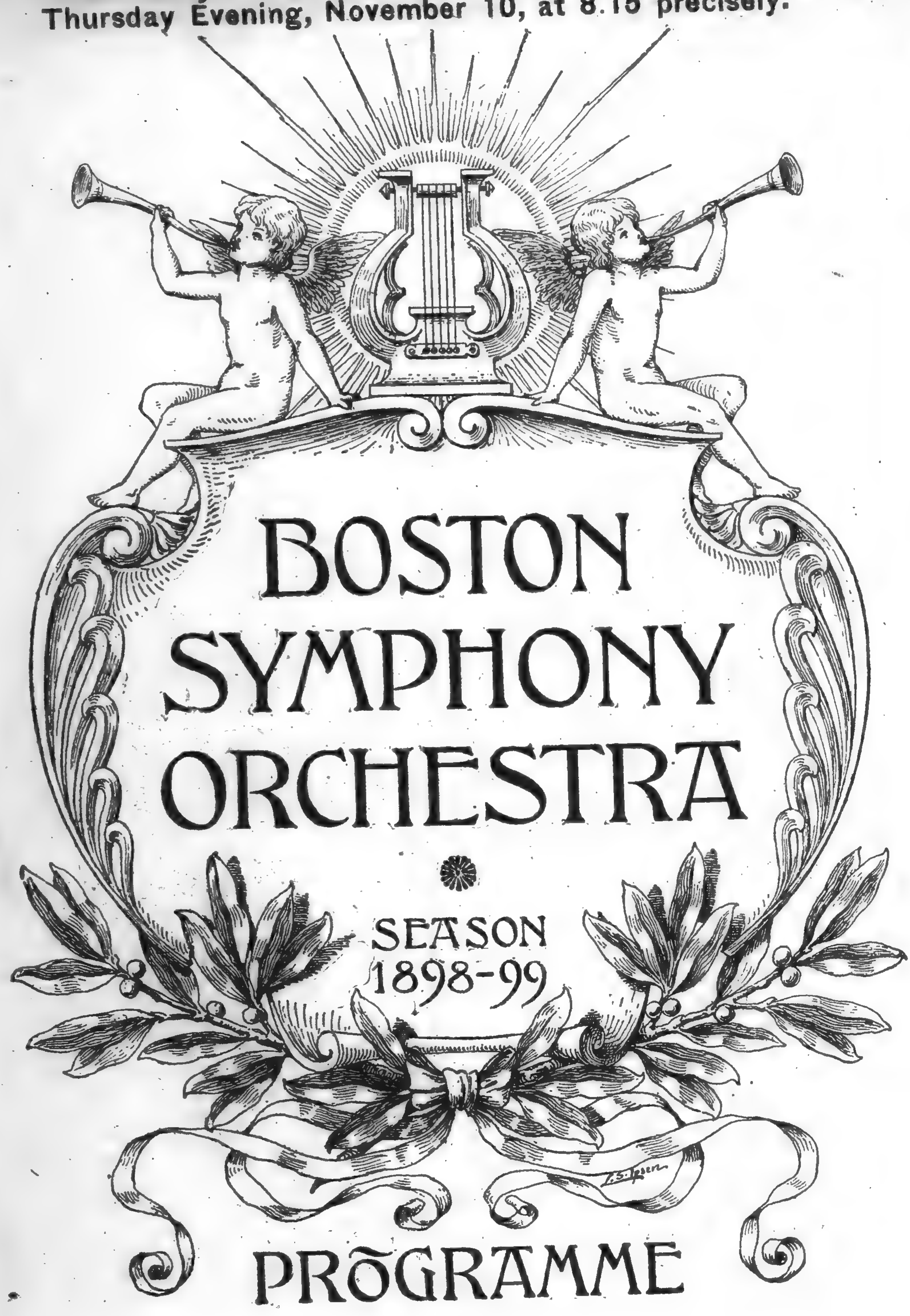
SEASON
1898-99

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.
2
Tickets on sale at Infantry Hall.

- COVER ONLY - CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

CARNEGIE HALL, ... NEW YORK.
Wednesday Afternoon, November 9, at 2 precisely.
Thursday Evening, November 10, at 8.15 precisely.



BOSTON SYMPHONY ORCHESTRA

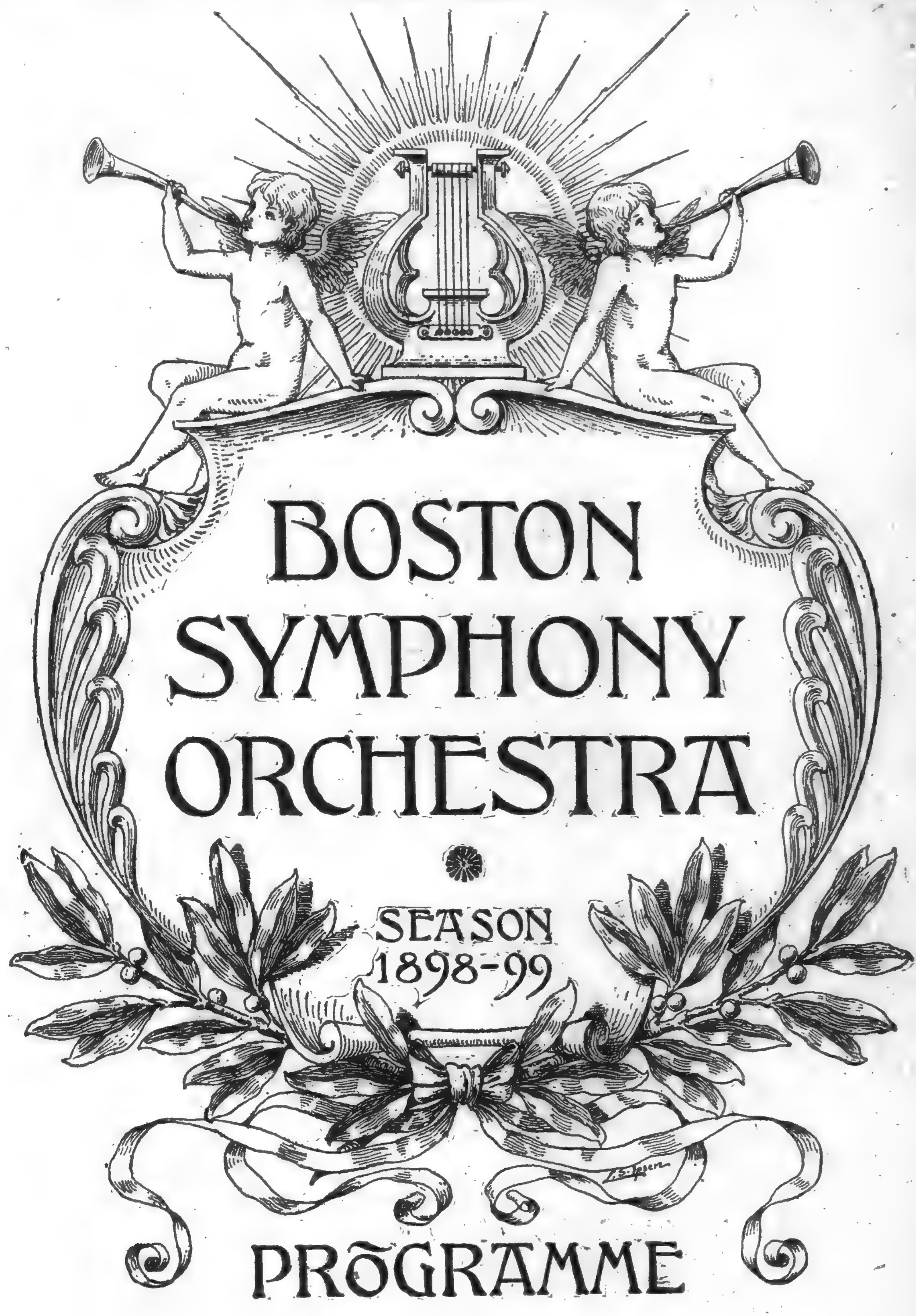
SEASON
1898-99

PROGRAMME

C. A. ELLIS, Manager. 1 F. R. COMEE, Ass't Manager.

Tickets at Carnegie Hall.

ACADEMY OF MUSIC, ... BROOKLYN.
Friday Afternoon, November 11, at 3.30 precisely.
Saturday Evening, November 12, at 8.15 precisely.
Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.



BOSTON SYMPHONY ORCHESTRA

SEASON
1898-99

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

1

Tickets at the Brooklyn Institute
and at Chandler's Music Store,
300 Fulton Street.

Sanders Theatre, Cambridge.

SEASON 1898-99.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

II. CONCERT.

THURSDAY, NOVEMBER 17, AT 7.45, P.M.

Programme.

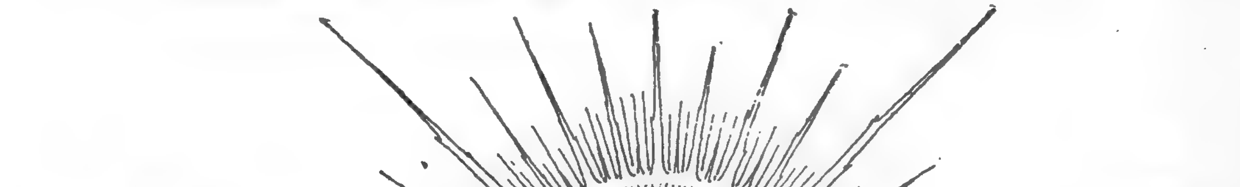
CHADWICK.	OVERTURE to "Melpomene."
MOZART.	CONCERTO for PIANOFORTE, No. 26 (Koechel), in D major. Allegro. Larghetto. Allegretto.
SMETANA.	SYMPHONIC POEM, "Vyšehrad." (No. 1 in the Cyclus "Má Vlast.")
SCHUMANN.	SYMPHONY No. 2, in C major, op. 61. I. Sostenuto assai.—Allegro ma non troppo. II. Scherzo: Allegro vivace.—Trio I.—Trio II. III. Adagio espressivo. IV. Allegro molto vivace.

Soloist:

Mr. GEORGE W. PROCTOR.

The Pianoforte is a Steinway

INFANTRY HALL, ... PROVIDENCE.
Wednesday Evening, November 30, at 8 sharp.



BOSTON SYMPHONY ORCHESTRA

SEASON
1898-99

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

2

Tickets on sale at Infantry Hall.

- COVER ONLY - CONTENTS AVAILABLE
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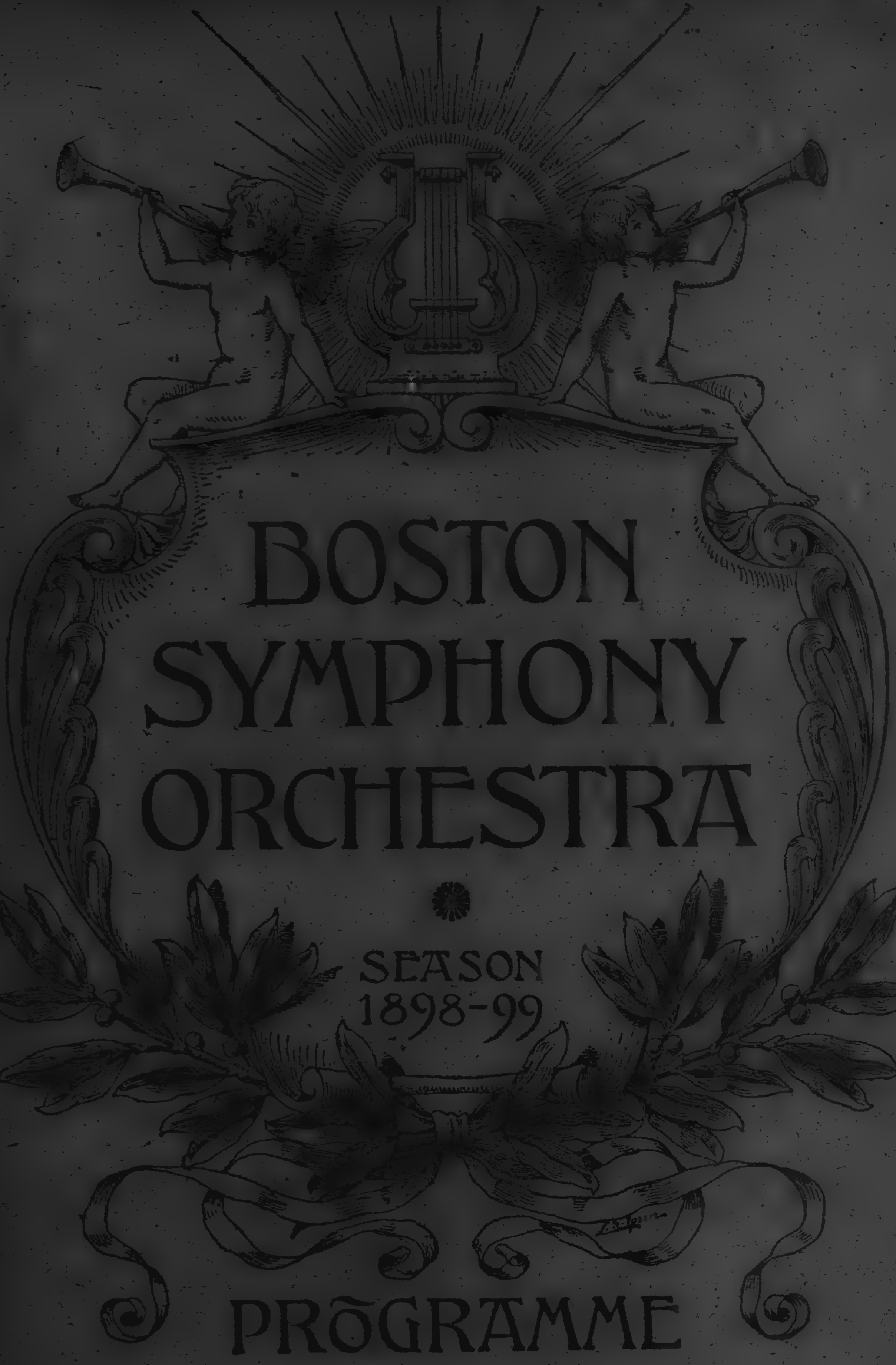
ACADEMY OF MUSIC, - - - PHILADELPHIA.
Monday Evening, November 7, at 8.15 precisely.



BOSTON SYMPHONY ORCHESTRA

SEASON
1898-99

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

1

Tickets, with reserved seats, on sale at Blasius', 1103 Chestnut Street.

Sanders Theatre, Cambridge.

SEASON 1898-99.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

I. CONCERT.

THURSDAY, OCTOBER 27, AT 7.45, P.M.

Programme.

WEBER.	OVERTURE to "Euryanthe."
WAGNER.	ELIZABETH'S ARIA, Act II., "Tannhäuser."
BACH.	PRELUDE, ADAGIO, AND GAVOTTE. (Arranged for STRING ORCHESTRA by SIGISMUND BACHRICH.)
WEBER.	ARIA, "Ocean, thou mighty monster," from "Oberon."
BEETHOVEN.	SYMPHONY No. 5, in C minor, op. 67. I. Allegro con brio. II. Andante con moto. III. Allegro. — Trio. IV. Allegro.

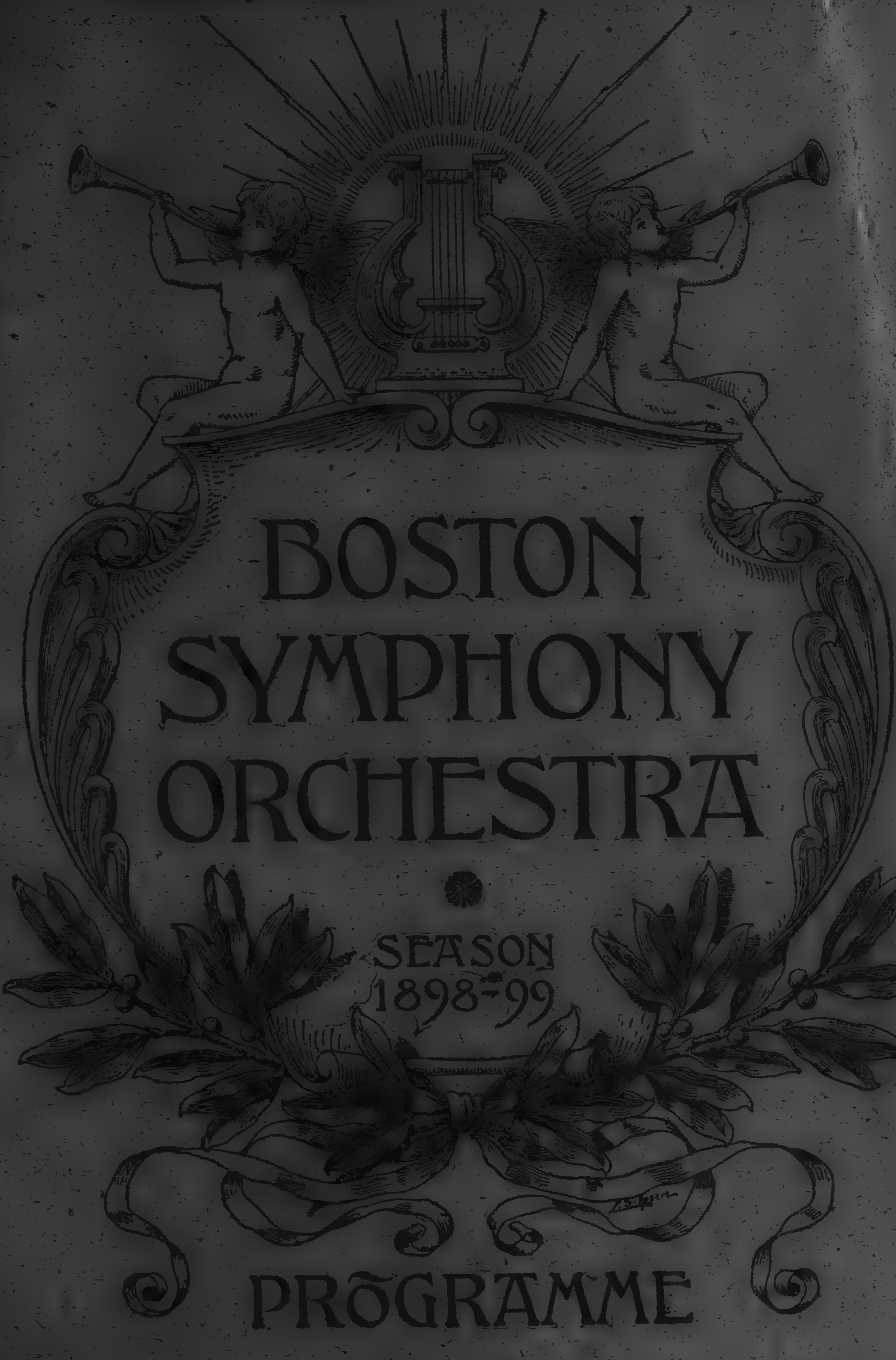
Soloist:

Mme. GADSKI

The substitution of the Bach Selection for the Brahms Variation was imperative, because of the illness of a member of the Orchestra.

Second Concert, November 17. The Orchestral Selections will include the Overture to "Melpomene," by Chadwick; the Symphonic Poem "Vysehrad" (My Country), by Smetana, and the Schumann Symphony No. 2. The Soloist will be Mr. George W. Proctor, who will play the Mozart Concerto for Pianoforte, in D major.

INFANTRY HALL, - - - - PROVIDENCE.
Wednesday Evening, November 2, at 8 sharp.



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SEASON
1898-99

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

1

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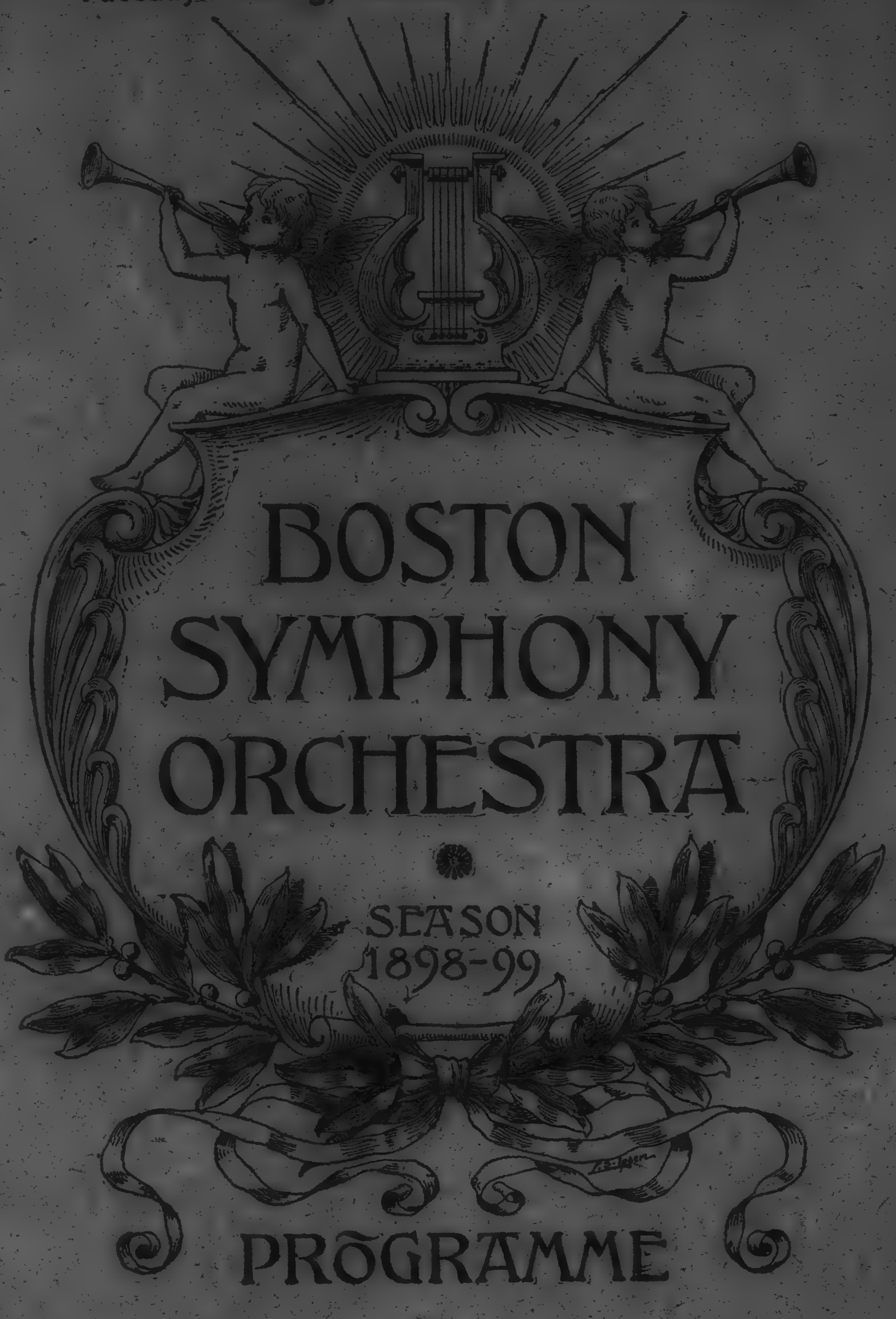
MUSIC HALL, - - - - - BALTIMORE.
Tuesday Evening, November 8, at 8.15 precisely.



BOSTON SYMPHONY ORCHESTRA

SEASON
1898-99

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

1

Tickets, with reserved seats, on sale at Albert's, 13 No. Charles St.

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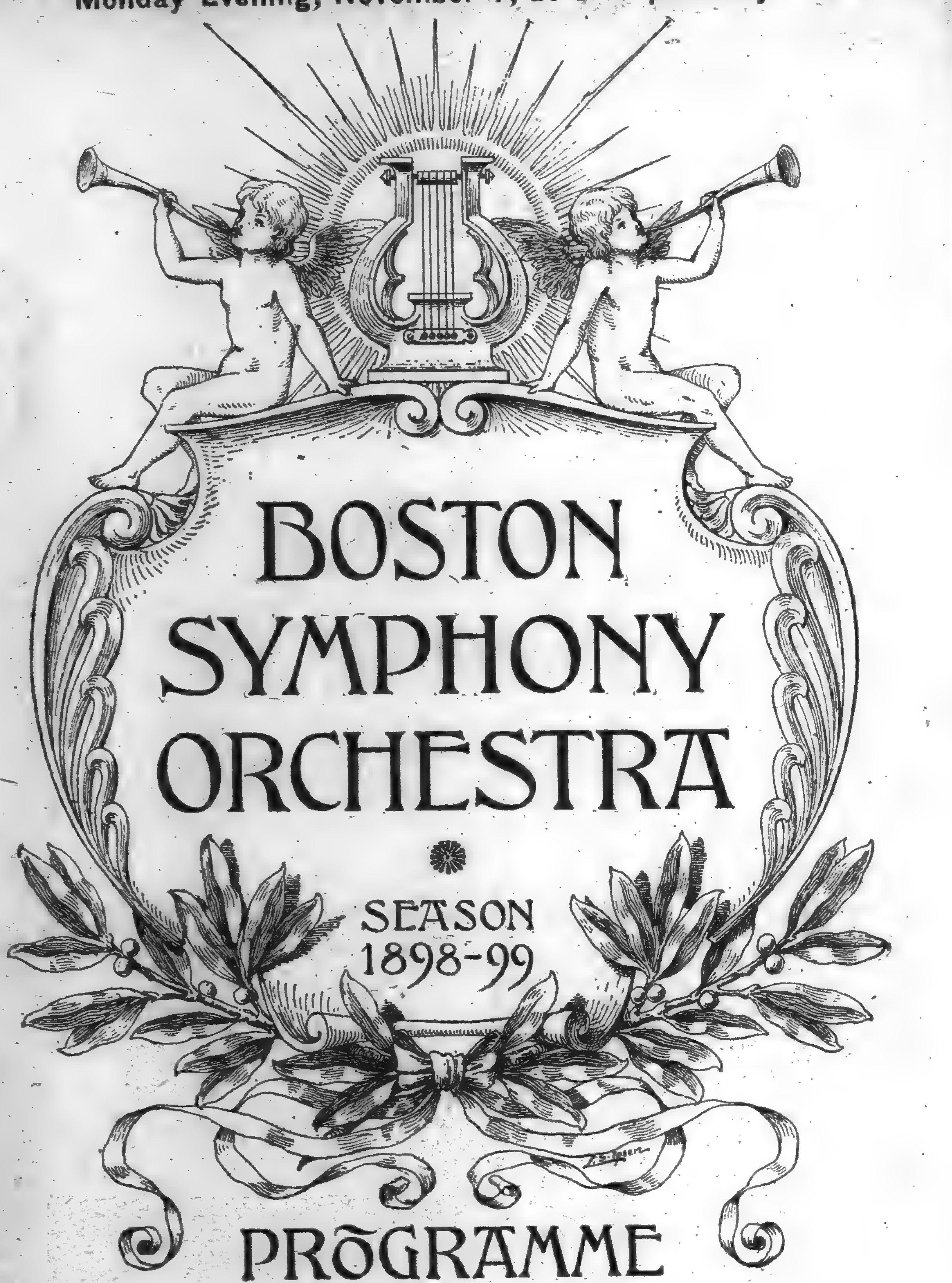

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Sanders Theatre, Cambridge.

SEASON 1898-99.

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Mr. WILHELM GERICKE, Conductor.

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BACH.	PRELUDE, ADAGIO, AND GAVOTTE. (Arranged for STRING ORCHESTRA by SIGISMUND BACHRICH.)
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INFANTRY HALL, ... PROVIDENCE.
Wednesday Evening, November 2, at 8 sharp.

BOSTON SYMPHONY ORCHESTRA

SEASON
1898-99

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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BOSTON SYMPHONY ORCHESTRA

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1898-99

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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Tickets, with reserved seats, on sale at Albert's, 13 No. Charles St.

END OF
VOLUME

VOLUME 14

BSO

1899 - 1900

NINETEENTH SEASON, 1899-1900.

Boston Symphony Orchestra.

MR. WILHELM GERICKE, CONDUCTOR.

1719th to 1724th CONCERT.

DECEMBER ITINERARY.

Leave Boston Sunday, December 10, at 7, P. M. South Terminal Station, Track 16.

Arrive Philadelphia, Broad Street Station Penna. R. R., Monday, December 11, at 7, A. M.

CONTINENTAL HOTEL.

Concert at Academy of Music at 8, P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Philadelphia, Tuesday, December 12, Baltimore & Ohio R. R., Twenty-fourth and Chestnut Sts., at 10.22, A.M.

Arrive Baltimore, at 12.45, P. M.

Concert at Music Hall, Mount Royal Avenue and Cathedral St., at 8, P.M.

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Arrive New York, Depot Central R. R. of N. J., Wednesday, December 13, at 7, A. M.

NEW YORK ADDRESS, CARNEGIE HALL.

Matinee at Carnegie Hall, Wednesday, December 13, at 2.30.

Concert at Carnegie Hall, Thursday Evening, December 14, at 8, P. M.

Leave New York, Depot Central Railroad of New Jersey, Ferry foot of Liberty Street, Friday, December 15, at 1 P. M.

Arrive Philadelphia, Twenty-fourth and Chestnut Streets, 3, P. M.

Concert at Academy of Music, at 8.15, P. M.

Leave Philadelphia, Reading Terminal, Twelfth and Market Streets, at 10.30, P. M., sharp.

Arrive New York, Depot Central Railroad of N. J., 12.30, P. M.

Concert at Academy of Music, Brooklyn, Saturday, December 16, at 8, P. M.

Leave New York, Grand Central Station, Saturday, at midnight.

Arrive Boston, South Terminal Station, Sunday, December 17, at 7, A. M.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SATURDAY, December 9, 1899.

NINETEENTH SEASON, 1899-1900.

Boston Symphony Orchestra.

MR. WILHELM GERICKE, CONDUCTOR.

1769th to 1774th CONCERT.

MARCH ITINERARY.

Leave Boston Sunday, March 18, at 7, P. M. South Terminal Station, Track 16.

Arrive Philadelphia, Broad Street Station Penna. R. R., Monday, March 19, at 7, A.M.

CONTINENTAL HOTEL.

Concert at Academy of Music at 8, P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Philadelphia, Tuesday, March 20, Baltimore & Ohio R.R., Twenty-fourth and Chestnut Sts., at 10.22, A.M.

Arrive Baltimore, at 12.45, P. M.

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Arrive Philadelphia, Twenty-fourth and Chestnut Streets, 3, P. M.

Concert at Academy of Music, at 8.15, P. M.

Leave Philadelphia, Reading Terminal, Twelfth and Market Streets, at 10.30, P. M., sharp.

Arrive New York, Depot Central Railroad of N. J., 12.30, P. M.

Concert at Academy of Music, Brooklyn, Saturday, March 24, at 8.15, P. M.

Leave New York, Grand Central Station, Saturday, at midnight.

Arrive Boston, South Terminal Station, Sunday, March 25, at 7, A. M.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SATURDAY, March 17, 1900. [OVER.]

The Boston Symphony Orchestra

MR. WILHELM GERICKE, Conductor.

Nineteenth Season, 1899-1900

A PERMANENT ORCHESTRA MAINTAINED SOLELY FOR CONCERT PERFORMANCES.

Eighteenth Season in Providence

Eight Concerts.

Wednesday Evening, Oct. 25,	Wednesday Evening, March 7,
Wednesday Evening, Nov. 15,	Wednesday Evening, March 28,
Wednesday Evening, Dec. 20,	Wednesday Evening, April 11.
Wednesday Evening, Jan. 31,	Wednesday Evening, April 25.

AT 8 O'CLOCK, SHARP.

Solo Artists.

MISS CLARA BUTT, the famous English Contralto.
(First Appearance in Providence.)

MISS GERTRUDE MAY STEIN.

MISS LEONORA JACKSON, Violinist.
(First Appearance in Providence.)

MISS ELSA RUEGGER, Violoncellist.
(First Appearance in Providence.)

MR. ERNST DOHNANYI, Pianist.
(First Appearance in Providence.)

AND OTHERS, to be announced.

Programme books with descriptive notes on the works to be performed will be mailed in advance of each concert to purchasers of season tickets.

Subscription tickets, with reserved seats, for the series of eight concerts, $7.00.

Season ticket holders of last season will be allowed to re[illegible] same seats. Applications, with check or money order, should be sent to C. A. Ellis, Music Hall, Boston, Mass.

The public sale of season tickets opens at INFANTRY HALL on MONDAY MORNING, OCTOBER 16, at 9 o'clock.

F. R. COMEE, Assistant Manager.
C. A. ELLIS, Manager.

NINETEENTH SEASON, 1899-1900.

Boston Symphony Orchestra.

MR. WILHELM GERICKE, CONDUCTOR.

1702d to 1707th CONCERT.

NOVEMBER ITINERARY.

Leave Boston Sunday, November 5, at 7, P. M. South Terminal Station, Track 16.

Arrive Philadelphia, Broad Street Station Penna. R. R., Monday, November 6, at 7, A. M.

CONTINENTAL HOTEL.

Concert at Academy of Music at 8, P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Philadelphia, Tuesday, November 7, Baltimore & Ohio R. R., Twenty-fourth and Chestnut Sts., at 10.22, A.M.

Arrive Baltimore, at 12.45, P. M.

Concert at Music Hall, Mount Royal Avenue and Cathedral St., at 8, P.M.

Hotel baggage not ready directly after the concert will be moved at owner's expense.

Leave Baltimore, Camden Street Station, B. & O. R. R., Tuesday, November 7, at midnight. Sleeping cars ready at 10, P. M.

Arrive New York, Depot Central R. R. of N. J., Wednesday, November 8, at 7, A. M.

NEW YORK ADDRESS, CARNEGIE HALL.

Matinee at Carnegie Hall, Wednesday, November 8, at 2.30.

Concert at Carnegie Hall, Thursday Evening, November 9, at 8, P. M.

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Leave New York, Depot Central Railroad of New Jersey, Ferry foot of Liberty Street, Saturday, November 11, at 1 P. M.

Arrive Philadelphia, Twenty-fourth and Chestnut Streets, 3, P. M.

Concert at Academy of Music, at 8.15, P. M.

Leave Philadelphia, Reading Terminal, Twelfth and Market Streets, at 12.05, midnight. Sleeping cars ready at 10 30, P. M.

Leave New York, Grand Central Station, Sunday, November 12, at 10.03, A. M.

Arrive Boston, South Terminal Station, Sunday, November 12, at 4.30, P. M.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SATURDAY, November 4, 1899.

☞ Special attention is called to the change in the hour of the New York Matinee, from 2 to 2.30.

SHIPM
Invoice
BC

NINETEENTH SEASON, 1899-1900.

Boston Symphony Orchestra.

MR. WILHELM GERICKE, CONDUCTOR.

1719th to 1724th CONCERT.

DECEMBER ITINERARY.

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C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SATURDAY, December 9, 1899.

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C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SATURDAY, March 17, 1900. [OVER.]

INFANTRY HALL.
NEWS.

Providence, Rhode Island.
MONDAY, OCTOBER 9, 1899.

The Boston Symphony Orchestra

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Nineteenth
Season,
1899-1900

A PERMANENT ORCHESTRA
MAINTAINED SOLELY FOR
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AT 8 O'CLOCK, SHARP.

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F. R. COMEE, ASS'T MANAGER.

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Arrive Boston, South Terminal Station, Sunday, December 17, at 7, A. M.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SATURDAY, December 9, 1899.

The Boston Symphony Orchestra

MR. WILHELM GERICKE, Conductor.

Nineteenth Season, 1899-1900

A PERMANENT ORCHESTRA MAINTAINED SOLELY FOR CONCERT PERFORMANCES.

Eighteenth Season in Providence

Eight Concerts.

Wednesday Evening, Oct. 25,
Wednesday Evening, Nov. 15,
Wednesday Evening, Dec. 20,
Wednesday Evening, Jan. 31,
Wednesday Evening, March 7,
Wednesday Evening, March 28,
Wednesday Evening, April 11
Wednesday Evening, April 25.

AT 8 O'CLOCK, SHARP.

Solo Artists.

MISS CLARA BUTT, the famous English Contralto.
(First Appearance in Providence.)

MISS GERTRUDE MAY STEIN.

MISS LEONORA JACKSON, Violinist.
(First Appearance in Providence.)

MISS ELSA RUEGGER, Violoncellist.
(First Appearance in Providence.)

MR. ERNST DOHNANYI, Pianist.
(First Appearance in Providence.)

AND OTHERS, to be announced.

Programme books with descriptive notes on the works to be performed will be mailed in advance of each concert to purchasers of season tickets.

Subscription tickets, with reserved seats, for the series of eight concerts, $7.00.

Season ticket holders of last season will be allowed to [illegible] same seats. Applications, with check or money order, should be sent to C. A. Ellis, Music Hall, Boston, Mass.

The public sale of season tickets opens at INFANTRY HALL on MONDAY MORNING, OCTOBER 16, at 9 o'clock.

F. R. COMEE, Assistant Manager.

C. A. ELLIS, Manager.

PROGRAMMES.

ACADEMY OF MUSIC, ... PHILADELPHIA,
MONDAY EVENING, MARCH 19, AT 8.15

WEBER.	OVERTURE to "Oberon."
BEETHOVEN.	CONCERTO for PIANOFORTE. No. 4.
TCHAIKOVSKY.	FANTASY–OVERTURE, "Hamlet."
SCHUMANN.	SYMPHONY No. 4.

Soloist, Mr. ERNST VON DOHNANYI.

MUSIC HALL, ... BALTIMORE,
TUESDAY EVENING, MARCH 20, AT 8.15.

SCHUMANN.	SYMPHONY No. 4.
BEETHOVEN.	CONCERTO for PIANFORTE, No. 4.
TCHAIKOVSKY.	FANTASY–OVERTURE, "Hamlet."
SMETANA.	OVERTURE, "The Bartered Bride."

Soloist, Mr. ERNST VON DOHNANYI.

CARNEGIE HALL, ... NEW YORK,
WEDNESDAY AFTERNOON, MARCH 21, AT 2.30.

SMETANA.	OVERTURE, "The Bartered Bride."
LALO.	SYMPHONIE ESPAGNOLE, for VIOLIN and ORCHESTRA.
TCHAIKOVSKY.	FANTASY–OVERTURE, "Hamlet."
BEETHOVEN.	SYMPHONY No. 7.

Soloist, Mr. T. ADAMOWSKI.

CARNEGIE HALL, ... NEW YORK,
THURSDAY EVENING, MARCH 22, AT 8.15.

MOZART.	SYMPHONY in C major.
BEETHOVEN.	CONCERTO for PIANOFORTE, No. 4.
RICHARD STRAUSS.	SYMPHONIC POEM, "Thus Spake Zarathustra."
WEBER.	OVERTURE to "Oberon."

Soloist, Mr. ERNST VON DOHNANYI.

ACADEMY OF MUSIC, . . . PHILADELPHIA,
FRIDAY EVENING, MARCH 23, AT 8.15.

SMETANA.	OVERTURE, "The Bartered Bride."
LALO.	SYMPHONIE ESPAGNOLE, for VIOLIN and ORCHESTRA.
PAINE.	"MOORISH DANCES."
BRAHMS.	SYMPHONY No. 2.

Soloist, Mr. T. ADAMOWSKI.

ACADEMY OF MUSIC, ... BROOKLYN,
SATURDAY EVENING, MARCH 24, AT 8.15.

WEBER.	OVERTURE to "Oberon."
BEETHOVEN.	CONCERTO for PIANOFORTE. No. 4.
PAINE.	"MOORISH DANCES."
BEETHOVEN.	SYMPHONY No. 7.

Soloist, Mr. ERNST VON DOHNANYI.

[OVER.]

NINETEENTH SEASON, 1899-1900.

Boston Symphony Orchestra

MR. WILHELM GERICKE, CONDUCTOR.

1702d to 1707th CONCERT.

NOVEMBER ITINERARY.

Leave Boston Sunday, November 5, at 7, P. M. South Termina Station, Track 16.

Arrive Philadelphia, Broad Street Station Penna. R. R., Monday November 6, at 7, A. M.

CONTINENTAL HOTEL.

Concert at Academy of Music at 8, P.M.

Hotel baggage not ready directly after the concert will be moved a owner's expense.

Leave Philadelphia, Tuesday, November 7, Baltimore & Ohio R. R. Twenty-fourth and Chestnut Sts., at 10.22, A.M.

Arrive Baltimore, at 12.45, P. M.

Concert at Music Hall, Mount Royal Avenue and Cathedral St. at 8, P.M.

Hotel baggage not ready directly after the concert will be moved a owner's expense.

Leave Baltimore, Camden Street Station, B. & O. R. R., Tuesday November 7, at midnight. Sleeping cars ready at 10, P. M.

Arrive New York, Depot Central R. R. of N. J., Wednesday, November 8, at 7, A. M.

NEW YORK ADDRESS, CARNEGIE HALL.

Matinee at Carnegie Hall, Wednesday, November 8, at 2.30.

Concert at Carnegie Hall, Thursday Evening, November 9, at 8, P. M

Concert at Academy of Music, Brooklyn, Friday, November 10, a 8, P. M.

Leave New York, Depot Central Railroad of New Jersey, Ferry foot of Liberty Street, Saturday, November 11, at 1 P. M.

Arrive Philadelphia, Twenty-fourth and Chestnut Streets, 3, P. M.

Concert at Academy of Music, at 8.15, P. M.

Leave Philadelphia, Reading Terminal, Twelfth and Market Streets, at 12.05, midnight. Sleeping cars ready at 10 30, P. M.

Leave New York, Grand Central Station, Sunday, November 12, at 10.03, A. M.

Arrive Boston, South Terminal Station, Sunday, November 12, at 4.30, P. M.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGE

SATURDAY, November 4, 1899.

☞ Special attention is called to the change in the hour of the New York Matinee, from 2 to 2.30.

THE SUNDAY HERALD — BOSTON, SEPTEMBER 17.

BOSTON MUSIC HALL.

NINETEENTH SEASON—1899-1900.

* *

The Boston Symphony Orchestra

* *

MR. WILHELM GERICKE, CONDUCTOR,

WILL GIVE A SERIES OF

24 CONCERTS,

On Consecutive Saturday Evenings, from Oct. 14, 1899, to April 28, 1900, Omitting Nov. 11, Dec. 16, 1899, Jan. 20, Feb. 24 and March 24, 1900, and

24 PUBLIC REHEARSALS,

On Consecutive Friday Afternoons, from Oct. 13, 1899, to April 27, 1900, Omitting Nov. 10, Dec. 15, 1899, Jan. 19, Feb. 23 and March 23, 1900.

Soloists: Mme. TERNINA, Miss AUS DER OHE, Mme. BLOOMFIELD-ZEISLER, Miss HEYMAN, Miss LEONORA JACKSON, Miss RUEGGER, Messrs. PADEREWSKI, DOHNANYI, PETSCHNIKOFF, HAMBOURG, KNEISEL, SCHROEDER, LOEFFLER, ADAMOWSKI and Others.

TICKETS for the Series of Concerts and for the Series of Rehearsals, **$12.00** *and* **$7.50** *according to location.*

The $12 Seats for the Rehearsals will be sold at auction, at Music Hall, **Monday**, Sept. 25, at 10 A. M.
The $7.50 Seats for the Rehearsals will be sold at auction, at Music Hall, **Tuesday**, Sept. 26, at 10 A. M.
The $12 Seats for the Concerts will be sold at auction, at Music Hall, **Thursday**, Sept. 28, at 10 A. M.
The $7.50 Seats for the Concerts will be sold in like manner, at the same place, on **Friday**, Sept. 29, at 10 A. M.
Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets Will Be Delivered in the Hall, and Must be Paid for as Soon as Bought or They Will Be Resold.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CVI., NO. 80.

MONDAY, SEPT. 18, 1899.

MUSIC HALL. | **BOSTON SYMPHONY ORCHESTRA**

Mr. WILHELM GERICKE, Conductor.

19th Season 1899-1900.

24 CONCERTS,

On Consecutive Saturday Evenings, from Oct. 14, 1899, to April 28, 1900, omitting Nov. 11, Dec. 16, 1899, Jan. 20, Feb. 24 and March 24, 1900, and

24 PUBLIC REHEARSALS

On Consecutive Friday Afternoons, from Oct. 13, 1899, to April 27, 1900, omitting Nov. 10, Dec. 15, 1899, Jan. 19, Feb. 23 and March 23, 1900.

Soloists: Mmes. SEMBRICH, TERNINA, Miss AUS DER OHE, Mme. BLOOMFIELD-ZEISLER, Miss HEYMAN, Miss LEONORA JACKSON, Miss RUEGGER, Messrs. PADEREWSKI, DOHNANYI, PETSCHNIKOFF, HAMBOURG, KNEISEL, SCHROEDER, LOEFFLER, ADAMOWSKI and others.

Tickets for the series of Concerts and for the series of Rehearsals, $12 and $7.50, according to location.

The $12 Seats for Rehearsals will be sold at auction, at Music Hall, **MONDAY**, Sept. 25, at 10 A. M.

The $7.50 Seats for the Rehearsals will be sold at auction at Music Hall, **TUESDAY**, Sept. 26, at 10 A. M.

The $12 Seats for the Concerts will be sold at auction, at Music Hall, **THURSDAY**, Sept. 28, at 10 A. M.

The $7.50 Seats for the Concerts will be sold in like manner, at the same place, on **FRIDAY**, Sept. 29, at 10 A. M.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the Hall, and must be paid for as soon as bought or they will be resold.

Boston Symphony Orchestra

NINETEENTH SEASON

AUCTION SALE OF $12.00 SEATS FOR SATURDAY EVENING CONCERTS AT MUSIC HALL, THURSDAY, SEPT. 28, AT 10 O'CLOCK

Auction Sale of $7.50 Seats for Concerts FRIDAY, Sept. 29. [A]

TRANSCRIPT,

SEPTEMBER 23,

BOSTON SYMPHONY ORCHESTRA

Mr. WILHELM GERICKE, Conductor

NINETEENTH SEASON, 1899-1900

SOLO ARTISTS

Mesdames SEMBRICH, TERNINA, AUS DER OHE, BLOOMFIELD-ZEISLER, HEYMAN, LEONORA JACKSON, RUEGGER. Messrs. PADEREWSKI, DOHNANYI, HAMBOURG, PETSCHNIKOFF, KNEISEL, LOEFFLER, ADAMOWSKI, SCHROEDER and others.

Auction Sale of $12 Seats for the Friday Afternoon Public Rehearsals at Music Hall, Next Monday Beginning at 10 o'clock

Auction Sale of $7.50 Seats for Rehearsals, Tuesday, Sept. 26, at 10 A. M.
Auction Sale of 12.00 Seats for Concerts, Thursday, Sept. 28, at 10 A. M.
Auction Sale of 7.50 Seats for Concerts, Friday, Sept. 29, at 10 A. M.

ACADEMY OF MUSIC, PHILADELPHIA.

Boston Symphony Orchestra.

Nineteenth Season, 1899-1900.

Special Announcement.

THE Boston Symphony Orchestra will give two series of five concerts each in Philadelphia during the coming season of 1899-1900 in the Academy of Music. *Both series will be the same in character and equally attractive, but with different programmes and soloists.* The same scale of prices as in the past will prevail for both series.

There will be a separate sale of season tickets for each series. The sale of season tickets for the Monday evening series will open on Monday, October 16, 1899. In just and grateful recognition of their generous and steadfast patronage for so many years, season ticket holders of last season will be allowed to retain their seats for Monday evening series of next season, payment for the same to be made on or before Saturday, October 21, by cash or check made payable to Miss H. Harris, to whom all renewals of seats should be sent at 1103 Chestnut street, (office open October 2)

On the following Monday, October 23, the season tickets for the Friday evening series will be offered for sale, *absolutely "first come, first served,"* in deference to the steadily increasing patronage unable for several seasons past to secure seats of any description. For the Friday evening series, personal application for seats will of course receive first attention, after which mail orders accompanied by cash or check will be filled in the order in which they are received. Judging from frequent experiences in Boston, New York, and Brooklyn, the management hopes that Philadelphia patrons will find each series sufficiently attractive to induce them to attend both.

CHARLES A. ELLIS, Manager.
FREDERIC R. COMEE, Assistant Manager.

BOSTON SYMPHONY ORCHESTRA.
FOUNDED 1881.
WILHELM GERICKE, CONDUCTOR.

MUSIC HALL, BOSTON.

CHARLES A. ELLIS, MANAGER.
FREDERIC R. COMEE, ASSISTANT MANAGER.

October 9, 1899.

DEAR MADAM:

As a subscriber to the concerts of the Boston Symphony Orchestra at Carnegie Hall last season, we should be pleased to reserve the same seats for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October fifteenth, indicating the location of seats.

Yours respectfully,
C. A. ELLIS, MANAGER.

BOSTON SYMPHONY ORCHESTRA.
FOUNDED 1881.
WILHELM GERICKE, CONDUCTOR.

MUSIC HALL, BOSTON.

CHARLES A. ELLIS, MANAGER.
FREDERIC R. COMEE, ASSISTANT MANAGER.

September 20, 1899.

DEAR MADAM:

We beg to call your attention to the announcement of the two series of concerts by the Boston Symphony Orchestra at Carnegie Hall.

Should you desire to subscribe, please sign and mail enclosed order, indicating the location of seats preferred.

Yours respectfully,
C. A. ELLIS, MANAGER.

BOSTON
MUSIC HALL

NINETEENTH SEASON
1899–1900

Winter Street and Hamilton Place.

The Boston Symphony Orchestra

Mr. WILHELM GERICKE, Conductor.

❧

Twenty-four Concerts

On consecutive SATURDAY EVENINGS, from October 14, 1899, to April 28, 1900, omitting November 11, December 16, 1899, January 20, February 24, and March 24, 1900, and

Twenty-four Public Rehearsals

On consecutive FRIDAY AFTERNOONS, from October 13, 1899, to April 27, 1900, omitting November 10, December 15, 1899, January 19, February 23, and March 23, 1900.

TICKETS for the series of Concerts and for the series of Rehearsals, $12.00 and $7.50 according to location.

The $12 Seats for the Rehearsals will be sold at auction, at Music Hall, **MONDAY, SEPTEMBER 25,** at 10 A.M.

The $7.50 Seats for the Rehearsals will be sold at auction, at Music Hall, **TUESDAY, SEPTEMBER 26,** at 10 A.M.

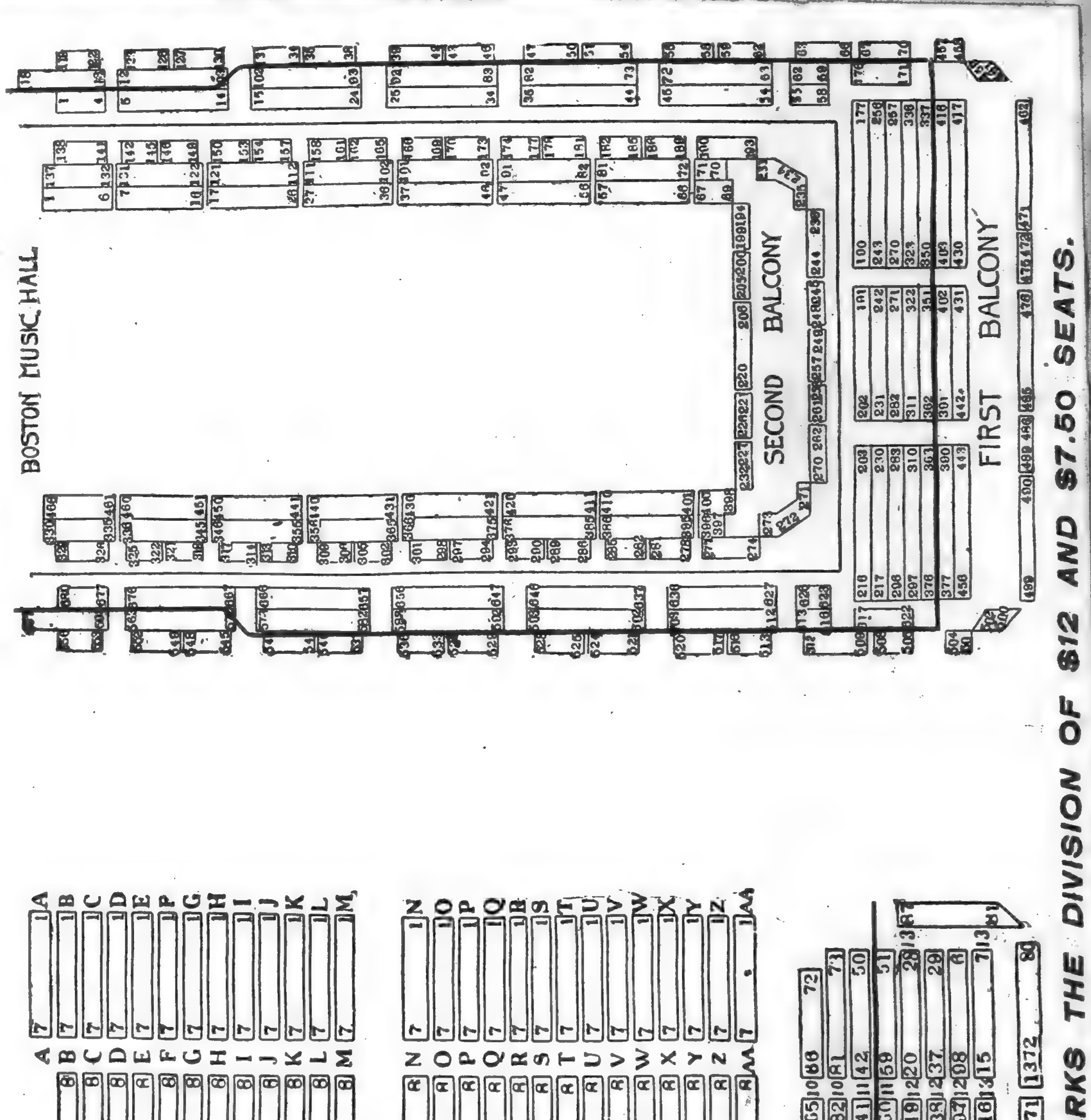
The $12 Seats for the Concerts will be sold at auction, at Music Hall, on **THURSDAY, SEPTEMBER 28,** at 10 A.M.

The $7.50 Seats for the Concerts will be sold in like manner at the same place, on **FRIDAY, SEPTEMBER 29,** at 10 A.M.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

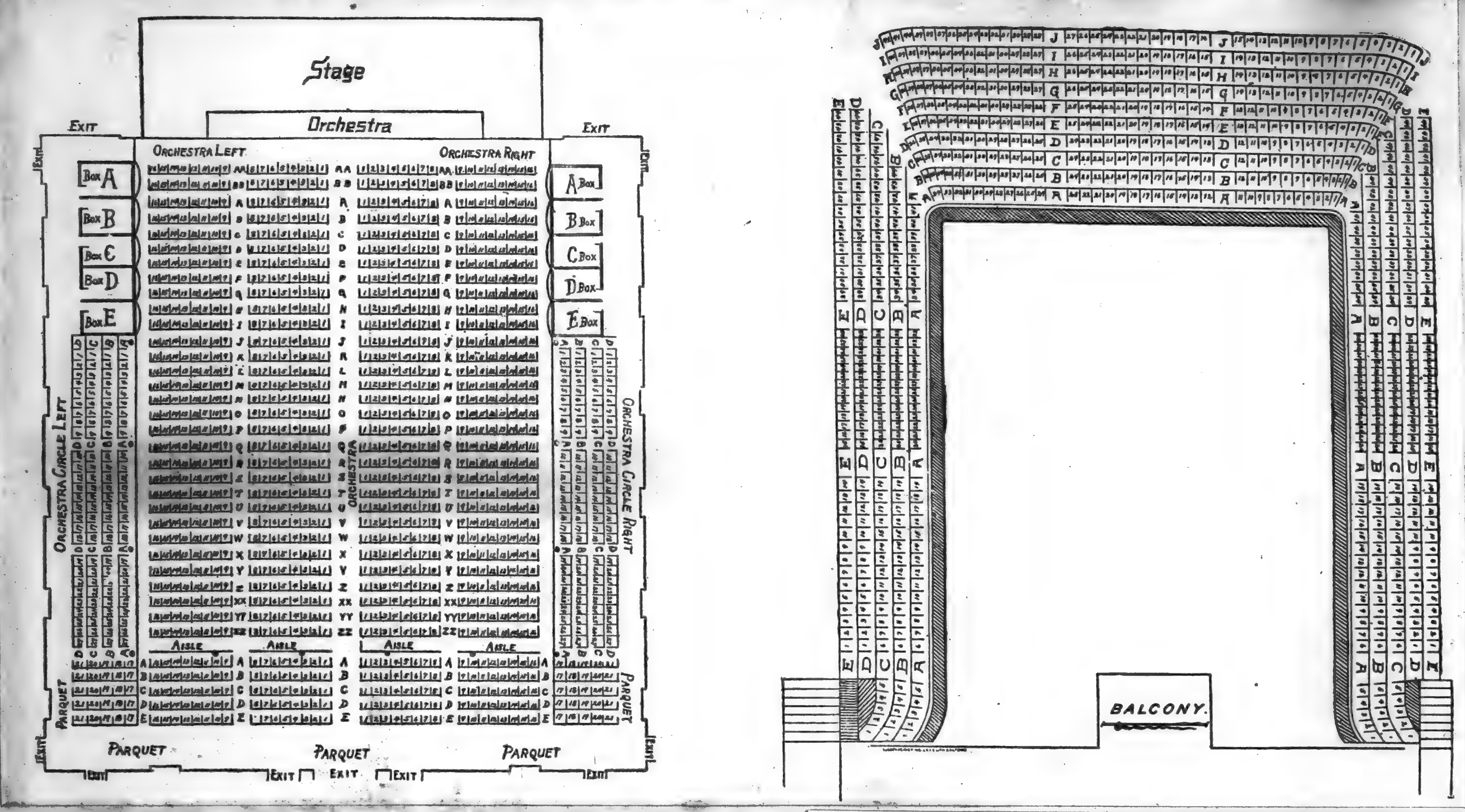
Tickets will be delivered in the Hall, and must be paid for as soon as bought, or they will be immediately resold.

(OVER.)



THE RED LINE MARKS THE DIVISION OF $12 AND $7.50 SEATS.

MUSIC HALL, BATIMORE.


Stage
Orchestra
Exit
Orchestra Left
Orchestra Right
Box A
Box B
Box C
Box D
Box E
A Box
B Box
C Box
D Box
E Box
Orchestra Circle Left
Orchestra Circle Right
Orchestra
Aisle
Parquet
Exit
Balcony

Baltimore, September 20, 1899.

I hereby subscribe for......................*season tickets for the series of five Tuesday Evening Concerts to be given by the Boston Symphony Orchestra at Music Hall.*

....

....

Location desired, as near as possible......................

....

BOSTON SYMPHONY ORCHESTRA.
FOUNDED 1881.
WILHELM GERICKE, CONDUCTOR.
MUSIC HALL, BOSTON.

CHARLES A. ELLIS, MANAGER.
FREDERIC R. COMEE, ASSISTANT MANAGER.

September 30, 1899.

DEAR MADAM:

As a subscriber to the Tuesday evening concerts of the Boston Symphony Orchestra at Music Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 10, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.

Philadelphia, September 20, 1899.

I hereby subscribe for......................*season tickets for the series of five Monday Evening Concerts to be given by the Boston Symphony Orchestra at the Academy of Music.*

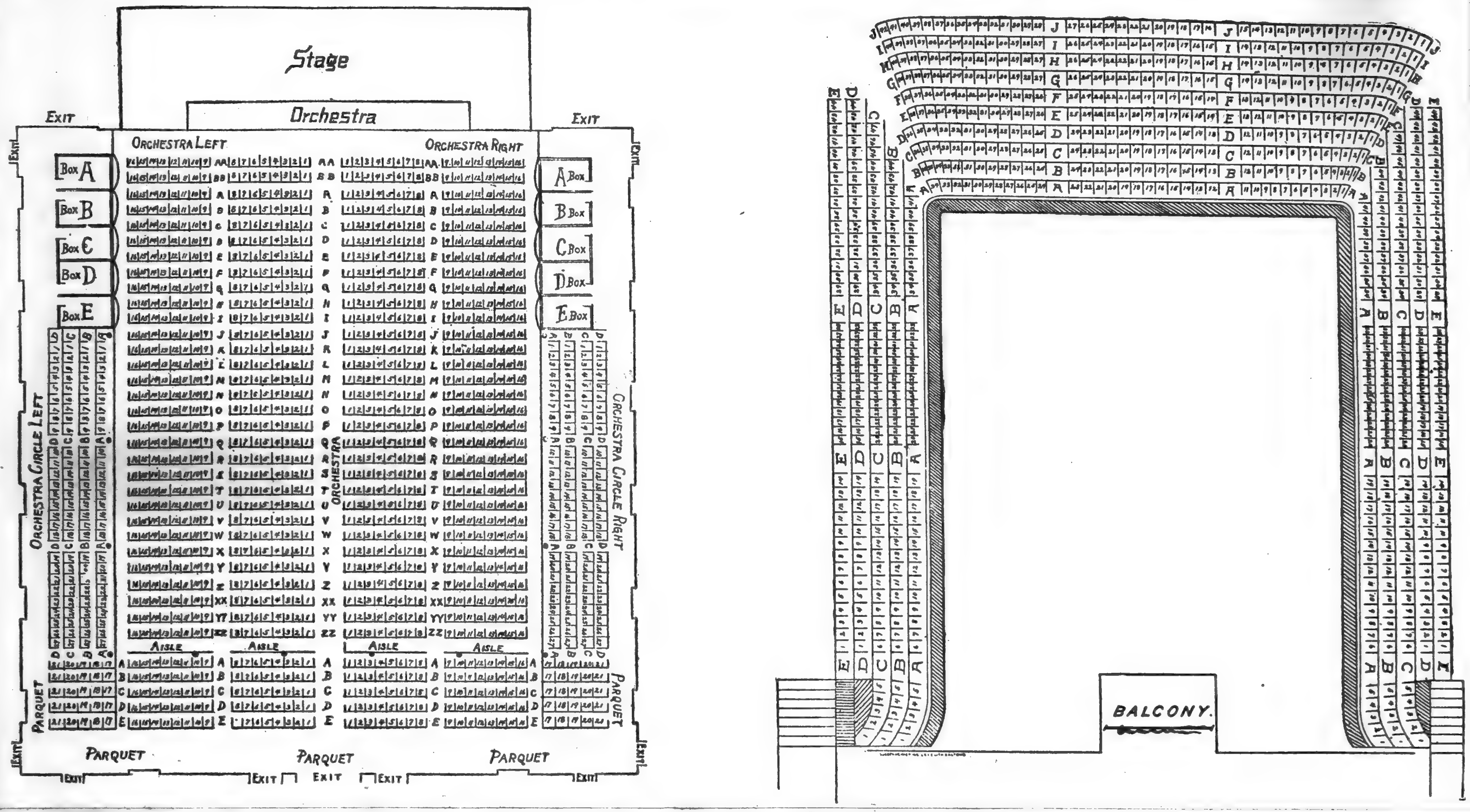
....

....

Location of seats last season......................

....

MUSIC HALL, BATIMORE.


Stage
Orchestra
Exit
Exit
Orchestra Left
Orchestra Right
Box A
Box B
Box C
Box D
Box E
A Box
B Box
C Box
D Box
E Box
Orchestra Circle Left
Orchestra
Orchestra Circle Right
Aisle
Aisle
Aisle
Aisle
Parquet
Parquet
Parquet
Parquet
Parquet
Exit
Exit
Exit
Exit
Exit
Balcony

Baltimore, September 20, 1899.

I hereby subscribe for.................................*season tickets for the series of five Tuesday Evening Concerts to be given by the Boston Symphony Orchestra at Music Hall.*

....

....

Location desired, as near as possible.............................

....

BOSTON SYMPHONY ORCHESTRA.
FOUNDED 1881.
WILHELM GERICKE, CONDUCTOR.
MUSIC HALL, BOSTON.
CHARLES A. ELLIS, MANAGER.
FREDERIC R. COMEE, ASSISTANT MANAGER.

September 30, 1899.

DEAR MADAM:

As a subscriber to the Tuesday evening concerts of the Boston Symphony Orchestra at Music Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 10, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.

Philadelphia, September 20, 1899.

I hereby subscribe for.................................*season tickets for the series of five Monday Evening Concerts to be given by the Boston Symphony Orchestra at the Academy of Music.*

....

....

Location of seats last season

COLORED PAPER

Boston Symphony Orchestra.

Boston, September 25, 1899.

Auction Sale of $12 Season Tickets for the FRIDAY AFTERNOON PUBLIC REHEARSALS, at Music Hall, this (**MONDAY**) morning, at TEN o'clock.

POSTAL CARD - ONE CENT.

UNITED STATES OF AMERICA.

THIS SIDE IS FOR THE ADDRESS ONLY.

Boston Symphony Orchestra.

Boston, September 28, 1899.

Auction Sale of $12 Season Tickets for the SATURDAY EVENING CONCERTS, at Music Hall, this (**THURSDAY**) morning, at TEN o'clock.

POSTAL CARD - ONE CENT.

UNITED STATES OF AMERICA.

THIS SIDE IS FOR THE ADDRESS ONLY.

Philadelphia, October , 1899.

Dear Sir:

Your subscription for .... Season Tickets, location ....

for the five Monday Evening Concerts by the Boston Symphony Orchestra, at the Academy of Music, has been received. The tickets will be ready for delivery on Monday, October 16, at 1103 Chestnut Street, and must be paid for on or before Saturday, October 21.

Miss H. HARRIS.

BOSTON SYMPHONY ORCHESTRA.
Founded 1881.
Wilhelm Gericke, Conductor.
Music Hall, Boston.
Charles A. Ellis, Manager.
Frederic R. Comee, Assistant Manager.

September 20, 1899.

Dear Sir:

As a subscriber to the Monday evening concerts of the Boston Symphony Orchestra at the Academy of Music last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October first, indicating the location of seats. ✓

Yours respectfully,

C. A. ELLIS, Manager.

[illegible] SYMPHONY ORCHESTRA.

SEASON 1899-1900.

$12 CONCERTS.

No. ....

Premium, ...

Name, ...

899.

[illegible]

SEASON 1899-1900.

$12 REHEARSALS.

No. ....

Premium, ...

Name, ...

COLORED PAPER

Boston Symphony Orchestra.

Boston, September 25, 1899.

Auction Sale of $12 Season Tickets for the FRIDAY AFTERNOON PUBLIC REHEARSALS, at Music Hall, this (**MONDAY**) morning, at TEN o'clock.

POSTAL CARD - ONE CENT.

UNITED STATES OF AMERICA.

THIS SIDE IS FOR THE ADDRESS ONLY.

Boston Symphony Orchestra.

Boston, September 28, 1899.

Auction Sale of $12 Season Tickets for the SATURDAY EVENING CONCERTS, at Music Hall, this (**THURSDAY**) morning, at TEN o'clock.

POSTAL CARD - ONE CENT.

UNITED STATES OF AMERICA.

THIS SIDE IS FOR THE ADDRESS ONLY.

Philadelphia, October , 1899.

Dear Sir:

Your subscription for .... Season Tickets, location .... for the five Monday Evening Concerts by the Boston Symphony Orchestra, at the Academy of Music, has been received. The tickets will be ready for delivery on Monday, October 16, at 1103 Chestnut Street, and must be paid for on or before Saturday, October 21.

Miss H. Harris.

Boston Symphony Orchestra.
Founded 1881.
Wilhelm Gericke, Conductor.
Music Hall, Boston.
Charles A. Ellis, Manager.
Frederic R. Comee, Assistant Manager.

September 20, 1899.

Dear Sir:

As a subscriber to the Monday evening concerts of the Boston Symphony Orchestra at the Academy of Music last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October first, indicating the location of seats.

Yours respectfully,

C. A. Ellis, Manager.

999.

BOSTON SYMPHONY ORCHESTRA.

SEASON 1899-1900.

$12 CONCERTS.

No. ....

Premium, ...

Name, ...

999.

BOSTON SYMPHONY ORCHESTRA.

SEASON 1899-1900.

$12 REHEARSALS.

No. ....

Premium, ...

Name, ...

599.

BOSTON SYMPHONY ORCHESTRA.

SEASON 1899-1900.

$7.50 CONCERTS.

No. ....

Premium, ...

Name, ...

599.

BOSTON SYMPHONY ORCHESTRA.

SEASON 1899-1900.

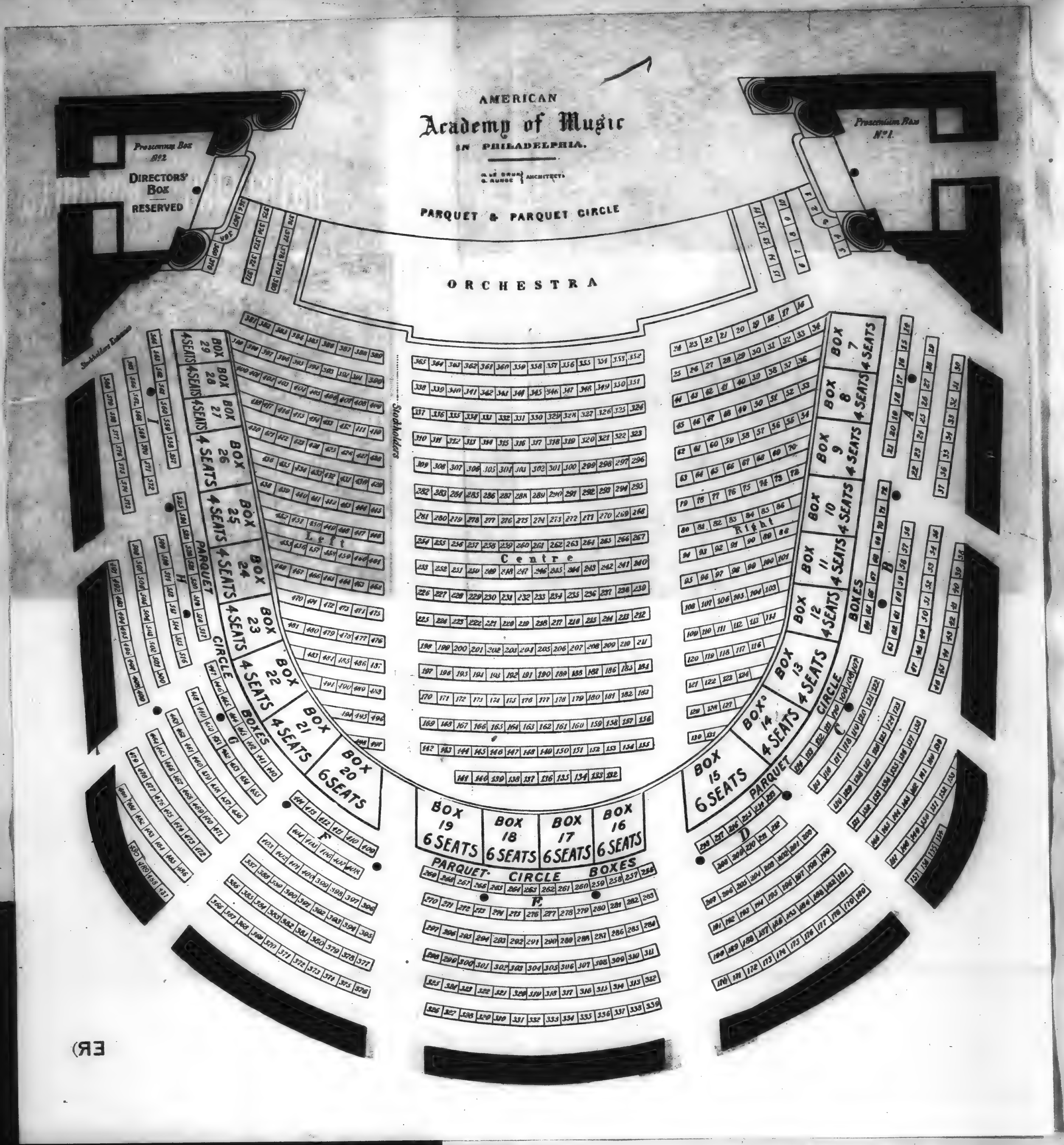
$7.50 REHEARSALS.

No. ....

Premium, ...

Name, ...

[9]


AMERICAN
Academy of Music
IN PHILADELPHIA.
N. LE BRUN
G. RUNGE
ARCHITECTS
PARQUET & PARQUET CIRCLE
ORCHESTRA
Proscenium Box No 2
DIRECTORS' BOX RESERVED
Proscenium Box No 1
Stockholders Entrance
Stockholders
Left
Centre
Right
BOX 29 4 SEATS
BOX 28 4 SEATS
BOX 27 4 SEATS
BOX 26 4 SEATS
BOX 25 4 SEATS
BOX 24 4 SEATS
BOX 23 4 SEATS
BOX 22 4 SEATS
BOX 21 4 SEATS
BOX 20 6 SEATS
BOX 19 6 SEATS
BOX 18 6 SEATS
BOX 17 6 SEATS
BOX 16 6 SEATS
BOX 15 6 SEATS
BOX 14 4 SEATS
BOX 13 4 SEATS
BOX 12 4 SEATS
BOX 11 4 SEATS
BOX 10 4 SEATS
BOX 9 4 SEATS
BOX 8 4 SEATS
BOX 7 4 SEATS
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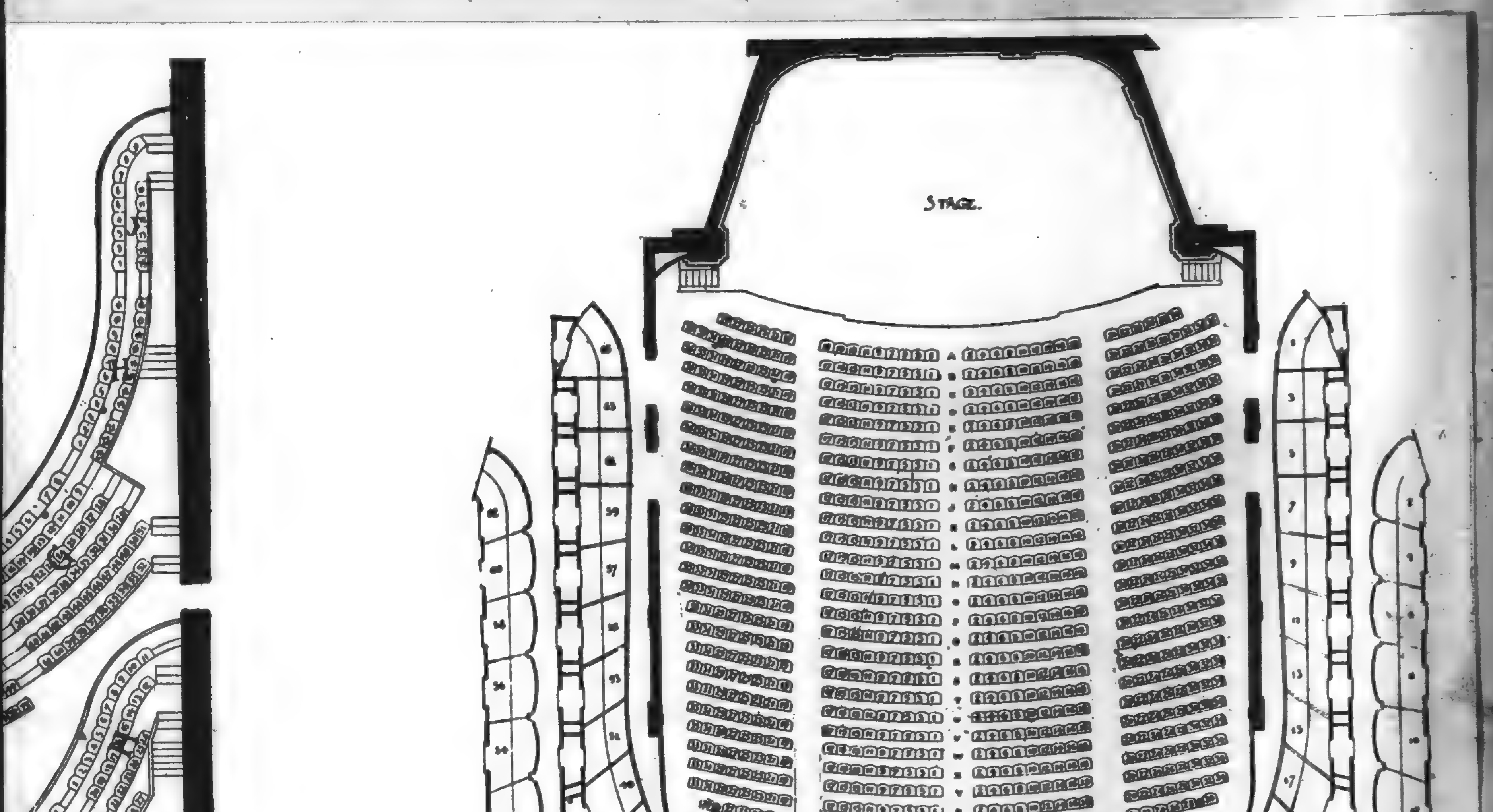
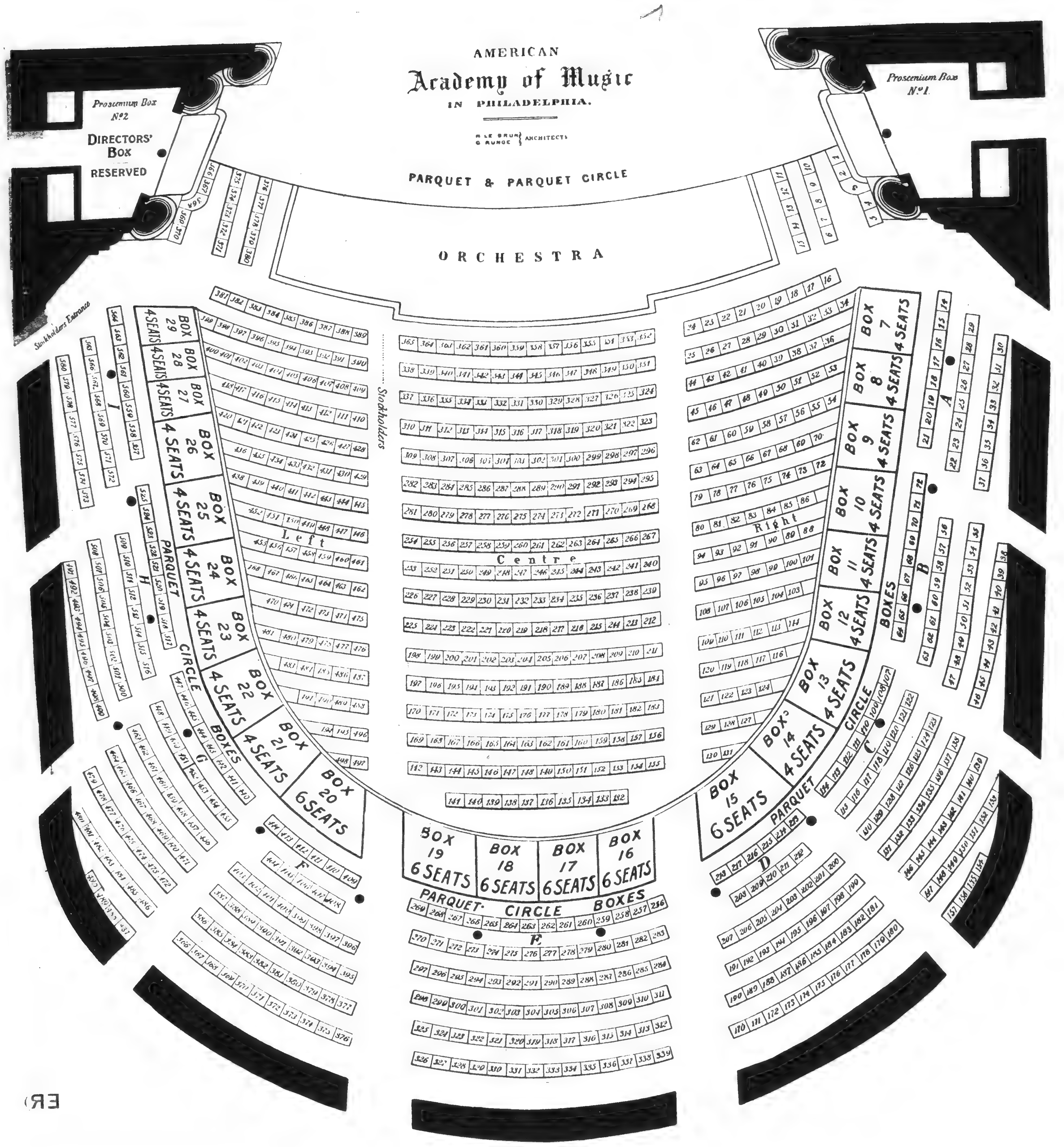

STAGE
PARQUET

"Music Hall"
7th Ave and 57th St
New York
Diagram

[9]


AMERICAN
Academy of Music
IN PHILADELPHIA.
N. LE BRUN, G. RUNGE, ARCHITECTS
Proscenium Box No 2
DIRECTORS' Box RESERVED
Proscenium Box No 1
PARQUET & PARQUET CIRCLE
ORCHESTRA
Stockholders Entrance
Stockholders
Left
Centre
Right
PARQUET CIRCLE BOXES
BOX 7 4 SEATS
BOX 8 4 SEATS
BOX 9 4 SEATS
BOX 10 4 SEATS
BOX 11 4 SEATS
BOX 12 4 SEATS
BOX 13 4 SEATS
BOX 14 4 SEATS
BOX 15 6 SEATS
BOX 16 6 SEATS
BOX 17 6 SEATS
BOX 18 6 SEATS
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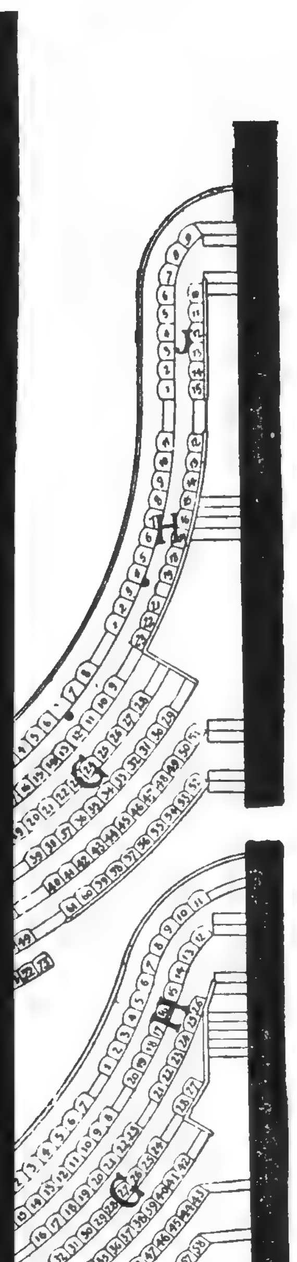

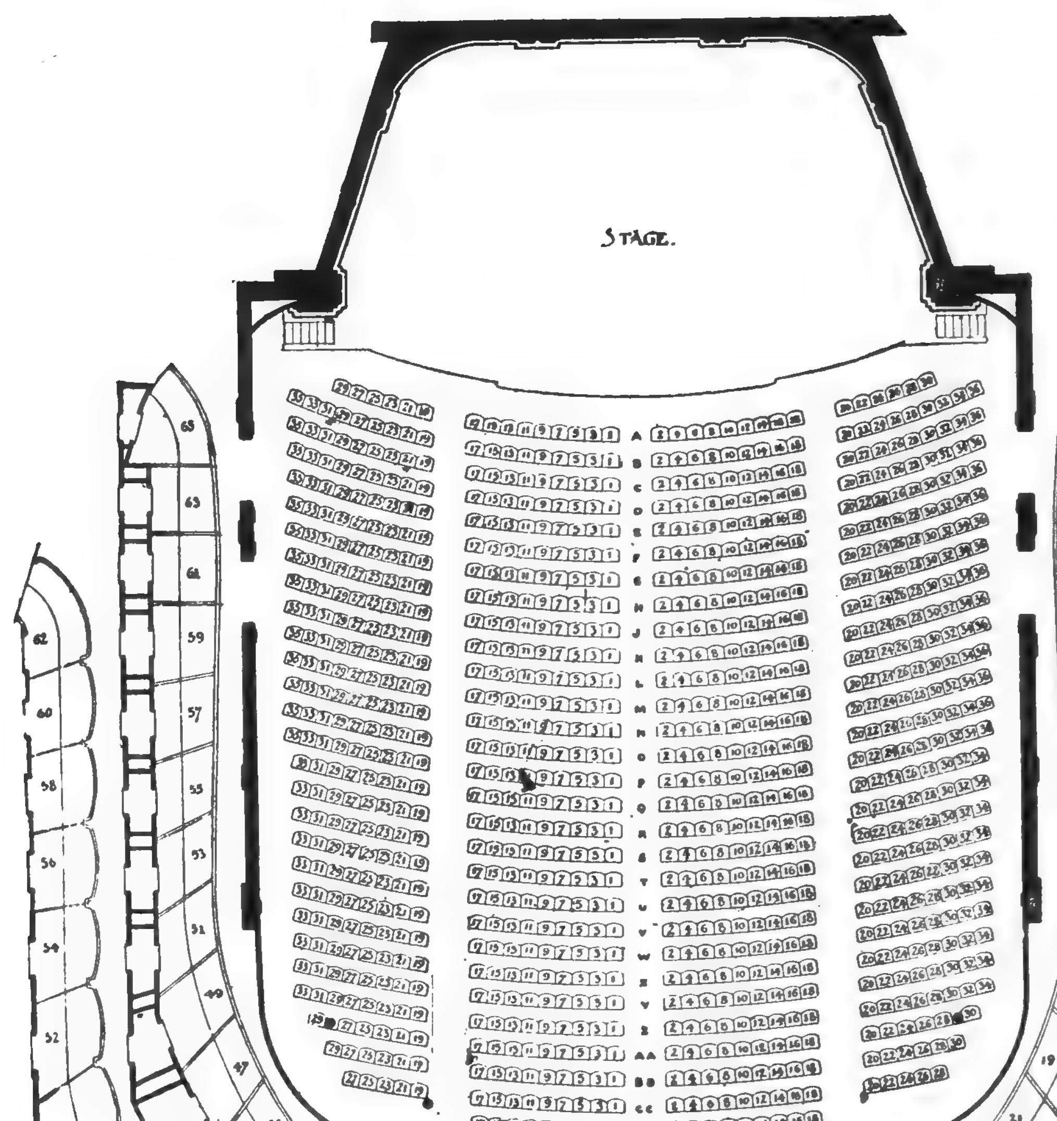
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NEW YORK

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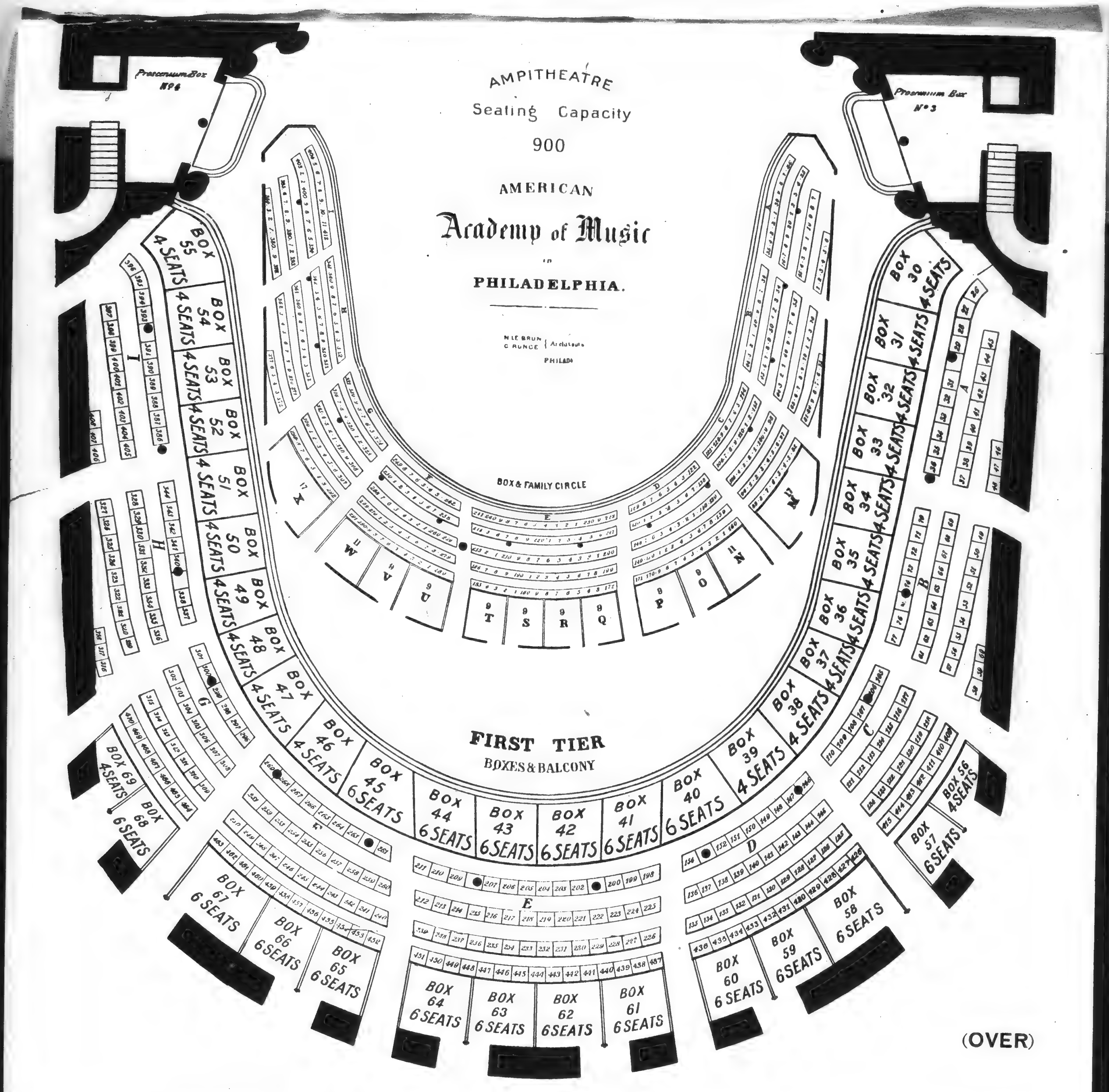

AMPITHEATRE

Seating Capacity

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AMERICAN

Academy of Music

in

PHILADELPHIA.

N. LE BRUN
G. RUNGE } Architects

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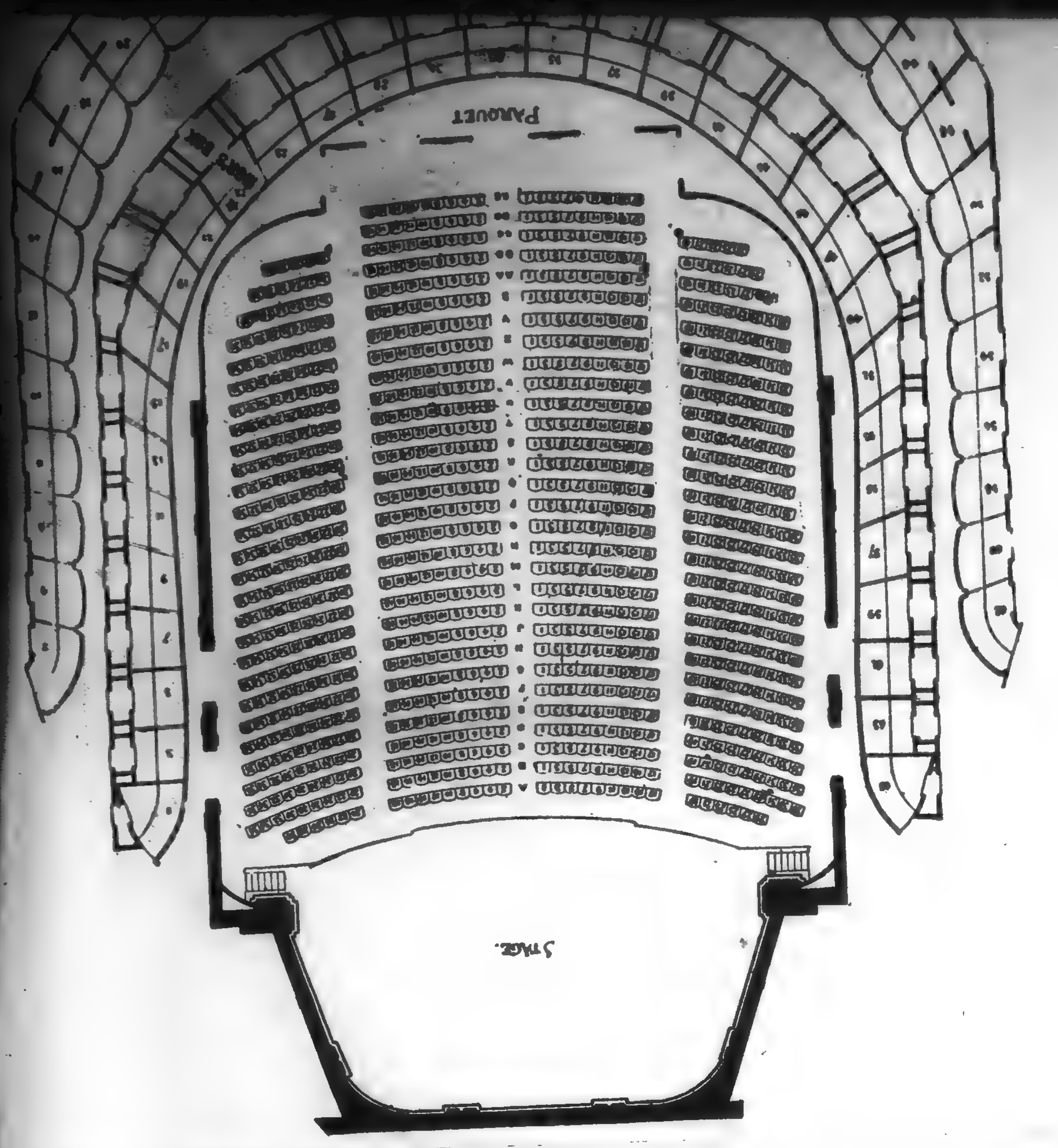
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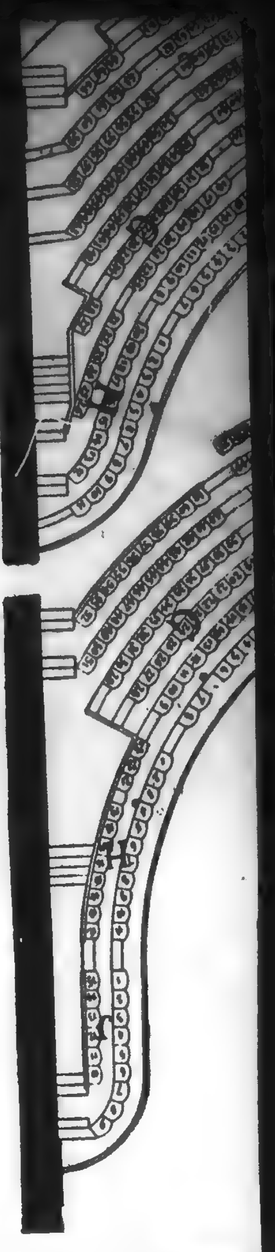

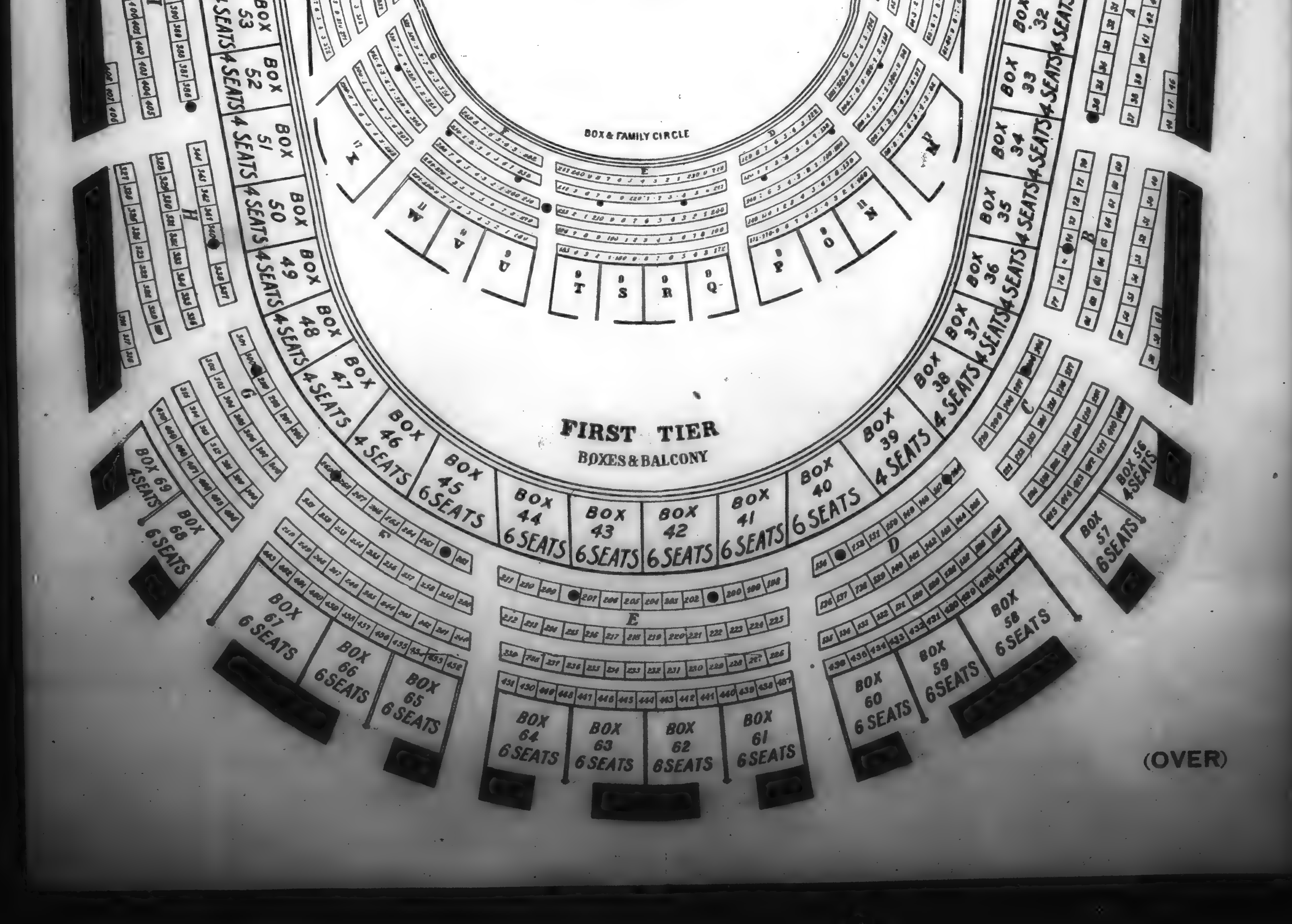
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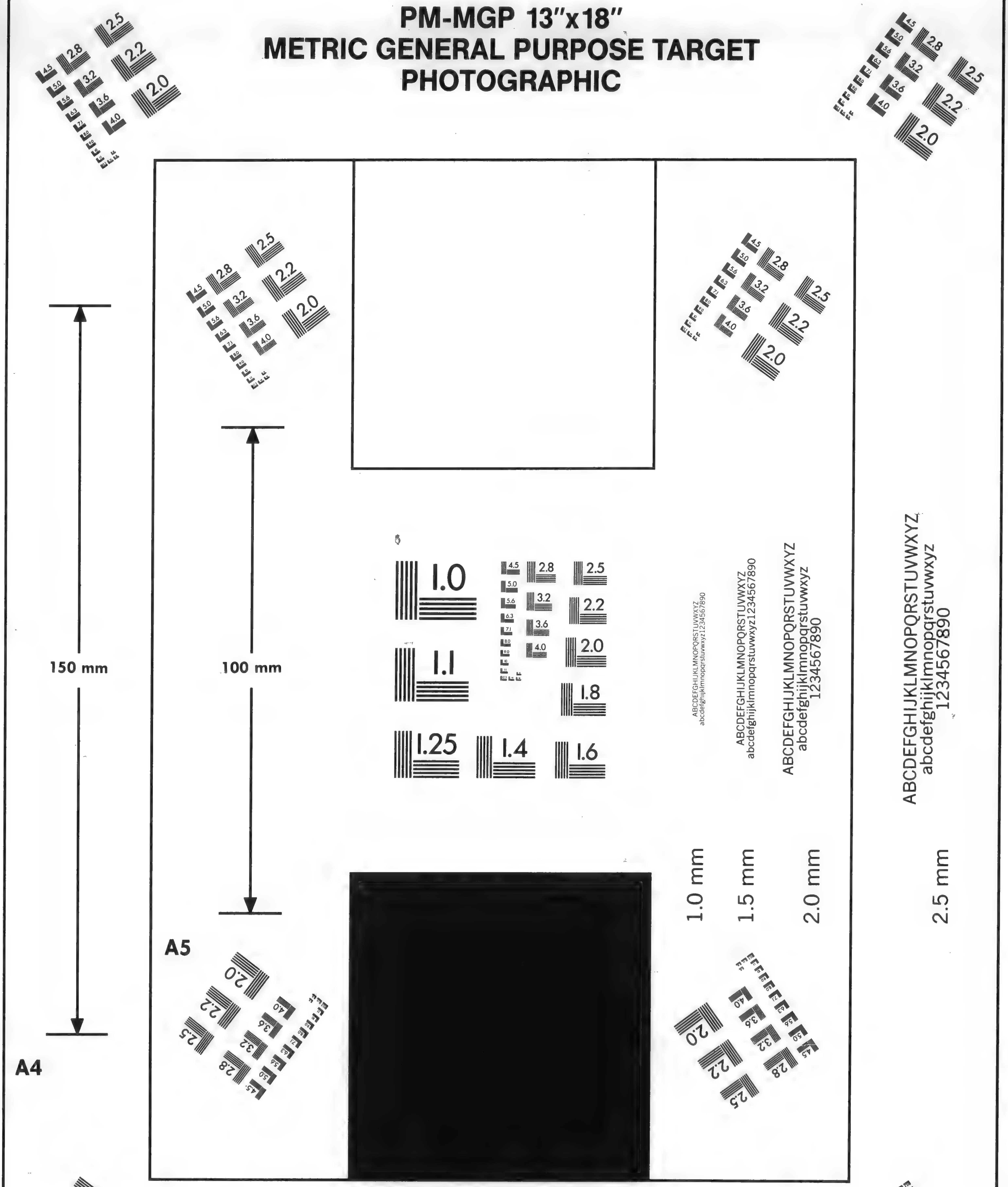

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St. Paul, MN 55119

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Academy of Music
Philadelphia

Nineteenth Season
1899-1900

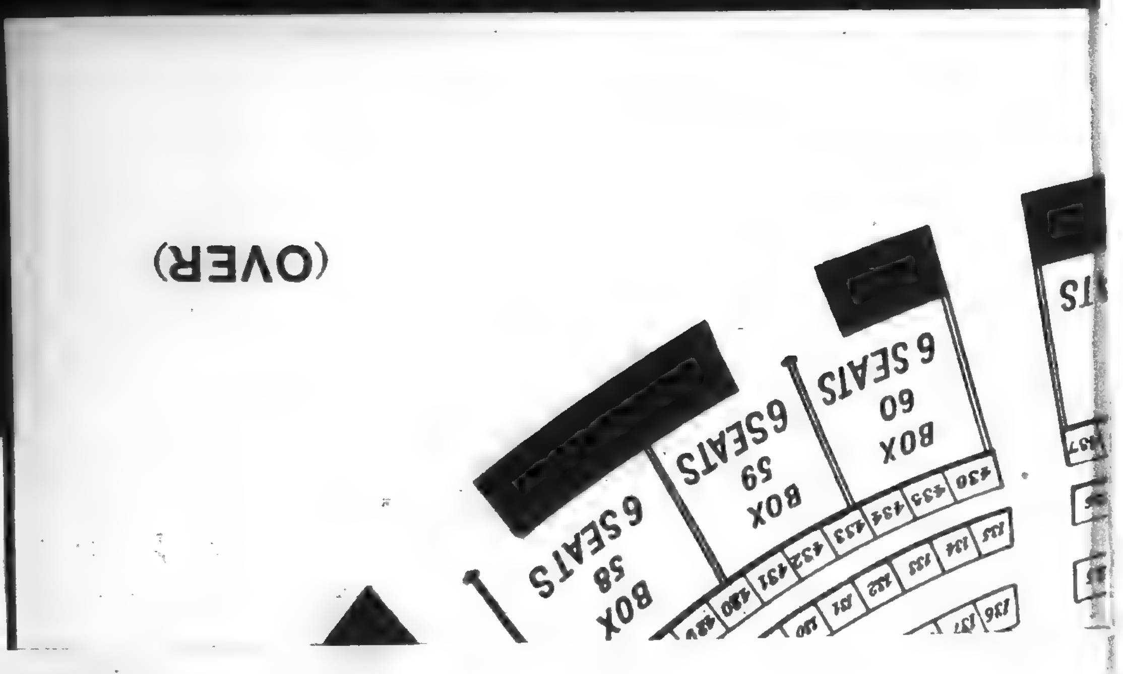
The Boston Symphony Orchestra

.. 87 Performers ..

Mr. WILHELM GERICKE, Conductor

A permanent Orchestra maintained solely for Concert performances

C. A. ELLIS, Manager
F. R. COMEE, Assistant Manager



CUT-OUT

PERSONNEL of the . . . . .
BOSTON SYMPHONY ORCHESTRA.

Nineteenth Season, 1899-1900.

MR. WILHELM GERICKE, CONDUCTOR.

FIRST VIOLINS.

Kneisel, Fr., *Concertmeister.*
Loeffler, C. M. Fiedler, E. Krafft, W. Eichheim, H.
Adamowski, T. Moldauer, A. Hoffmann, J. Rissland, K.
Roth, O. Kuntz, D. Strube, G. Theodorowicz, J.
Schnitzler, I. Ondricek, K. Mahn, F.

SECOND VIOLINS.

Akeroyd, J. Schuchman, F. E. Kurth, R. Eichler, J. Edw.
Fiumara, P. Kneisel, Jos. Goldstein, S. Michael, J.
Swornsbourne, W.W. Tischer-Zeitz, H. Berger, H. Kuntz, A.
Marble, E. B. Fiedler, B.

VIOLAS.

Svecenski, L. Sauer, G. Zahn, F. Kluge, M.
Zach, M. Kolster, A. Hoyer, H. Krauss, O. H.
Heindl, H. Barleben, C.

VIOLONCELLOS.

Schroeder, A. Adamowski, J. Rosé, E. Barth, C.
Keller, J. Mingels, E. F. Loeffler, E. Nagel, R.
Heberlein, H. Blaess, A.

BASSES.

Keller, K. Bareither, G. Barth, C. Butler, H. J.
Kunze, M. Seydel, T. Gerhardt, G. Elkind, S.

FLUTES.
Maquarre, A. Brooke, A. Fox, Paul.

OBOE.
Longy, G. Sautet, A.

ENGL. HORN.
Müller, F.

CLARINETS.
Selmer, A. Metzger, P.

BASS CLARINET.
E. Strasser.

BASSOONS.
Litke, A. Litke, P.

CONTRABASSOON.
Günzel, F. H.

HORNS.
Hackebarth, A. Hein, Fr. Lorbeer, H. Schumann, C.

TRUMPETS.
Kloepfel, L. Muller, P.
Mann, J.

TROMBONES.
Hampe, C. Mäusebach, A.
Meyer, F.

HARP.
Schuecker, H.

TUBA.
Thomae, A.

TYMPANI.
Rettberg, A.

DRUMS.
Ludwig, C. R.

CYMBALS, TRIANGLE, ETC.
Burkhardt, H.

TAMBOUR AND CASTANETS.
Senia, T.

LIBRARIAN.
Sauerquell, J.

Music Hall
Baltimore

Nineteenth Season
1899-1900

The Boston Symphony Orchestra

.. 87 Performers ..

Mr. WILHELM GERICKE, Conductor

✓

A permanent Orchestra maintained solely for Concert performances

C. A. ELLIS, Manager
F. R. COMEE, Assistant Manager

[7]

Two Series of . . .

Five Concerts Each

First Series MONDAY EVENINGS at 8.15	**Second Series**
November 6.	Saturday Evening, November 11.
December 11.	Friday Evening, December 15.
January 15.	Friday Evening, January 19.
February 19.	Saturday Evening, February 24.
March 19.	Friday Evening, March 23.

The scale of prices will be the same for each series.

Proscenium boxes seating eight, and boxes seating six and four, will be sold at $75, $63, and $42, respectively, for the series of five concerts.

Season tickets, with reserved seats for the series of five concerts, $7, $5, and $3.50, according to location.

The public sale of tickets for the first series will open Monday morning, October 16, and for the second series on the following Monday morning, October 23, at Blasius's, 1103 Chestnut Street.

Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

Solo Artists

TERNINA
DOHNÁNYI
HAMBOURG
JACKSON
KNEISEL
ADAMOWSKI

And others to be announced

.. Special Announcement ..

Both series of concerts will be the same in character and equally attractive, but with different programmes and soloists.

Season ticket holders of last season will be allowed to retain *the same* seats for the first (Monday evening) series, payment for the same to be made on or before Saturday, October 21, by cash, money order, or check, made payable to Miss H. Harris, to whom all renewals of seats should be sent, at 1103 Chestnut Street.

On Monday, October 23, the season tickets for the second series will be offered for sale, *absolutely "first come, first served,"* in deference to the steadily increasing patronage unable for several seasons past to secure seats of any description. For this series, personal application for seats the morning of the sale will, of course, receive first attention, after which mail orders, accompanied by cash or check, will be filled in the order in which they are received. Judging from frequent experiences in Boston, New York, and Brooklyn, the management hopes that Philadelphia patrons will find each series sufficiently attractive to induce them to attend both.

Five = = = Concerts

Tuesday Evenings at 8.15

NOVEMBER 7,
DECEMBER 12,
JANUARY 16,
FEBRUARY 20,
MARCH 20.

Ten new boxes seating six, and shown on the enclosed diagram of the hall, will be sold at $60 each, for the series of five concerts.

Season tickets, with reserved seats for the series of five concerts, $7 and $5, according to location.

The sale of tickets will open Monday morning, October 16, at Albert's, 13 North Charles Street.

Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

Solo Artists

Mr. ERNST VON DOHNÁNYI

Mr. MARK HAMBOURG

Miss LEONORA JACKSON

And others to be announced

Two Ser

First Ser
MONDAY EVE
at 8.15

November
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season tickets.

"A virtuoso orchestra."—*New York Sun.*

⁂

"Peerless band of musicians."—*New York Herald.*

⁂

"For the past decade our standard of orchestral performance."
—*New York Times.*

⁂

"A splendid organization, by far the most perfect in th
country."—*New York Life.*

⁂

"The highest exponents of orchestral work in the country."
—*New York World.*

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"For the past decade our standard of orchestral performance."
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"A splendid organization, by far the most perfect in th
country."—*New York Life.*

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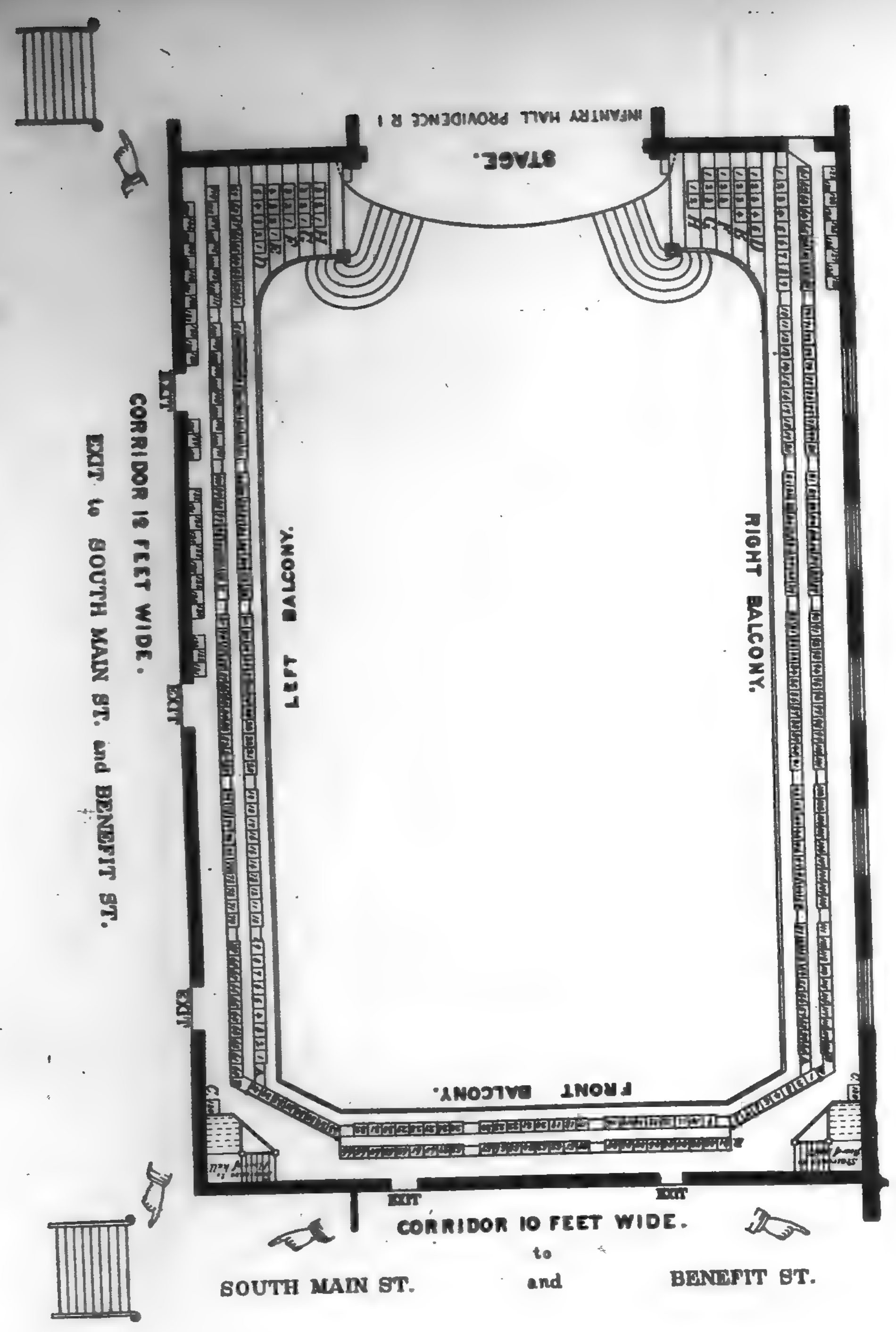
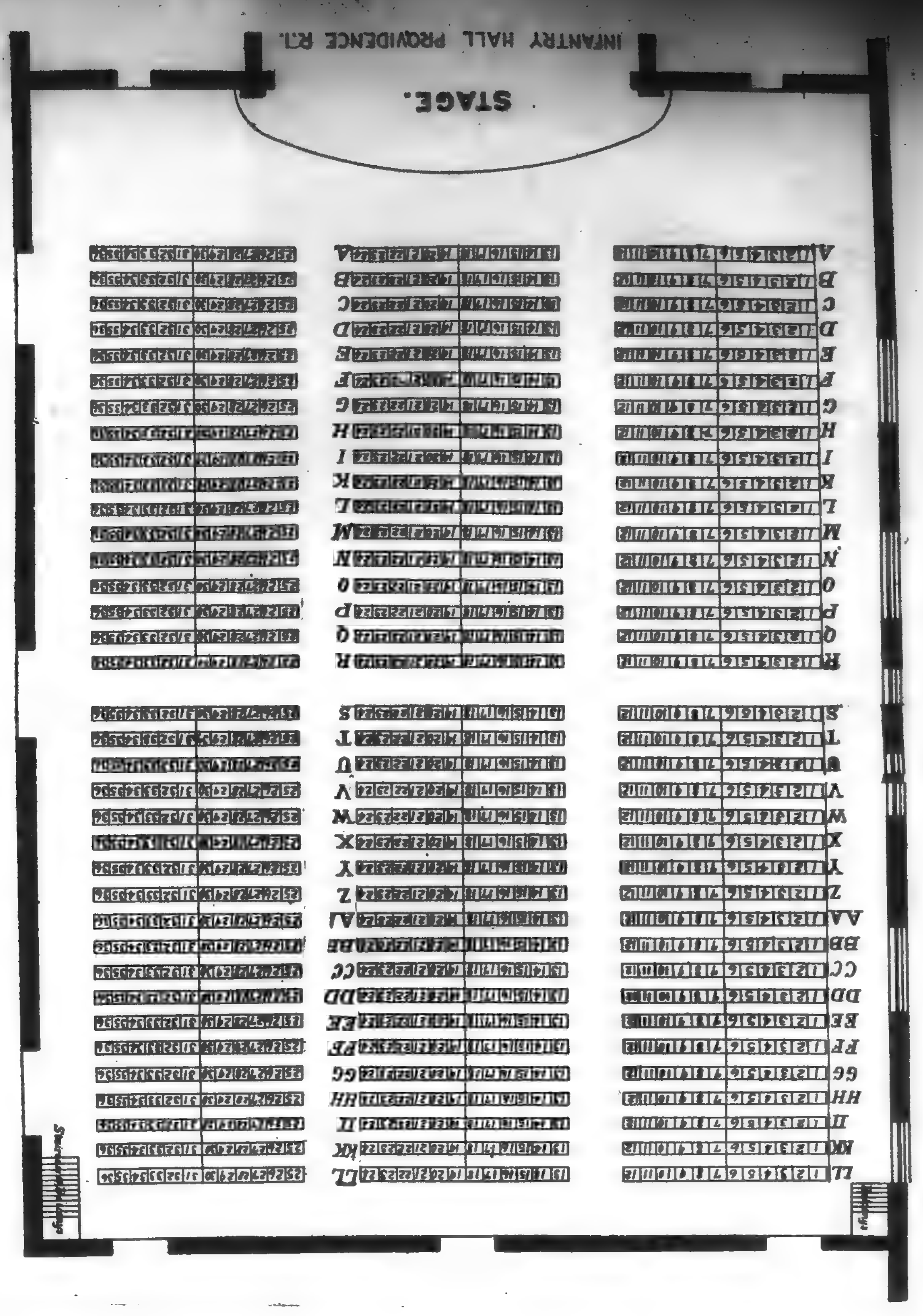
"The highest exponents of orchestral work in the country."
—*New York World.*


INFANTRY HALL PROVIDENCE R.I.
STAGE.
RIGHT BALCONY.
LEFT BALCONY.
FRONT BALCONY.
CORRIDOR 18 FEET WIDE.
EXIT to SOUTH MAIN ST. and BENEFIT ST.
EXIT
CORRIDOR 10 FEET WIDE.
SOUTH MAIN ST. to and BENEFIT ST.


INFANTRY HALL PROVIDENCE R.I.
STAGE.

Providence, October 5, 1899.

I hereby subscribe for .... *season tickets for the series of eight Wednesday Evening Concerts to be given by the Boston Symphony Orchestra at Infantry Hall.*

Location of seats last season

....

BOSTON SYMPHONY ORCHESTRA.
FOUNDED 1881.
WILHELM GERICKE, CONDUCTOR.
MUSIC HALL, BOSTON.

CHARLES A. ELLIS, MANAGER.
FREDERIC R. COMEE, ASSISTANT MANAGER.

October 5, 1899.

DEAR MADAM:

As a subscriber to the Wednesday evening concerts of the Boston Symphony Orchestra at Infantry Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 14, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, MANAGER.

BOSTON, October 6, 1899.

DEAR SIR:

I beg that you will join me in a tribute of esteem to Mr. and Mrs. Higginson on the occasion of the wedding of their son, Mr. Alex. H. Higginson. It is my wish that the entire Boston Symphony Orchestra should play the Bridal March and the Prelude to Act III. from "Lohengrin" at the wedding ceremony.

The wedding takes place next Monday, October 9, at 12 o'clock, noon, at Trinity Church.

All members of the Orchestra are requested to come to the church on Monday morning at 9.45 o'clock for a few minutes' rehearsal.

Yours sincerely,

WILHELM GERICKE.

Private entrance to Trinity Church, on Huntington Avenue.

Carnegie Hall

Nineteenth Season
1899-1900

The Boston Symphony Orchestra

.. 87 Performers ..

Mr. WILHELM GERICKE, Conductor

A permanent Orchestra
maintained solely for
Concert performances

C. A. ELLIS, Manager
F. R. COMEE, Assistant Manager

Infantry Hall
Providence

Nineteenth Season
1899-1900

The Boston Symphony Orchestra

.. 70 Performers ..

Mr. WILHELM GERICKE, Conductor

A permanent Orchestra
maintained solely for
Concert performances

C. A. ELLIS, Manager
F. R. COMEE, Assistant Manager

Sanders Theatre
Cambridge

Nineteenth Season
1899-1900

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.. 70 Performers ..

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C. A. ELLIS, Manager
F. R. COMEE, Assistant Manager

Sanders Theatre, Cambridge.

SEASON 1899-1900.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

I. CONCERT.

THURSDAY, OCTOBER 19, AT 7.45, P.M.

Programme.

WAGNER.	VORSPIEL to "Die Meistersinger von Nürnberg."
BERLIOZ.	CASSANDRA'S ARIA, from Act I. of "Les Troyens."
TCHAIKOVSKY.	CAPRICCIO ITALIEN, for ORCHESTRA, op. 45.
WAGNER.	SONGS with PIANOFORTE: *a*) SCHMERZEN; *b*) TRAUME.
SCHUMANN.	SYMPHONY No. 1, in B-flat major, opus 38. I. Andante un poco maestoso. Allegro molto vivace II. Larghetto. III. Scherzo: Molto vivace. — Trio I: Molto più vivace.— Trio II. IV. Allegro animato e grazioso.

Soloist:

Miss GERTRUDE MAY STEIN.

The Pianoforte is a Steinway.

The sale of season tickets for the ten Harvard University Chamber Concerts opens next Saturday, at the University Bookstore, at 8 A. M.

Carnegie Hall

Nineteenth Season
1899-1900

The Boston Symphony Orchestra

.. 87 Performers ..

Mr. WILHELM GERICKE, Conductor

A permanent Orchestra
maintained solely for
Concert performances

C. A. ELLIS, Manager
F. R. COMEE, Assistant Manager

Infantry Hall
Providence

Nineteenth Season
1899-1900

The Boston Symphony Orchestra

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C. A. ELLIS, Manager
F. R. COMEE, Assistant Manager

Sanders Theatre
Cambridge

Nineteenth Season
1899-1900

The Boston Symphony Orchestra

.. 70 Performers ..

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C. A. ELLIS, Manager
F. R. COMEE, Assistant Manager

Sanders Theatre, Cambridge.

SEASON 1899-1900.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

I. CONCERT.

THURSDAY, OCTOBER 19, AT 7.45, P.M.

Programme.

WAGNER.	VORSPIEL to "Die Meistersinger von Nürnberg."
BERLIOZ.	CASSANDRA'S ARIA, from Act I. of "Les Troyens."
TCHAIKOVSKY.	CAPRICCIO ITALIEN, for ORCHESTRA, op. 45.
WAGNER.	SONGS with PIANOFORTE: *a*) SCHMERZEN; *b*) TRAUME.
SCHUMANN.	SYMPHONY No. 1, in B-flat major, opus 38. I. Andante un poco maestoso. Allegro molto vivace II. Larghetto. III. Scherzo: Molto vivace.—Trio I: Molto più vivace.—Trio II. IV. Allegro animato e grazioso.

Soloist:

Miss GERTRUDE MAY STEIN.

The Pianoforte is a Steinway.

The sale of season tickets for the ten Harvard University Chamber Concerts opens next Saturday, at the University Bookstore, at 8 A. M.

Five Matinees...

Wednesday Afternoons at 2.30

November 8.	February 21.
December 13.	March 21.
January 17.	

AND

Five Concerts...

Thursday Evenings at 8.15

November 9.	February 22.
December 14.	March 22.
January 18.	

Season tickets, with reserved seats for the series of five matinees or five concerts, $7.50, $6, $5, and $3, and boxes $50 and $40, according to location. Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

☞ **The programmes for the afternoon and evening series will be entirely different.**

Solo Artists

Mme. SEMBRICH.
(By courtesy Maurice Grau, Esq.)
Frl. TERNINA.
(By courtesy Maurice Grau, Esq.)
Miss LEONORA JACKSON.
Mr. DOHNÁNYI.
Mr. HAMBOURG.
Mr. KNEISEL.
Mr. ADAMOWSKI.

And others to be announced

Infantry Hall
Providence

The B
Symphony

.. 70 Perform

Mr. WILHELM GERI

* **A permanent Orchestra maintained solely for Concert performances**

C.
F.

Ten = = = Concerts

On Thursday Evenings

OCTOBER	19
NOVEMBER	2
NOVEMBER	23
DECEMBER	7
DECEMBER	28
JANUARY	11
JANUARY	25
FEBRUARY	8
MARCH	1
MARCH	15

Season tickets for the ten concerts, $7.50, on sale at the University Bookstore, Harvard Square, Saturday morning, October 14, at 8 o'clock. A limited number of seats have been reserved for college officers and invited guests.

Soloists

Miss GERTRUDE MAY STEIN
Mrs. MARIAN TITUS
Miss ADELE AUS DER OHE
Mme. ANTOINETTE SZUMOWSKA
Mr. ERNST DOHNÁNYI,
Mr. GEORGE PROCTOR
Mr. C. M. LOEFFLER
Mr. ALWIN SCHROEDER

And others to be announced

Sanders Theatre, Ca

SEASON 1899-190

BOSTON SYMPHONY O

Mr. WILHELM GERICKE, Co

I. CONCERT.

THURSDAY, OCTOBER 19, A

Programme.

WAGNER.	VORSPIEL to "Die Meist
BERLIOZ.	CASSANDRA'S ARIA, fr "Les Troyens."
TCHAIKOVSKY.	CAPRICCIO ITALIEN, fo
WAGNER.	SONGS with PIANOFORTE *a*) SCHMERZEN; *b*) TRAUME.
SCHUMANN.	SYMPHONY No. 1, in B-f I. Andante un poco maestoso. Allegro molto vivace II. Larghetto. III. Scherzo: Molto vivace.—Tri Trio II. IV. Allegro animato e grazioso.

Soloist:

Miss GERTRUDE MAY S

The Pianoforte is a Steinway.

The sale of season tickets for the ten Harvard University Cha day, at the University Bookstore, at 8 A. M.

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"A virtuoso orchestra."—*New York Sun.*

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"Peerless band of musicians."—*New York Herald.*

◆ ◆ ◆

"For the past decade our standard of orchestral performance."—*New York Times.*

◆ ◆ ◆

"A splendid organization, by far the most perfect in the country."—*New York Life.*

◆ ◆ ◆

"The highest exponents of orchestral work in the country."—*New York World.*

Infantry Hall
Providence

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.. 70 Perform

Mr. WILHELM GERIC

A permanent Orchestra
maintained solely for
Concert performances

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"A virtuoso orchestra."—*New York Sun.*

◆ ◆ ◆

"Peerless band of musicians."—*New York Herald.*

◆ ◆ ◆

"For the past decade our standard of orchestral performance."—*New York Times.*

◆ ◆ ◆

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◆ ◆ ◆

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Sanders Theatre, Ca

SEASON 1899-19

BOSTON SYMPHONY O

Mr. WILHELM GERICKE, Co

I. CONCERT.

THURSDAY, OCTOBER 19, A

Programme.

WAGNER. VORSPIEL to "Die Meist

BERLIOZ. CASSANDRA'S ARIA, fr
"Les Troyens."

TCHAIKOVSKY. CAPRICCIO ITALIEN, for

WAGNER. SONGS with PIANOFORTE
a) SCHMERZEN;
b) TRAUME.

SCHUMANN. SYMPHONY No. 1, in B-f
I. Andante un poco maestoso.
Allegro molto vivace
II. Larghetto.
III. Scherzo: Molto vivace.—Tri
Trio II.
IV. Allegro animato e grazioso.

Soloist:

Miss GERTRUDE MAY S

The Pianoforte is a Steinway.

The sale of season tickets for the ten Harvard University Cha
day, at the University Bookstore, at 8 A. M.

Eight == Concerts

Wednesday Evenings
at 8, sharp

OCTOBER 25,
NOVEMBER 15,
DECEMBER 20,
JANUARY 31,
MARCH 7,
MARCH 28,
APRIL 11,
APRIL 25.

Season tickets, with reserved seats for the series of eight concerts, $7.

In just and grateful recognition of their steadfast and continued patronage, season ticket holders of last season will be allowed to renew *the same seats*. Checks or money orders should be sent with renewals to C. A. Ellis, Music Hall, Boston, on or before Saturday, October 14, on which day tickets will be ready for delivery at Infantry Hall.

The public sale will open at Infantry Hall, Monday morning, October 16, at 9.

Subscribers will please give full address in making renewals.

Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

Solo Artists

Miss CLARA BUTT, the famous English contralto
(First appearance in Providence)

Miss GERTRUDE MAY STEIN

Miss LEONORA JACKSON, Violinist
(First appearance in Providence)

Miss ELSA RUEGGER, Violoncellist
(First appearance in Providence)

Mr. ERNST DOHNÁNYI, Pianist
(First appearance in Providence)

And others to be announced

Sanders Theatre
Cambridge

Nineteenth Season
1899-1900

The Boston Symphony Orchestra

.. 70 Performers ..

Mr. WILHELM GERICKE, Conductor

A permanent Orchestra
maintained solely for
Concert performances

C. A. ELLIS, Manager
F. R. COMEE, Assistant Manager

Sanders Theatre, Cambridge.

SEASON 1899-1900.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

I. CONCERT.

THURSDAY, OCTOBER 19, AT 7.45, P.M.

Programme.

WAGNER.	VORSPIEL to "Die Meistersinger von Nürnberg."
BERLIOZ.	CASSANDRA'S ARIA, from Act I. of "Les Troyens."
TCHAIKOVSKY.	CAPRICCIO ITALIEN, for ORCHESTRA, op. 45.
WAGNER.	SONGS with PIANOFORTE: *a*) SCHMERZEN; *b*) TRAUME.
SCHUMANN.	SYMPHONY No. 1, in B-flat major, opus 38. I. Andante un poco maestoso. Allegro molto vivace II. Larghetto. III. Scherzo: Molto vivace.—Trio I: Molto più vivace.—Trio II. IV. Allegro animato e grazioso.

Soloist:

Miss GERTRUDE MAY STEIN.

The Pianoforte is a Steinway.

The sale of season tickets for the ten Harvard University Chamber Concerts opens next Saturday, at the University Bookstore, at 8 A. M.

Eight =
Concert

OCTO
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JANU

Season tickets

In just and g
patronage, season
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on which day tick

The public
October 16, at 9.

Subscribers

Programme
formed, will be
season tickets.

"A virtuoso orchestra."—*New York Sun.*

◆◆◆

"Peerless band of musicians."—*New York Herald.*

◆◆◆

"For the past decade our standard of orchestral performance." —*New York Times.*

◆◆◆

"A splendid organization, by far the most perfect in the country."—*New York Life.*

◆◆◆

"The highest exponents of orchestral work in the country." —*New York World.*

Sanders Theatre
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SEASON 1899-1900.

BOSTON SYMPHONY ORCHESTRA,

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Soloist:

Miss GERTRUDE MAY STEIN.

The Pianoforte is a Steinway.

The sale of season tickets for the ten Harvard University Chamber Concerts opens next Saturday, at the University Bookstore, at 8 A. M.

ACADEMY OF MUSIC PHILADELPHIA

NINETEENTH SEASON, 1899–1900

The Boston Symphony Orchestra

87 PERFORMERS

MR. WILHELM GERICKE, CONDUCTOR

TWO SERIES OF FIVE CONCERTS EACH

SOLO ARTISTS

TERNINA JACKSON
DOHNÁNYI KNEISEL
HAMBOURG ADAMOWSKI

AND OTHERS TO BE ANNOUNCED

F. R. COMEE, Assistant Manager C. A. ELLIS, Manager

Sanders Theatre, Cambridge.

SEASON 1899-1900.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

II. CONCERT.

THURSDAY, NOVEMBER 2, AT 7.45, P.M.

Programme.

GOLDMARK.	OVERTURE, zum "Gefesselten Prometheus" von Aeschylos, op. 38.
BEETHOVEN.	CONCERTO for PIANOFORTE, in C minor. Allegro con brio. Largo. Rondo. Allegro.
J. S. BACH.	CHACONNE, in D minor. (Scored for ORCHESTRA by RAFF.)
GLAZOUNOFF.	SYMPHONY No. 6, in C minor, op. 58. I. Adagio. — Allegro passionato. II. Tema con variazioni: Andante. III. Intermezzo: Allegretto. IV. Andante maestoso. — Moderato maestoso. — Allegro moderato.

Soloist:

Mr. HEINRICH GEBHARD.

The Instrument is a Steinertone.

Carnegie Hall **Nineteenth Season 1899-1900**

The Boston Symphony Orchestra

- - 87 Performers - -

Mr. WILHELM GERICKE, Conductor

First Matinee, Wednesday Afternoon, November 8, at 2.30

First Concert, Thursday Evening, November 9, at 8.15

Programmes

A permanent Orchestra maintained solely for Concert performances

C. A. ELLIS, Manager
F. R. COMEE, Assistant Manager

FIRST SERIES

Monday Evening, November 6
Monday Evening, December 11
Monday Evening, January 15
Monday Evening, February 19
Monday Evening, March 19
At 8.15

SECOND SERIES

Saturday Evening, November 11
Friday Evening, December 15
Friday Evening, January 19
Saturday Evening, February 24
Friday Evening, March 23
At 8.15

¶ The scale of prices will be the same for each series.

¶ Proscenium boxes seating eight, and boxes seating six and four, will be sold at $75, $63, and $42, respectively, for the series of five concerts.

¶ Season tickets, with reserved seats for the series of five concerts, $7, $5, and $3.50, according to location.

¶ Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

SPECIAL ANNOUNCEMENT

AS the *entire house* for the First (Monday evening) Series is already sold to season ticket holders of last season, the management begs to call the attention of patrons to the SECOND SERIES of five concerts, *the same in character and equally as attractive as the First Series, but with entirely different programmes.*

¶ On Monday morning, October 23, at eight o'clock, at 1103 Chestnut Street, the season tickets for the Second Series will be offered for sale, "*first come, first served,*" in deference to the steadily increasing patronage unable for several seasons past to secure seats of any description. Personal application for tickets the morning of the sale will, of course, receive first attention, after which mail orders accompanied by cash or check will be filled in the order in which they are received. No more than ten tickets will be sold to one person. Checks should be made payable to Miss H. Harris.

¶ Judging from the numerous inquiries and frequent experiences in Boston and New York, Philadelphia patrons will find each series sufficiently attractive to induce them to attend both.

Sanders

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BOSTON SY

Mr. WILH

THURSDAY,

GOLDMARK.

BEETHOVEN.

J. S. BACH.

GLAZOUNOFF.

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Five Matinees...

Wednesday Afternoons at 2.30

November 8, December 13, January 17, February 21, March 21,

AND

Five Concerts...

Thursday Evenings at 8.15

November 9, December 14, January 18, February 22, March 22.

Solo Artists

Mme. **SEMBRICH.**
(By courtesy Maurice Grau, Esq.)
Frl. **TERNINA.**
(By courtesy Maurice Grau, Esq.)
Miss **LEONORA JACKSON.**
Mr. **DOHNÂNYI.**
Mr. **HAMBOURG.**
Mr. **KNEISEL.**
Mr. **ADAMOWSKI.**

And others to be announced.

Season tickets, with reserved seats for the series of five matinees or five concerts, $7.50, $6, $5, and $3, and boxes $50 and $40, and single tickets for the first matinee and evening performance now on sale at Carnegie Hall and at Tyson's (Fifth Avenue Hotel) at regular prices, according to location. Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

☞ **The programmes for the afternoon and evening series will be entirely different.**

First Matinee,

Wednesday Afternoon, November 8, at 2.30.

PROGRAMME.

Goldmark, Overture to the "Prometheus Bound" of Aeschylus, Op. 38
Saint-Saens – – Concerto for Pianoforte No. 4, in C minor
Tschaikovsky – – – – Capriccio Italien, Op. 45
Schumann – – Symphony No. 1, in B-flat major, Op. 38

SOLOIST:

Mr. MARK HAMBOURG.

First Concert,

Thursday Evening, November 9, at 8.15.

PROGRAMME.

Siegfried Wagner – – – Overture, "Der Barenhauter" (First time.)
Humperdinck – – – – – – Maurische Rhapsodie (First time.)
Rubinstein – – Concerto for Pianoforte No. 4, in D minor
Glazounow – – – Symphony No. 6, in C minor, Op. 58 (First time.)

SOLOIST:

Mr. MARK HAMBOURG.

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"A virtuoso orchestra."—*New York Sun.*

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"Peerless band of musicians."—*New York Herald.*

◆◆◆

"For the past decade our standard of orchestral performance."—*New York Times.*

◆◆◆

"A splendid organization, by far the most perfect in the country."—*New York Life.*

◆◆◆

"The highest exponents of orchestral work in the country."—*New York World.*

Sanders

SE

BOSTON SY

Mr. WILH

I

THURSDAY,

GOLDMARK.

BEETHOVEN.

J. S. BACH.

GLAZOUNOFF.

I
II
III
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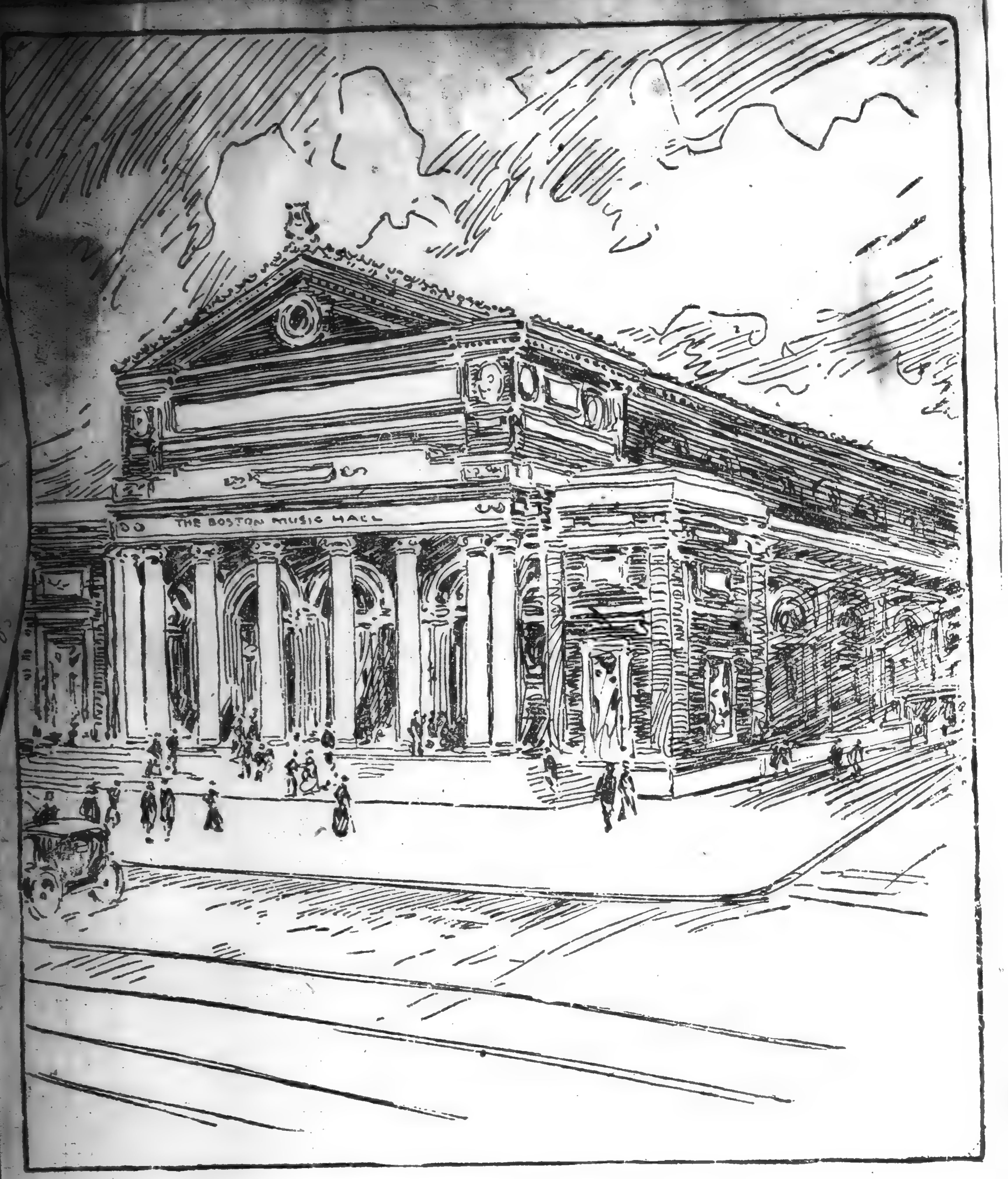
SUNDAY HERALD—BOSTON, MARCH 11, 1900—


THE BOSTON MUSIC HALL

THE BOSTON MUSIC HALL —

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Dec. 29 10 | Dec. 22 9 | Dec. 8 8 | Dec. 1 7 | Nov. 24 6 | Nov. 17 5 | Nov. 3 4 | Oct. 27 3 | Oct. 20 2 | Oct. 13 1

Jan. 5 11 | Jan. 12 12 | Jan. 26 13 | Feb. 2 14

BOSTON MUSIC HALL

BOSTON SYMPHONY ORCHESTRA

MR. WILHELM GERICKE
CONDUCTOR

PUBLIC REHEARSALS:
FRIDAY AFTERNOONS AT 2.30 O'CLOCK
NINETEENTH SEASON, 1899-1900

FLOOR

15 Feb. 9 | 16 Feb. 16 | 17 Mar. 2 | 18 Mar. 9 | 19 Mar. 16 | 20 Mar. 30 | 21 Apr. 6 | 22 Apr. 13 | 23 Apr. 20 | 24 Apr. 27

1

BOSTON MUSIC HALL 566
Boston
Symphony
WILHELM GERICKE,
Conductor
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, OCT. 13, 1899, AT 2.30 O'CLOCK.
ADMIT ONE C. A. Ellis
MANAGER.

2

BOSTON MUSIC HALL 677
Boston
Symphony
WILHELM GERICKE,
Conductor
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, OCT. 20, 1899, AT 2.30 O'CLOCK.
ADMIT ONE C. A. Ellis
MANAGER.

3

BOSTON MUSIC HALL 179
Boston
Symphony
WILHELM GERICKE,
Conductor
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, OCT. 27, 1899, AT 2.30 O'CLOCK.
ADMIT ONE C. A. Ellis
MANAGER.

4

BOSTON MUSIC HALL 376
Boston
Symphony
WILHELM GERICKE,
Conductor
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, NOV. 3, 1899, AT 2.30 O'CLOCK.
ADMIT ONE C. A. Ellis
MANAGER.

5

BOSTON MUSIC HALL 744
Boston
Symphony
WILHELM GERICKE,
Conductor
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, NOV. 17, 1899, AT 2.30 O'CLOCK.
ADMIT ONE C. A. Ellis
MANAGER.

6

BOSTON MUSIC HALL 11
Boston
Symphony
WILHELM GERICKE,
Conductor
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, NOV. 24, 1899, AT 2.30 O'CLOCK.
ADMIT ONE C. A. Ellis
MANAGER.

7

BOSTON MUSIC HALL 709
Boston
Symphony
WILHELM GERICKE,
Conductor
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, DEC. 1, 1899, AT 2.30 O'CLOCK.
ADMIT ONE C. A. Ellis
MANAGER.

8

BOSTON MUSIC HALL 142
Boston
Symphony
WILHELM GERICKE,
Conductor
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, DEC. 8, 1899, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis
MANAGER.

9

BOSTON MUSIC HALL 214
Boston
Symphony
WILHELM GERICKE,
Conductor
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, DEC. 22, 1899, AT 2.30 O'CLOCK.
ADMIT ONE C. A. Ellis
MANAGER.

10

BOSTON MUSIC HALL 233
Boston
Symphony
WILHELM GERICKE,
Conductor
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, DEC. 29, 1899, AT 2.30 O'CLOCK
ADMIT ONE C. A. Ellis
MANAGER.

11

BOSTON MUSIC HALL 485
Boston
Symphony
WILHELM GERICKE,
Conductor
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, JAN. 5, 1900, AT 2.30 O'CLOCK.
ADMIT ONE C. A. Ellis
MANAGER.

12

BOSTON MUSIC HALL 245
Boston
Symphony
WILHELM GERICKE,
Conductor
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, JAN. 12, 1900, AT 2.30 O'CLOCK.
ADMIT ONE C. A. Ellis
MANAGER.

13

BOSTON MUSIC HALL 234
Boston
Symphony
WILHELM GERICKE,
Conductor
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, JAN. 26, 1900, AT 2.30 O'CLOCK.
ADMIT ONE C. A. Ellis
MANAGER.

BOSTON MUSIC HALL 359
Boston
Symphony
WILHELM GERICKE,
Conductor
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, FEB. 2, 1900, AT 2.30 O'CLOCK.
ADMIT ONE C. A. Ellis
MANAGER.

14

BOSTON MUSIC HALL 491
Boston
Symphony
WILHELM GERICKE,
Conductor
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, FEB. 9, 1900, AT 2.30 O'CLOCK.
ADMIT ONE C. A. Ellis
MANAGER.

15

BOSTON MUSIC HALL 437
Boston
Symphony
WILHELM GERICKE,
Conductor
Orchestra
PUBLIC REHEARSAL
FRIDAY AFTERNOON, FEB. 16, 1900, AT 2.30 O'CLOCK.
ADMIT ONE C. A. Ellis
MANAGER.

16

COLORED PAPER

17

BOSTON MUSIC HALL

Boston 48

Symphony

WILHELM GERICKE,
Conductor

Orchestra

PUBLIC REHEARSAL

FRIDAY AFTERNOON, MARCH 2, 1900, AT 2.30 O'CLOCK

ADMIT ONE C. A. Ellis
MANAGER.

18

BOSTON MUSIC HALL

Boston 19

Symphony

WILHELM GERICKE,
Conductor

Orchestra

PUBLIC REHEARSAL

FRIDAY AFTERNOON, MARCH 9, 1900, AT 2.30 O'CLOCK

ADMIT ONE C. A. Ellis
MANAGER.

19

BOSTON MUSIC HALL

Boston 44

Symphony

WILHELM GERICKE,
Conductor

Orchestra

PUBLIC REHEARSAL

FRIDAY AFTERNOON, MARCH 16, 1900, AT 2.30 O'CLOCK

ADMIT ONE C. A. Ellis
MANAGER.

20

BOSTON MUSIC HALL 129

Boston

Symphony

WILHELM GERICKE,
Conductor

Orchestra

PUBLIC REHEARSAL

FRIDAY AFTERNOON, MARCH 30, 1900, AT 2.30 O'CLOCK

ADMIT ONE C. A. Ellis
MANAGER.

21

BOSTON MUSIC HALL 447

Boston

Symphony

WILHELM GERICKE,
Conductor

Orchestra

PUBLIC REHEARSAL

FRIDAY AFTERNOON, APRIL 6, 1900, AT 2.30 O'CLOCK

ADMIT ONE C. A. Ellis
MANAGER.

22

BOSTON MUSIC HALL

Boston 92

Symphony

WILHELM GERICKE,
Conductor

Orchestra

PUBLIC REHEARSAL

FRIDAY AFTERNOON, APRIL 13, 1900, AT 2.30 O'CLOCK

ADMIT ONE C. A. Ellis
MANAGER.

23

BOSTON MUSIC HALL 392

Boston

Symphony

WILHELM GERICKE,
Conductor

Orchestra

PUBLIC REHEARSAL

FRIDAY AFTERNOON, APRIL 20, 1900, AT 2.30 O'CLOCK

ADMIT ONE C. A. Ellis
MANAGER.

24

BOSTON MUSIC HALL

Boston 778

Symphony

WILHELM GERICKE,
Conductor

Orchestra

PUBLIC REHEARSAL

FRIDAY AFTERNOON, APRIL 27, 1900, AT 2.30 O'CLOCK

ADMIT ONE C. A. Ellis
MANAGER.

COLORED PAPER

CUT-OUT

3

BOSTON MUSIC HALL. 10

Boston Symphony Orchestra

WILHELM GERICKE, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVE'G, OCTOBER 28, 1899.

GOOD THIS DATE ONLY.

C. A. Ellis
MANAGER.

4

BOSTON MUSIC HALL. 106

Boston Symphony Orchestra

WILHELM GERICKE, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVE'G, NOVEMBER 4, '99.

GOOD THIS DATE ONLY.

C. A. Ellis
MANAGER.

5

BOSTON MUSIC HALL. 102

Boston Symphony Orchestra

WILHELM GERICKE, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVE'G, NOVEMBER 18, '99.

GOOD THIS DATE ONLY.

C. A. Ellis
MANAGER.

6

BOSTON MUSIC HALL. 22

Boston Symphony Orchestra

WILHELM GERICKE, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVE'G, NOVEMBER 25, '99.

GOOD THIS DATE ONLY.

C. A. Ellis
MANAGER.

7

BOSTON MUSIC HALL. 34

Boston Symphony Orchestra

WILHELM GERICKE, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVE'G, DECEMBER 2, '99.

GOOD THIS DATE ONLY.

C. A. Ellis
MANAGER.

8

BOSTON MUSIC HALL. 227

Boston Symphony Orchestra

WILHELM GERICKE, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVE'G, DECEMBER 9, '99.

GOOD THIS DATE ONLY.

C. A. Ellis
MANAGER.

9

BOSTON MUSIC HALL. 184

Boston Symphony Orchestra

WILHELM GERICKE, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVE'G, DECEMBER 23, '99.

GOOD THIS DATE ONLY.

C. A. Ellis
MANAGER.

10

BOSTON MUSIC HALL. 51

Boston Symphony Orchestra

WILHELM GERICKE, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVE'G, DECEMBER 30, '99.

GOOD THIS DATE ONLY.

C. A. Ellis
MANAGER.

11

BOSTON MUSIC HALL. 52

Boston Symphony Orchestra

WILHELM GERICKE, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVE'G, JANUARY 6, 1900

GOOD THIS DATE ONLY.

C. A. Ellis
MANAGER.

12

BOSTON MUSIC HALL. 10

Boston Symphony Orchestra

WILHELM GERICKE, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVE'G, JANUARY 13, 1900

GOOD THIS DATE ONLY.

C. A. Ellis
MANAGER.

13

BOSTON MUSIC HALL. 146

Boston Symphony Orchestra

WILHELM GERICKE, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVE'G, JANUARY 27, 1900.

GOOD THIS DATE ONLY.

C. A. Ellis
MANAGER.

14

BOSTON MUSIC HALL. 12

Boston Symphony Orchestra

WILHELM GERICKE, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVE'G, FEBRUARY 3, 1900.

GOOD THIS DATE ONLY.

C. A. Ellis
MANAGER.

15

BOSTON MUSIC HALL. 205

Boston Symphony Orchestra

WILHELM GERICKE, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVE'G, FEBRUARY 10, 1900.

GOOD THIS DATE ONLY.

C. A. Ellis
MANAGER.

16

BOSTON MUSIC HALL. 21

Boston Symphony Orchestra

WILHELM GERICKE, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVE'G, FEBRUARY 17, 1900.

GOOD THIS DATE ONLY.

C. A. Ellis
MANAGER.

17

BOSTON MUSIC HALL. 7

Boston Symphony Orchestra

WILHELM GERICKE, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVE'G, MARCH 3d, 1900

GOOD THIS DATE ONLY.

C. A. Ellis
MANAGER.

18

BOSTON MUSIC HALL. 101

Boston Symphony Orchestra

WILHELM GERICKE, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVE'G, MARCH 10, 1900

GOOD THIS DATE ONLY.

C. A. Ellis
MANAGER.

19

BOSTON MUSIC HALL. 62

Boston Symphony Orchestra

WILHELM GERICKE, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVE'G, MARCH 17, 1900

GOOD THIS DATE ONLY.

C. A. Ellis
MANAGER.

20

BOSTON MUSIC HALL. 103

Boston Symphony Orchestra

WILHELM GERICKE, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVE'G, MARCH 31, 1900

GOOD THIS DATE ONLY.

C. A. Ellis
MANAGER.

COLORED PAPER

21

BOSTON MUSIC HALL. **52**

Boston Symphony Orchestra

WILHELM GERICKE, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVE'G, APRIL 7th, 1900.

GOOD THIS
DATE ONLY. C. A. Ellis
MANAGER.

22

BOSTON MUSIC HALL. **51**

Boston Symphony Orchestra

WILHELM GERICKE, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVEN'G, APRIL 14, 1900.

GOOD THIS
DATE ONLY. C. A. Ellis
MANAGER.

23

BOSTON MUSIC HALL. **14**

Boston Symphony Orchestra

WILHELM GERICKE, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVEN'G, APRIL 21, 1900.

GOOD THIS
DATE ONLY. C. A. Ellis
MANAGER.

24

BOSTON MUSIC HALL. **133**

Boston Symphony Orchestra

WILHELM GERICKE, CONDUCTOR.

ADMISSION

TO FLOOR ONLY.

SATURDAY EVEN'G, APRIL 28, 1900.

GOOD THIS
DATE ONLY. C. A. Ellis
MANAGER.

CUT-OUT

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ERALD

EPTEMBER 10.

IN THE WORLD OF MUSIC.

Boston Symphony Orchestra Concert Season.

Mr. Gericke Will Present a Number of Novelties – The Bostonians Have a New Comic Opera, "The Smugglers of Badayez" – Home and Foreign Notes.

FOR music lovers, the concerts of the Boston Symphony orchestra constitute one of the most attractive features of winter life in Boston, and nothing at present will be read with more interest by the musical public than the arrangements made for its entertainment the coming season by the management of the orchestra. The concerts will begin at Music Hall Oct. 13, and, as usual, 24 Friday matinees and 24 Saturday evening concerts will be given. No changes in the composition of the orchestra have been made since last year, and it will again be under the direction of Mr. Wilhelm Gericke.

The programmes will contain a great number and variety of standard works and various novelties chosen by Mr. Gericke from a very large number of new compositions submitted to him for examination. First in interest among the latter is a concerto for violin in the Russian style, composed by Mr. C. M. Loeffler. It will be played by Mr. Franz Kneisel. The marked success of several of Mr. Loeffler's compositions already heard in these concerts justifies anticipation of the keenest pleasure in the hearing of this, his latest, work. A new symphony by Glazounow and a rhapsodie by Humperdinck, the composer of "Hansel and Gretel," are also in the long list of novelties soon to be announced.

Among the solo artists will be Sembrich, Ternina, Aus der Ohe, Bloomfield-Zeisler, Heyman, Leonora Jackson, Ruegger, Paderewski, Dohnanyi, Hambourg, Petschnikoff, Kneisel, Loeffler, Adamowski and Schroeder.

Never has the outlook for a season been more promising, and the quantities of letters of inquiry being received indicate a very widespread interest. The season ticket sales will be held at Music Hall, beginning Sept. 25. The $12 seats for the Friday afternoon public rehearsals will be sold on Monday, Sept. 25, and the $7.50 seats for the same series on Tuesday, Sept. 26. The $12 and the $7.50 tickets for the Saturday evening concerts will be sold on Thursday and Friday, Sept. 28 and 29, respectively. The sales will be by auction, and will begin each day at 10 A. M.

SUNDAY GLOBE–

EPTEMBER 10.

BOSTON SYMPHONY ORCHESTRA.

The 19th season of the Boston symphony orchestra will open Oct 13, at Music Hall, and at once takes on an added interest because it will be the last year in the audience room which has been its home since its founding in 1881. Nearly 1700 performances have been given by the orchestra in this time, and of these 895 have been given in Music hall. It would be interesting as well as significant to know just how many of the patrons for the coming series of concerts have been season ticket holders for the entire 19 years.

Mr Wilhelm Gericke will begin his seventh year and the second of his recent term as conductor, with exactly the same personnel as last season. There will be the usual 24 Friday afternoon public rehearsals and 24 Saturday evening concerts. The orchestra will make trips to New York, Brooklyn, Philadelphia and Baltimore during the weeks of Nov 6-11, Dec 11-16, Jan 15-20, Feb 19-24 and March 19-24, during which weeks the Boston concerts will be omitted.

Conductor Gericke has arranged during the summer most attractive programs, details of which will be announced at an early date. It is safe to assert that the quality of these programs and the standard of their performance will be on the same high plane as heretofore. To excel the record of the past would be almost impossible, yet it is to this end that conductor Gericke is always striving, and for conscientious effort, in which he spares neither the orchestra nor himself, he has no superior in the world of music today.

Although there is a very growing sentiment that the orchestra itself is the main attraction, to complete every detail and satisfy the most exacting, the management will present a list of soloists almost beyond criticism. The artists will include Sembrich, Ternina, Aus uer Ohe, Bloomfield-Zeisler, Leonora Jackson, Heyman, Ruegger, Paderewski, Dohnanyi, Hambourg, Petschnikoff and others, as well as some of the favorite solo artists of the orchestra. The auction sale of season tickets will be held at Music hall, beginning at 10 o'clock, on Sept 25, 26, 28 and 29.

BOSTON POST,

The Representative Democratic Paper

OF NEW ENGLAND.

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra will begin its nineteenth season at Music Hall on Oct. 13, and will give its usual series of twenty-four public rehearsals on Friday afternoons, and twenty-four concerts on Saturday evenings. The orchestra will be the same as last season in size and membership, and will again be under the direction of Mr. Wilhelm Gericke. Programmes of great variety, and including many novelties, are promised, and many distinguished solo artists have been engaged. The auction sales of season tickets will be held at Music Hall on Monday, Tuesday, Thursday and Friday, Sept. 25, 26, 28 and 29.

Boston Daily Globe.

TUESDAY, SEPT. 12, 1899.

The auction sales of season tickets for the 19th series of performances by the Boston symphony orchestra will be held at Music hall, Monday, Tuesday, Thursday and Friday, Sept 25, 26, 28 and 29. The orchestra will be the same in size and membership as last year and will again be under the direction of Mr Wilhelm Gericke. Twenty-four public rehearsals on Friday afternoons and 24

BOSTON POST,

The Representative Democratic Paper

OF NEW ENGLAND.

SUNDAY MORNING, SEPT. 10, 1899

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BOSTON SYMPHONY ORCHESTRA.

Impartial judges have often asserted that no city in the world can boast a musical organization superior to the Boston Symphony Orchestra, and no organization, musical or otherwise, can duplicate its unique and admirable inception and maintenance. Therefore, Bostonians not only take a profound and justifiable pride in their orchestra, but they rally to its support with a confidence and loyalty that are at once natural and deserved. For eighteen years, every promise has been kept, allowing always for the unforeseen and the unavoidable, and not infrequently, in cases where a substitute was imperative, patrons have gained by the change.

The nineteenth season of the orchestra, and its last in the present Music Hall, opens Oct. 13, with Conductor Gericke commencing his seventh year, with the same personnel under his control as last season. His programmes will prove both interesting and acceptable, while there can be no reasonable doubt as to their performance. There will be the usual twenty-four Friday afternoon public rehearsals and twenty-four Saturday evening concerts. The orchestra will make trips to New York, Brooklyn, Philadelphia and Baltimore during the weeks of Nov. 6-11, Dec. 11-16, Jan. 15-20, Feb. 19-24 and March 19-24, during which weeks the Boston concerts will be omitted.

The list of soloists is a generous one, including such artists as Sembrich, Ternina, Aus der Ohe, Bloomfield-Zeisler, Leonora Jackson, Heyman, Ruegger, Paderewski, Dohnanyi, Hambourg, Petschnikoff and others, as well as some of the favorite solo artists of the orchestra. The auction sales of season tickets will be held at Music Hall, beginning at 10 o'clock on Sept. 25, 26, 28 and 29.

Boston Journal.

SUNDAY, SEPTEMBER 10, 1899.

BOSTON SYMPHONY ORCHESTRA.

If it were necessary to look for assuring evidence of the standing of the Boston Symphony Orchestra in Boston, it could readily be found, for long before any details of the season are announced, hundreds of patrons in Europe or at a distance in this country delegate their orders to their representatives as they have done for each year for an extended period. The coming season is to bear unusual fruit, for at its close, the traditions of 19 years are to be disturbed, and old Music Hall deserted for a new, more imposing and better auditorium to be completed before another summer, and destined to be the home of the Boston Symphony Orchestra for all time. A multitude of statistics could be printed in connection with the concerts given by the Orchestra in the old hall, but a year later will be the more appropriate time, as just now interest is keener in the season to come. Mr. William Gericke, with exactly the same orchestra as last year, will begin his seventh season as conductor, and the second of his more recent term. There will be the usual twenty-four Friday afternoon public rehearsals and twenty-four Saturday evening concerts, commencing Oct. 13, and continuing consecutively except during the weeks of Nov. 6-11, Dec. 11-16, Jan. 15-20, Feb. 19-24 and March 19-24, when the orchestra will be on tour. To complete the ensemble, the following list of famous artists is announced: Sembrich, Ternina, Aus der Ohe, Bloomfield-Zeisler, Leonora Jackson, Heyman, Ruegger, Paderewski, Dohnanyi, Hambourg, Petschnikoff and others, as well as some of the solo artists of the Orchestra. The auction sales of season tickets will be held at Music Hall beginning at 10 o'clock on Sept. 25, 26, 28 and 29.

Boston Journal.

TUESDAY, SEPTEMBER 12, 1899.

Boston Symphony Orchestra.

The Boston Symphony Orchestra will occupy old Music Hall but one more season before moving into the magnificent new building being erected for it on Massachusetts Avenue. Its last season in the old hall will be signalized by a series of concerts which bid fair to be the most brilliant musical entertainments ever given in the famous old building. It is generally conceded that the orchestra has no peer among similar organizations and it will have the co-operation of many fine solo artists for the coming concerts. Many of these are well known in America and others are young artists bearing the stamp of European approval who will be heard here for the first time. Subscribers will enjoy the privilege of hearing Sembrich, Ternina, Aus der Ohe, Bloomfield-Zeisler, Leonora Jackson, Heyman, Ruegger, Paderewski, Dohnanyi, Hambourg, Petschnikoff and other guests, as well as some of the favorite solo artists of the orchestra. Mr. Gericke's summer holidays have been largely devoted to the arrangement of the programs. These will embrace a wide variety of standard works as well as a long list of novelties which will soon be announced. The concerts, which will begin on Oct. 13, will lack no element of popularity properly belonging to such occasions, and the numerous inquiries received about tickets indicate that the public is alive to the extraordinary character of the coming performances. The auction sales of season tickets will be held at Music Hall on Monday, Tuesday, Thursday and Friday, Sept. 25, 26, 28 and 29. The sales will begin each day at 10 A. M.

Boston Transcript

THURSDAY, SEPTEMBER 14, 1899

Circulars giving full particulars regarding the coming annual auction sale of season tickets for the series of public rehearsals and concerts by the Boston Symphony Orchestra are now ready at the box office, Music Hall. The dates appointed for

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BOSTON DAILY ADVERTISER.

Established 1813.

The Official Paper of the State

The Official Paper of the City.

TUESDAY MORNING, SEPT. 12, 1899.

THE SYMPHONY SEASON.

The 19th season of the symphony orchestra, and its last in the present Music Hall, opens Oct. 13, with Conductor Gericke commencing his seventh year, with the same personnel under his control as last season.

His programmes will prove both interesting and acceptable, while there can be no reasonable doubt as to their performance. There will be the usual 24 Friday afternoon public rehearsals and 24 Saturday evening concerts. The orchestra will make trips to New York, Brooklyn, Philadelphia and Baltimore during the weeks of Nov. 6, 11. Dec. 11, 16, Jan. 15, 20, Feb. 19, 24 and March 19, 24, during which weeks the Boston concerts will be omitted.

The list of soloists is a generous one, including such artists as Sembrich, Ternina, Aus der Ohe, Bloomfield-Zeisler, Leonora Jackson, Heyman, Ruegger, Paderewski, Dohnanyi, Hambourg, Petschnikoff and others as well as some of the favorite solo artists of the orchestra.

The auction sales of season tickets will be held at Music Hall beginning at 10 a.m. on Sept. 25, 26, 28 and 29.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR

VOL. CVI., NO. 74.

TUESDAY, SEPT. 12, 1899.

BOSTON SYMPHONY ORCHESTRA.

The Symphony concerts at Music Hall this winter will lack no element of attractiveness properly belonging to such performances. Subscribers will have the pleasure of hearing Sembrich, Ternina, Aus der Ohe, Bloomfield-Zeisler, Leonora Jackson, Heyman, Ruegger, Paderewski, Dohnanyi, Hambourg and Petschnikoff, not to mention others of equal importance from the ranks of the orchestra. Mr. Gericke this summer has devoted much time to the selection of the programmes. They will embrace a wide variety of standard works, some of which have not been heard here for a long time, as well as a long list of novelties. This will be the last season of the orchestra in the old hall. The auction sales of season tickets willl be held at Music Hall on Monday, Tuesday, Thursday and Friday, Sept. 25, 26, 28 and 29. The sales will begin each day at 10 A. M.

BOSTON DAILY ADVERTISER.

Established 1813.

The Official Paper of the State

The Official Paper of the City.

THURSDAY MORNING, SEPT. 14, 1899.

PLANS FOR SYMPHONY AUCTION.

Circulars giving full information regarding the annual auction sale of season tickets for the 24 Friday afternoon public rehearsals and 24 Saturday evening concerts by the Boston symphony orchestra are now ready, and will be mailed on application.

BOSTON POST,

The Representative Democratic Paper

OF NEW ENGLAND. 14

The annual auction sale of season tickets for the coming season of concerts by the Boston Symphony Orchestra will take place at Music Hall on Monday, Tuesday, Thursday and Friday, Sept. 25, 26, 28 and 29. The same general plan as in previous seasons will be in vogue this year.

Boston Journal.

THURSDAY, SEPTEMBER 14, 1899.

Circulars giving full information regarding the coming season of concerts by the Boston Symphony Orchestra are now ready at the box office, Music Hall. The auction sale of tickets will take place on Monday, Tuesday, Thursday and Friday, Sept. 25, 26, 28 and 29.

Boston Daily Globe.

THURSDAY, SEPT. 14, 1899

The sale of tickets for the symphony concerts will open at Music hall Sept 25.

Boston Transcript

SATURDAY, SEPTEMBER 16, 1899

BOSTON SYMPHONY ORCHESTRA

Nineteenth Season Presents Many New Artists in Addition to Old Favorites

The Boston Symphony Orchestra will begin its nineteenth season at Music Hall on Oct. 13, and will give twenty-four public rehearsals on Friday afternoons and twenty-four concerts on Saturday evenings, according to custom.

The arrangements, now nearly completed, make it evident that the coming performances will possess a wealth of attractions for the musical, and there is every promise of an exceedingly brilliant season. The orchestra will be the same in size as last year, its membership will be the same, and it will again be under the masterly direction of Mr. Wilhelm Gericke. The programmes have been carefully selected and are calculated to suit all tastes. They contain a fair proportion of new compositions and a wide variety of standard works. Some of the novelties chosen for performance are the following: Symphonies by Glazounow (No. 6), Tschaikowsky (No. 3), Anton Bruckner, Wilhelm Berger and Felix Weingartner; a Maurische Rhapsodie by Humperdinck, "Heldenlied" by Dvorak, "Les Eolides" by Cesar Franck, "Medei" by d'Indy, Norwedische Ballade by Jul. Routger, Symphonic Dances by Ed. Grieg, and a new composition by Horatio Parker; overtures by Siegfried Wagner, George W. Chadwick, Goldmark and Dresicke. The following are a few from the long list of standard works to be given: Beethoven Symphonies Nos. 2, 6, 7, 8 and 9 (Choral), Schumann Symphonies Nos. 1 and 4, two Mozart Symphonies, two Haydn Symphonies, Brahms Symphonies Nos. 1 and 4, and the "Romeo et Juliette" Symphony by Berlioz, etc.

Among the solo artists who will appear are Sembrich, Ternina, aus der Ohe, Bloomfield-Zeisler, Heyman, Leonora Jackson and Ruegger, and Paderewski, Dohnanyi, Hambourg, Petschnikoff, Kneisel, Loeffler, Adamowski and Schroeder. Of the abovenamed artists Sembrich, Ternina, Paderewski and several others are well known and need no introduction.

Leonora Jackson is a young American violinist, born in Boston. In 1896 she won the "Mendelssohn State Prize" at Berlin, where she was a pupil of Professor Joachim, who said of her: "Miss Jackson has impressed me deeply with her talent. If she continues to study she cannot fail to become a violinist of the greatest eminence." A year later Miss Jackson made a successful début with the Philharmonic Orchestra in Berlin, and has since played much in public. During the last London season her services were much in demand, two noteworthy appearances of hers being with the London Philharmonic Orchestra and at Windsor Castle, where she appeared by royal command.

Elsa Ruegger is a young violoncello virtuoso, born in Switzerland and educated at Brussels. Miss Ruegger has won for herself a fine artistic position in Europe, and comes to America with the warmest indorsement of such authorities as D'Albert and Mottl. Many of the European critics are very enthusiastic in their praise of her performances.

Ernst von Dohnanyi, the young Hungarian pianist and composer, has been specially engaged to come to America to play with the Boston Symphony Orchestra in various cities. Mr. Dohnanyi has created considerable stir in musical centres in Europe and is described by reliable critics as a veritable genius. A year ago he first appeared in London. He came with no preliminary booming and gave his first concert to a nearly empty house. He finished the season by packing St. James's Hall at an afternoon recital. The London Times commented as follows on Dohnanyi's first London recital: "Seldom in the recent history of music has a success so immediate or an impression so profound been made by an unknown artist as has been made by the young Hungarian pianist who lately appeared at a Richter concert. Though Mr. Ernst von Dohnanyi's first recital, given yesterday afternoon in St. James's Hall, drew an audience nearly as small as that which attended Mr. Paderewski's first recital, the enthusiasm his wonderful playing aroused can be compared with nothing in the experience of recent years. Wonderful is, indeed, the only epithet that can be applied to the young artist's performances, but the word is not meant to convey the idea of a technical dexterity to which everything else is sacrificed; technique there is, and of a superbly finished kind, but it is entirely held in subjection to the higher things of interpretation. Those who heard him a fortnight ago, and those who were present yesterday, were not long in realizing that in the depth of poetic feeling, in the apparently infinite command of tone gradation, and in the intellectual insight into the soul of the music he plays, no pianoforte player now living can approach him."

Alexander Petschnikoff, the celebrated Russian violinist, was born in poverty. He was befriended by a Russian family and was educated at the Moscow Conservatory. Most of his early work was done away from the great art centres and his talents were fostered in complete isolation. Mr. Petschnikoff has been uncommonly successful in attracting the public, and his career has been likened to that of Paderewski. He will make his first American appearance in November.

Mark Hambourg, another newcomer, is a native of Russia, where he was born in 1879. He is a pianist who first appeared as a "boy prodigy." Later, after having studied for three years with Leschetizky, he returned to public life equipped with a splendid technique and rare command of expression. His many successes fully justify his engagement for the Symphony concerts.

The auction sale of season tickets for the Friday afternoon public rehearsals will be on Monday and Tuesday, Sept. 25 and 26, and for the Saturday evening concerts Thursday and Friday, Sept. 28 and 29.

Boston Journal.
SUNDAY, SEPTEMBER 17, 1899.

BOSTON SYMPHONY ORCHESTRA.

On Friday afternoon, Oct. 13, the first strains of another season of the Boston Symphony Orchestra will be heard for the nineteenth consecutive year, and the last season in old Music Hall.

Mr. Gericke begins his seventh season as conductor with exactly the same orchestra as last year, and to a striking extent the same which he left here at the close of his first term of service, ten years ago. This long-standing acquaintance with the musicians under his control contributes in no small degree to the almost perfect ensemble for which the Boston Symphony Orchestra is famous.

Among the standard works of beauty to be performed are Beethoven's Symphonies, Nos. 2, 6, 7, 8 and 9 (choral); Schumann's Symphonies, Nos. 1 and 4; two Mozart Symphonies; two Haydn Symphonies; Brahms's Symphonies, Nos. 1 and 4, and the "Romeo et Juliette" Symphony by Berlioz.

A partial list of the novelties chosen for performance follows: Symphonies by Glazounoff (No. 6), Tschaikowsky (No. 3), Bruckner, Wilhelm Berger and Felix Weingartner; "Maurische Rhapsodie," by Humperdinck; "Heldenlied," by Dvorak; "Les Eolides," by Cesar Franck; "Medei," by D'Indy; Norwegische Ballade, by Jul. Rontgen; Symphonie Dances, by Ed. Grieg; a new composition by Horatio Parker; overtures by Siegfried Wagner, Chadwick, Goldmark and Draeseke.

Among the solo artists who will appear are: Madames Sembrich, Ternina, Aus der Ohe, Bloomfield-Zeisler, Heyman, Leonora Jackson, Ruegger, and Messrs. Paderewski, Dohnànyi, Petschnikoff, Hambourg, Kneisel, Loeffler, Adamowski, Schroeder.

Of Sembrich, Ternina, Aus der Ohe, Bloomfield-Zeisler and Paderewski it is not necessary to speak at length. Of the newcomers, Leonora Jackson, a Boston born girl, of Revolutionary stock, and owing most of her musical talent to her mother, returns to her native city with laurels all the more creditable because won in European cities. Scarcely out of her teens, and having overcome obstacles calculated to dishearten the bravest, she has fairly earned the reputation of being one of the greatest woman violinists before the public. Among her other successes she won the Mendelssohn state prize at Berlin in 1896. She has played with Nikisch in Leipsic, with the London Philharmonic, the Royal Orchestral Society of Antwerp, with the Colonne Orchestra in Paris, and in the same city at a private recital before the King of Sweden.

Elsa Ruegger, born in Lucerne, is one of the very few well-known female 'cellists. She studied at the Royal Conservatory in Brussels. Before she was 11 years old she had developed a technic deemed little less than marvelous, and she soon began playing in public. She was rather like a mature artist than a prodigy. She made her metropolitan debut in Berlin with wondrous success, which she afterward duplicated in Vienna, Paris and London. From the unstinted praise she has received from the leading European critics, her coming is awaited with much anticipation.

Another new-comer in Ernst von Dohnànyi's, a Polish pianist, of whose first recital in St. James's Hall, London, it was said: "The enthusiasm his wonderful playing aroused can be compared with nothing in the experience of recent years. Wonderful is, indeed, the only epithet that can be applied to the young artist's performances, but the word is not meant to convey the idea of a technical dexterity to which everything else is sacrificed; technic there is, and of a superbly finished kind, but it is entirely held in subjection to the higher things of interpretation. Those who heard him a fortnight ago, and those who were present yesterday, were not long in realizing that in the depth of poetic feeling, in the apparently infinite command of tone gradation, and in the intellectual insight into the soul of the music he plays, no pianoforte player now living can approach him."

Alexander Petschnikoff, the celebrated Russian violinist, was born in poverty. He was befriended by a Russian family, and was educated at the Moscow Conservatory. Most of his early work was done away from the great art centres, and his talents were fostered in complete isolation. Mr. Petschnikoff has been uncommonly successful in attracting the public, and his career has been likened to that of Paderewski. He will make his first American appearance in New York in November.

Mark Hambourg, another new comer, is a native of Russia, where he was born in 1879. He is a pianist who first appeared as a "boy prodigy." Later, after having studied for three years with Leschetizky, he returned to public life, equipped with a splendid technic and rare command of expression. His many successes fully justify his engagement for the Symphony Concerts.

The season ticket sales will be held at Music Hall, beginning Sept. 25. The $12 seats for the Friday afternoon public rehearsals will be sold on Monday, Sept. 25, and the $7.50 seats for the same series on Tuesday, Sept. 26. The $12 and $7.50 tickets for the Saturday evening concerts will be sold on Thursday and Friday, Sept. 28 and 29, respectively. The sales will be by auction, and will begin each day at 10 A. M.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, SEPT. 17, 1899.
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THE SYMPHONY ORCHESTRA SEASON.

Less than twenty years ago the best musical performances could be heard only in European cities. But in orchestral music, Boston now leads the world, and the statement that the Boston Symphony Orchestra has no peer among similar musicians cannot be seriously questioned. This fine organization is comprised of 87 musicians, under the direction of Mr. Wilhelm Gericke. No changes have been made in its membership since last year. It will begin its nineteenth season in the Boston Music Hall on Oct. 13. Twenty-four afternoon concerts will be given on Fridays and 24 evening concerts on Saturdays.

The programmes will include interesting novelties and a wide variety of standard orchestral works, and subscribers will have the pleasure of hearing many solo artists of the highest distinction. Among them will be Sembrich, Ternina, Paderewski, Aus der Ohe, Bloomfield-Zeisler, Heyman, Leonora Jackson, Ruegger, Dohnanyi, Hambourg and Petschnikoff, not to mention others of equal importance from the ranks of the orchestra.

The Friday matinees offer good opportunities to music lovers of this city, and the number who attend these entertainments increases each season.

Of the soloists mentioned above that are to appear during the season, Sembrich, Ternina, Paderewski and some others are well known and need no introduction. Leonora Jackson is a young American violinist born in Boston. In 1896 she won the Mendelssohn state prize at Berlin when she was a pupil of Professor Joachim. A year later Miss Jackson made a successful debut with the Philharmonic Orchestra in Berlin, and has since played with great success in other large European art centres. During the last London season her services were in constant demand, two notable appearances being with the Philharmonic Orchestra and at Windsor Castle by royal command.

Miss Elsa Ruegger is a young violoncello virtuoso, born in Switzerland and educated at Brussels. She has won for herself a fine artistic position in Europe, and comes to America with the warmest indorsement of such authorities as D'Albert and Mottl. European critics are very enthusiastic in their praise of her performances. Ernest von Dohnanyi, the young Hungarian pianist and composer, has been specially engaged to come to America to play with the Boston Symphony Orchestra in various cities. Mr. Dohnanyi has made a considerable stir in musical centres in Europe, and is described as a veritable genius.

The London Times commented as follows on his first appearance: "Seldom in the history of music has a success so immediate or an impression so profound been made by an unknown artist as has been made by the young Hungarian pianist who lately appeared at a Richter concert. Though Herr Ernst von Dohnanyi's first recital, given yesterday afternoon in St. James's Hall, drew an audience nearly as small as that which attended M. Paderewski's first recital, the enthusiasm his wonderful playing aroused can be compared with nothing in the experience of recent years. Wonderful is, indeed, the only epithet that can be applied to the young artist's performances, but the word is not meant to convey the idea of a technical dexterity to which everything else is sacrificed; technique there is, and of a superbly finished kind, but it is entirely held in subjection to the higher things of interpretation. Those who heard him a fortnight ago and those who were present yesterday were not long in realizing that in the depth of poetic feeling, in the apparently infinite command of tone gradation, and in the intellectual insight into the soul of the music he plays, no pianoforte player now living can approach him."

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Mark Hambourg, another new comer, is a native of Russia, where he was born in 1879. He is a pianist who first appeared as a "boy prodigy." Later, after having studied for three years with Leschetizky, he returned to public life equipped with a splendid technique and rare command of expression. His many successes fully justify his engagement for the Symphony concerts.

The $12 seats for the rehearsals will be sold at auction at Music Hall Monday, Sept. 25, at 10 a. m. The $7.50 seats for the rehearsals on Tuesday, Sept. 26. The $12 seats for the concerts on Thursday, Sept. 28. The $7.50 seats for the concerts on Friday, Sept. 29. Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a agram and will be marked off as sold.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CVI., NO. 79.
SUNDAY, SEPT. 17, 1899.

Boston Symphony Orchestra's Coming Season.

Sketches of Some of the Artists Who Will Appear at the Concerts—Return of the Bostonians—The Bayreuth Festival — Mme. Wagner's Plans—Notes.

FOUNDED for the purpose of providing the best orchestral music, no organization ever more successfully fulfilled its mission than does the Boston Symphony orchestra. Year after year its concerts maintain the highest standard, and appeal to the public as occasions of rare musical enjoyment. The 19th season of the orchestra will begin at Music Hall on Oct. 13. It will comprise 24 public rehearsals on Friday afternoons, and 24 concerts on Saturday evenings, according to custom. The arrangements for the coming performances make it certain that they will lack none of the features that have given them their great popularity in the past. The membership of the orchestra will be the same as last season, and it will again be under the direction of Mr. Wilhelm Gericke.

The programmes have been chosen with great care and should suit all tastes. Some of the novelties and works to be performed in these concerts for the first time are the following: Symphonies by Glazounow (No. 6), Tschaikowsky (No. 3), Anton Bruckner, Wilhelm Berger, Felix Weingartner. A "Maurische Rhapsodie" by Humperdinck, "Heldenlied," by Dvorak, "Les Eolides," by Cesar Franck, "Medei," by D'Indy, "Norwegische Ballade," by Jul. Rontgen, Symphonic Dances by Ed. Greig, a new composition by Horatio Parker, Overtures by Seigfried Wagner, George W. Chadwick, Goldmark and Dresicke. The following are a few from the long list of standard works selected for performance: Beethoven Symphonies Nos. 2, 6, 7, 8 and 9; Schumann Symphonies Nos. 1 and 4; two Mozart Symphonies; two Haydn Symphonies; Brahms Symphonies Nos. 1 and 4, and the "Romeo et Juliette" Symphony by Berlioz.

Among the solo artists who are expected to appear are Mesdames Sembrich, Ternina, Aus der Ohe, Bloomfield-Zeisler, Heyman, Leonora Jackson and Ruegger, MM. Paderewski, Dohnanyi, Hambourg, Petschnikoff, Kneisel, Loefflerer, Adamowski and Schroeder. Of these artists, Sembrich, Ternina, Paderewski and several others require no introduction. A word is perhaps needed for some of the others.

Miss Leonora Jackson is a young violinist, born in Boston. In 1896 she won the "Mendelssohn state prize" at Berlin, where she had been studying with Prof. Joachim, who said of her, "Miss Jackson has impressed me deeply with her talent. If she continues to study she cannot fail to become a violinist of the greatest eminence." A year later, Miss Jackson made a successful debut with the Philharmonic orchestra in Berlin, and she has since played much in public. During the last London season she became popular, and her services were in constant demand. Two notable appearances of hers were in the London Philharmonic concerts and at Windsor Castle, where she played by royal command.

Miss Elsa Ruegger, who comes to America for the first time, is a young violoncello virtuoso, born in Switzerland and educated at Brussels. Miss Ruegger has made for herself a fine artistic position in Europe, and brings the warmest indorsements of such authorities as Mottl and d'Albert. Many European critics are very enthusiastic in their praise of her performances.

Mr. Ernst von Dohnanyi, the young Hungarian pianist and composer, has been specially engaged to come to America to play with the Boston Symphony orchestra in various cities. Mr. Dohnanyi has created a considerable stir in musical circles in Europe, and is described by reliable authorities as a veritable genius. A year ago he first appeared in London, practically unannounced. He gave his first recital to a nearly empty house, and finished the season by packing St. James' Hall at an afternoon recital. The London Times commented on Dohnanyi's playing as follows:

> Seldom in the recent history of music has a success so immediate or an impression so profound been made by an unknown artist as has been made by the young Hungarian pianist who lately appeared at a Richter concert. Though Herr Ernst von Dohnanyi's first recital, given yesterday afternoon in St. James' Hall, drew an audience nearly as small as that which attended M. Paderewski's first recital, the enthusiasm his wonderful playing aroused can be compared with nothing in the experience of recent years. Wonderful is, indeed, the only epithet that can be applied to the young artist's performances, but the word is not meant to convey the idea of a technical dexterity to which everything else is sacrificed; technique there is, and of a superbly finished kind, but it is entirely held in subjection to the higher things of interpretation. Those who heard him a fortnight ago, and those who were present yesterday, were not long in realizing that in the depth of poetic feeling, in the apparently infinite command of tone gradation, and in the intellectual insight into the soul of the music he plays, no pianoforte player now living can approach him.

Alexander Petschnikoff, the Russian violinist, was born in poverty. He was befriended by a Russian family, and was educated at the Moscow conservatory. Most of his early work was done away from the great art centres, and his talents were fostered in complete isolation. Mr. Petschnikoff has been uncommonly successful in attracting the public, and his career has been likened to that of Paderewski. He will make his first American appearance in New York in November.

Mark Hambourg, another newcomer, is a native of Russia, where he was born in 1879. He is a pianist who first appeared as a "boy prodigy." Later, after having studied for three years with Leschetizky, he returned to public life equipped with a splendid technique and rare command of expression. His many successes fully justify his engagement for the Symphony concerts.

The season, which will be the last to be given in old Music Hall, can hardly fail to be one of the most brilliant in the history of the Boston Symphony orchestra. The sales of season tickets will be held in Music Hall next week, and will be by auction. The $12 seats for the Friday afternoon public rehearsal will be sold on Monday, Sept. 25; the $7.50 seats for the same series will be sold on Tuesday, Sept. 26, and the $12 and $7.50 tickets for the Saturday evening concerts will be sold on Thursday and Friday, Sept. 28 and 29, respectively.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State
The Official Paper of the City.
MONDAY MORNING, SEPT. 18, 1899.

THE SYMPHONY.

New Artists to Appear During the Coming Season.

The 19th season of the Boston Symphony Orchestra will show no diminution in attractiveness, for Conductor Gericke has the same personnel to a man under his baton, with an ambition to excel the glowing record of the past.

During the summer, Mr. Gericke has arranged some very attractive programmes. Of the old favorites there will be played Beethoven Symphonies Nos. 2, 6, 7, 8 and 9 (Choral), Schumann Symphonies Nos. 1 and 4, two Mozart symphonies, two Haydn symphonies, Brahms symphonies Nos. 1 and 4, and the Romeo et Juliette symphony by Berlioz, &c., &c.

Some of the novelties which will be presented for the first time at these concerts are symphonies by Glazounow (No. 6), Tschaikowsky (No. 3), Anton Bruckner, Wilhelm Berger and Felix Weingartner; "Maurische Rhapsodie," by Humperdinck, Heldenlied by Dvorak, "Les Eolides" by Cesar Franck, "Medei" by D'Indy, Norwegische Ballade by Jul. Rontgen, Symphonie Dances by Ed. Grieg, and a new composition by Horatio Parker; overtures by Siegfried Wagner, Chadwick, Goldmark and Dresicke.

Soloists will play as prominent a part in the concerts this season as heretofore. The list announced for the coming season is a brilliant one, including Mesdames Sembrich, Ternina, Aus der Ohe, Bloomfield-Zeisler, Heyman, Leonora Jackson, Ruegger, and Messrs. Paderewski, Dohnanyi, Petschnikoff, Hambourg, Kneisel, Adamowski, Loeffler, Schroeder, and others to be announced.

Of the new comers here, Ernst Dohnanyi is a young Hungarian pianist, who made his debut in one of the Richter concerts in London last season.

He played the Beethoven concerto in G major, and of his work the London Daily News said:—

"He has an exquisite touch and much sensibility. His brilliant interpretation of the first movement and of his own difficult cadenza, which was introduced into the finale, proved him even among the moderns to be a magnificent executant; while although, of course, he attempted no particularly new readings in Beethoven, and his interpretation of the master's music was an honest, straightforward piece of work, it showed plenty of warmth and real intellectuality."

Great interest has already been shown in the appearance of Miss Leonora Jackson, not only because of her brilliant success abroad as a violinist, but because she is a Boston born girl.

After a struggle harder than usually attends the efforts of young musicians, Miss Jackson's triumph was all the more complete. Her playing with Conductor Nikisch at Leipsic, at the London Philharmonic and at the Colonne symphony concert in Paris is enough to establish her standing as an artist of highest rank.

Elsa Ruegger, born in Lucerne, is one of the very few well-known women violoncellists. Her musical training was received at the Royal Conservatory of Music in Brussels. Before she was 11 she had developed a technique deemed little less than marvellous, and soon began playing in public. She made her metropolitan debut in Berlin with wondrous success, which she afterwards duplicated in Vienna, Paris and London.

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Mark Hambourg, another new comer, is a native of Russia, where he was born in 1879. He is a pianist who first appeared as a "boy prodigy." Later he studied for three years with Leschetizky.

The season ticket sales will be held at Music Hall, beginning Sept. 25. The $12 seats for the Friday afternoon public rehearsals will be sold on Sept. 25, and the $7.50 seats for the same series on Sept. 26; $12 and $7.50 tickets for the Saturday evening concerts on Sept. 28 and 29 respectively.

The sales will be by auction, and will begin each day at 10 a.m.

Boston Sunday Globe.

SUNDAY, SEPT. 17, 1899.

SYMPHONY ORCHESTRA.

Plans for the Concert Season Soon to Begin.

Famous Soloists and Many Novelties Promised by Director Gericke.

Seats to be Sold by Auction in Music Hall Next Week.

The launching of Boston's musical season is the announcement of the Boston Symphony orchestra, in which the interest is as keen as it is widespread. For this interest there is excellent reason, for Boston has a greater number of symphony concerts than any other city in the world, with an attendance at each measured only by the capacity of the hall. And this incontestable proof of stability and influence is no recent growth, for the story has been the same for many years.

The 19th season of the orchestra will show no diminution in attractiveness, for conductor Gericke has the same player to a man under his baton, with an ever present and most laudable ambition to excel if possible the glowing record of the past.

During the summer Mr Gericke has arranged some very attractive programs with a special view to please his audiences, with which his six-years' service has given him a close and cordial acquaintance. Even the keenest demand for new works never can displace the grand old classics, without which a symphony season would seem indeed strange and incomplete. Of these old favorites there will be played Beethoven symphonies, Nos. 2, 6, 7, 8 and 9 (choral), Schumann symphonies, Nos. 1 and 4, two Mozart symphonies, two Haydn symphonies, Brahm's symphonies, Nos. 1 and 4, and the "Romeo et Juliette" symphony by Berlioz, etc, etc.

Some of the novelties which will be presented for the first time at these concerts are symphonies by Glazounow (No. 6), Tschaikowsky (No. 3), Anton Bruckner, Wilhelm Berger and Felix Weingartner; "Maurische Rhapsodie," by Humperdinck; "Heldenlied," by Dvorak; "Les Eolides," by Cesar Franck; "Medei," by D'Indy; Norwegische ballade, by Jul. Rontgen; symphonie dances, by Ed. Grieg, and a new composition by Horatio Parker, overtures by Siegfried Wagner, Geo. W. Chadwick, Goldmark and Dresicke.

The list of soloists announced for the coming season is a brilliant one, including such great artists as Sembrich, Ternina, Aus der Ohe, Bloomfield, Zeisler, Heyman, Leonora Jackson, Ruegger and Messrs Paderewski, Dohnanyi, Petschnikoff, Hambourg, Kneisel, Adamowski, Loeffler, Schroeder and others to be announced.

Of Sembrich, Ternina and Aus der Ohe, Bloomfield Zeisler and Paderewski no detailed mention is necessary. There is, however, always a natural curiosity to learn something about artists who, though already famous in Europe, are comparative strangers here. Of these newcomers Ernst Dohnanyi is a young Hungarian pianist, who made his debut in one of the Richter concerts in London last season. Conductor Richter is usually so very cautious in allowing debutants in his concerts that Dohnanyis' appearance naturally aroused a great deal of interest. He played the Beethoven concerto in G major, and of his work the London Daily News said: "He has an exquisite touch and much sensibility. His brilliant interpretation of the first movement and of his own difficult cadenza, which was introduced into the finale, proved him even among the moderns to be a magnificent executant, while, although, of course, he attempted no particularly new readings in Beethoven, and his interpretation of the master's music was an honest, straightforward piece of work, it showed plenty of warmth and real intellectuality. At the end of the concerto the young Hungarian was four times called to the platform, but declined an encore.

Great interest has already been shown in the appearance of Miss Leonora Jackson, not only because of her brilliant success abroad as a violinist, but because she is a Boston-born girl. After a struggle harder than usually attends the efforts of young musicians, Miss Jackson's triumph was all the more complete. Her playing with conductor Nikisch at Leipsic, at the London Philharmonic and at the Colonne symphony concert in Paris, is enough to establish her standing as an artist of highest rank, and she is the first American violinist engaged as soloist by these distinguished societies.

Elsa Ruegger, born in Lucerne, is one of the very few well-known women violoncellists. Her musical training was received at the Royal Conservatory of Music in Brussels. Before she was 11 years old she had developed a technique deemed little less than marvelous, and soon began playing in public. She was rather like a mature artist than a prodigy. She made her metropolitan debut in Berlin, with wondrous success, which she afterward duplicated in Vienna, Paris and London. Although playing one of the most difficult of all instruments, she has acquired extraordinary skill, and from the unstinted praise she received from the leading European critics her coming is awaited with much anticipation.

Alexander Petschnikoff, the celebrated Russian violinist, was born in poverty. He was befriended by a Russian family, and was educated at a Moscow conservatory. Most of his early work was done away from the great art centers, and his talents were fostered in complete isolation. Mr Petschnikoff has been uncommonly successful in attracting the public and his career has been likened to that of Paderewski. He will make his first American appearance in New York in November.

Mark Hambourg, another newcomer, is a native of Russia, where he was born in 1879. He is a pianist who first appeared as a "boy prodigy." Later, after having studied for three years with Leschetizky, he returned to public life, equipped with a splendid technique and rare command of expression. His many successes fully justify his engagement for the Symphony concerts.

The season ticket sales will be at Music hall, beginning Sept 25. The $12 seats for the Friday afternoon public rehearsals will be sold on Monday, Sept 25, and the $7.50 seats for the same series on Tuesday, Sept 26. The $12 and $7.50 tickets for the Saturday evening concerts will be sold on Thursday and Friday, Sept 28 and 29. The sales will be by auction, and will begin each day

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—The Boston symphony orchestra, Mr Wilhelm Gericke, conductor, will give 24 concerts on consecutive Saturday evenings, from Oct 14, 1899, to April 28, 1900, omitting Nov 11, Dec 16, 1899, Jan 20, Feb 24 and March 24, 1900, and 24 public rehearsals on consecutive Friday afternoons, from Oct 13, 1899, to April 27, 1900, omitting Nov 10, Dec 15, 1899, Jan 19, Feb 23 and March 23, 1900. The $12 seats for the rehearsals will be sold at auction at Music hall, Monday, Sept 25, at 10 a m. The $7.50 seats for the rehearsals will be sold at auction, at Music hall, Tuesday, Sept 26, at 10 a m. The $12 seats for the concerts will be sold at auction at Music hall, on Thursday, Sept 28, at 10 a m. The $7.50 seats for the concerts will be sold in like manner at the same place, on Friday, Sept 29, at 10 a m.

Sept 18

"This Country, with its Institutions, Belongs to the People who Inhabit It."

BOSTON EVENING RECORD.

THE SYMPHONY.

New Artists to Appear During the Coming Season.

The 19th season of the Boston Symphony Orchestra will show no diminution in attractiveness, for Conductor Gericke has the same personnel to a man under his baton, with an ambition to excel the glowing record of the past.

During the summer, Mr. Gericke has arranged some very attractive programmes. Of the old favorites there will be played Beethoven Symphonies Nos. 2, 6, 7, 8 and 9 (Choral), Schumann Symphonies Nos. 1 and 4, two Mozart symphonies, two Haydn symphonies, Brahms symphonies Nos. 1 and 4, and the Romeo et Juliette symphony by Berlioz, &c., &c.

Some of the novelties which will be presented for the first time at these concerts are symphonies by Glazounow (No. 6), Tschaikowsky (No. 3), Anton Bruckner, Wilhelm Berger and Felix Weingartner; "Maurische Rhapsodie," by Humperdinck, Heldenlied by Dvorak, "Les Eolides" by Cesar Franck, "Medei" by D'Indy, Norwegische Ballade by Jul. Rontgen, Symphonie Dances by Ed. Grieg, and a new composition by Horatio Parker; overtures by Siegfried Wagner, Chadwick, Goldmark and Dresicke.

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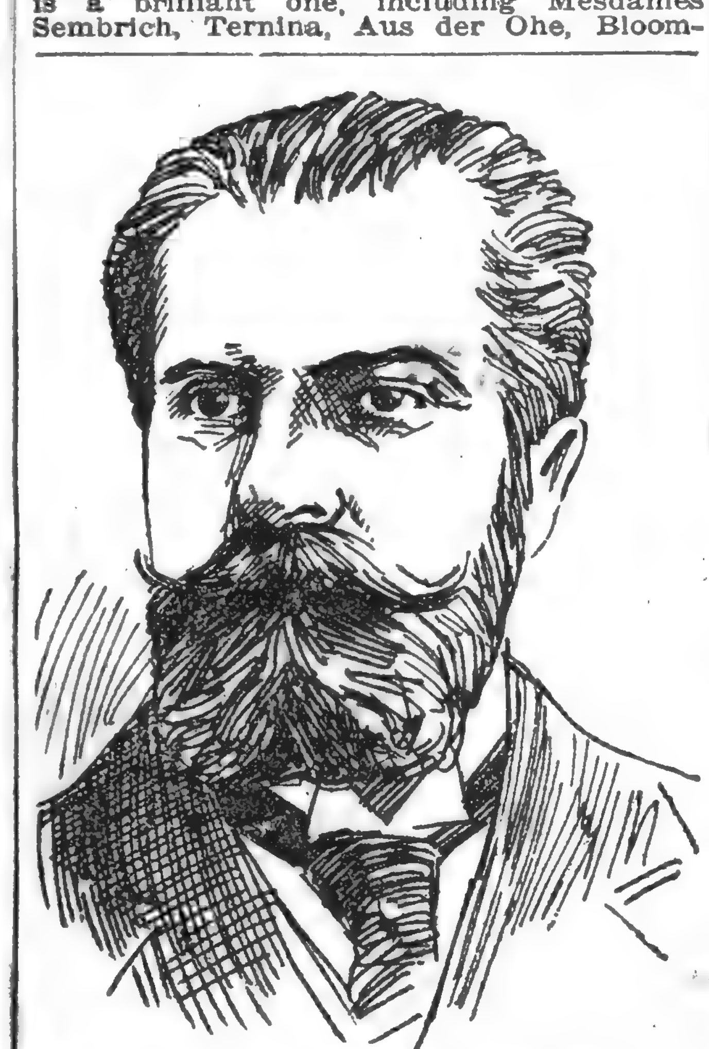

HERR WILHELM GERICKE.

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Mr. Petschnikoff's career has been likened to that of Paderewski.

Mark Hambourg, another new comer, is a native of Russia, where he was born in 1879. He is a pianist who first appeared as a "boy prodigy." Later he studied for three years with Leschetizky.

The season ticket sales will be held at Music Hall, beginning Sept. 25. The $12 seats for the Friday afternoon public rehearsals will be sold on Sept. 25, and the $7.50 seats for the same series on Sept. 26; $12 and $7.50 tickets for the Saturday evening concerts on Sept. 28 and 29 respectively.

The sales will be by auction, and will

The Boston Traveler

Published by the
BOSTON TRAVELER COMPANY.
307 Washington Street.

Preparations are already well under way for the last season of the Boston Symphony Orchestra in the time-honored and dingy old Music Hall. Next year we shall hear the inimitable concerts in a fine and comfortable auditorium, and all that will remain of the first home of the orchestra will be a cluster of rich and tender memories. For this winter the usual plans have been made, that is to say, there will be 24 concerts and 24 rehearsals on Saturday nights and Friday afternoons respectively. The prices for season tickets will be $12 and $7.50—always remembering that the auction sale premiums will increase the total cost a little or a great deal according to location. These sales will be held in Music Hall on Monday, Tuesday, Thursday and Friday, Sept. 25, 26, 28 and 29.

The series of concerts will be exceptionally brilliant this year, it is promised. Mr. Gericke is to give many novelties in the way of orchestral music, and the list of soloists includes Sembrich, Ternina, Aus der Ohe, Bloomfield-Zeisler, Leonora Jackson, Heyman, Ruegger, Paderewski, Dohnanyi, Hambourg and Petschnikoff, as well as some of the favorite solo artists of the orchestra. The first rehearsal will be given Oct. 13.

BOSTON POST,

The Representative Democratic Paper
OF NEW ENGLAND.

THE BOSTON SYMPHONY ORCHESTRA.

The preliminary announcement of the Boston Symphony Orchestra, as might be expected, has aroused a remarkable and widespread interest. The unusually strong attractions offered, together with the long-standing reputation of the orchestra for well-nigh perfect performances, is a combination too tempting for genuine music lovers to resist.

The list of soloists announced for the coming season is a brilliant one, including such great artists as Sembrich, Ternina, Aus der Ohe, Bloomfield, Zeister, Heyman, Leonora Jackson, Ruegger, and Messrs. Paderewski, Dohnanyi, Petschnikoff, Hambourg, Kneisel, Adamowski, Loeffler, Schroeder and others to be announced.

The season ticket sales will be at Music Hall, beginning Sept. 25. The $12 seats for the Friday afternoon public rehearsals will be sold on Monday, Sept. 25, and the $7.50 seats for the same series on Tuesday, Sept. 26. The $12 and $7.50 tickets for the Saturday evening concerts will be sold on Thursday and Friday, Sept. 28 and 29. The sales will be by auction and will begin each day at 10 a. m.

Boston Journal.

TUESDAY, SEPTEMBER 19, 1899.

Boston Symphony Orchestra.

The nineteenth season of the Boston Symphony Orchestra will open at Music Hall on Oct. 13. Among the soloists announced to appear during the season are the following well-known artists: Sembrich, Ternina, Aus der Ohe, Bloomfield, Zeister, Heyman, Leonora Jackson, Ruegger, and Messrs. Paderewski, Dohnanyi, Petschnikoff, Hambourg, Kneisel, Adamowski, Loeffler, Schroeder and others to be announced.

The season ticket sales will be at Music Hall, beginning Sept. 25. The $12 seats for the Friday afternoon public rehearsals will be sold on Monday, Sept. 25, and the $7 50 seats for the same series on Tuesday, Sept. 26. The $12 and $7 50 tickets for the Saturday evening concerts will be sold on Thursday and Friday, Sept. 28 and 29. The sales will be by auction, and will begin each day at 10 A. M.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CVI., NO. 81.

TUESDAY, SEPT. 19, 1899.

BOSTON SYMPHONY ORCHESTRA.

The recent announcements of the coming concerts by the Boston Symphony orchestra has resulted in universal satisfaction. In addition to the large number of new orchestral works which Conductor Gericke has selected, the list of soloists to appear is a brilliant one. It includes Sembrich, Ternina, Aus der Ohe, Bloomfield, Zeister, Heyman, Leonora Jackson, Ruegger and Messrs. Paderewski, Dohnanyi, Petschnikoff, Hambourg, Kneisel, Adamowski, Loeffler, Schroeder and others, to be announced.

The season ticket sales will be at Music Hall, beginning the 25th instant. The $12 seats for the Friday afternoon public rehearsals will be sold on the 25th, and the $7.50 seats for the same series on the 26th. The $12 and $7.50 tickets for the Saturday evening concerts will be sold on the 28th and 29th. The sales will be by auction, and will begin each day at 10 A. M.

Boston Daily Globe.

TUESDAY, SEPT. 19, 1899.

Boston Symphony Orchestra.

The Boston symphony orchestra offers an attractive list of soloists to appear at its concerts during the coming season. Among those already engaged are the following: Mmes Sembrich, Ternina, Miss Aus Der Ohe, Mme Bloomfield Zeisler, Miss Heyman, Miss Leonora Jackson, Miss Ruegger, Messrs Paderewski, Dohnanyi, Petschnikoff, Hambourg, Kneisel, Schroeder, Loeffler and Adamowski.

The auction sale of tickets will begin Monday, Sept 5, and be continued on Tuesday, Thursday and Friday. The sale will open sharply at 10 a m each day.

BOSTON DAILY ADVERTISER.

Established 1813.
The Official Paper of the State
The Official Paper of the City.

TUESDAY MORNING, SEPT. 19, 1899.

BOSTON SYMPHONY ORCHESTRA.

The preliminary announcement of the Boston Symphony, which begins its nineteenth season at Music Hall, Oct. 13, has aroused widespread interest. The list of artists to appear as soloists is a brilliant one. They are Mmes. Sembrich, Ternina, Aus der Ohe, Bloomfield-Zeisler, Heyman, Leonora Jackson, Ruegger, and Messrs. Paderewski, Dohnanyi, Petschnikoff, Hambourg, Kneisel, Adamowski, Loeffler, Schroeder and others to be announced.

The season ticket sales will be at Music Hall, beginning Sept. 25. The $12 seats for the Friday afternoon public rehearsals will be sold on Sept. 25, and the $7.50 seats for the same series on Tuesday, Sept. 26.

The $12 and $7.50 tickets for the Saturday evening concerts will be sold on Sept. 28 and 29. The sales will be by auction, and will begin each day at 10 a.m.

The Boston Traveler

Published by the

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THE SYMPHONY SALE

Musical Boston is now turning its eyes prospectingly on the auction sales of the Symphony seats, which begin at Music Hall next Monday morning. A great many people care very little whether the market is to be run by the bulls or the bears; they will order some agent or other to get seats for them, and that ends the matter. But there are plenty of others who are compelled to count every extra 50 cents that is bid up on the places they want, and consequently they are hoping, if not praying, that prices will somehow or other stay down within obtainable limits. This hope is probably vain; there is a feeling in the air that premiums will go a-soaring this year, as never before. Times are good, the conductor is very popular, the list of soloists is excellent, and the fact that this is the last season of the concerts in the old hall will have a certain sentimental effect on the money rates.

Some of the novelties to be performed this year for the first time are the following: Symphonies by Glazounow (No. 6), Tschaikowsky (No. 3), Anton Bruckner, Wilhelm Berger, Felix Weingartner. A "Maurische Rhapsodie," by Humperdinck; "Heldenlied," by Dvorak; "Les Eolides," by Cesar Franck; "Medei," by D'Indy; "Norwegische Ballade," by Jul. Rontgen; "Symphonic Dances," by Edward Grieg; a new composition by Horatio Parker; overtures by Siegried Wagner, George W. Chadwick, Goldmark and Dresicke. The standard works to be given include Beethoven Symphonies No. 2, 6, 7, 8 and 9; Schumann Symphonies No. 1 and 4; two Mozart symphonies; two Haydn symphonies; Brahms Symphonies No. 1 and 4, and the "Romeo et Juliette" symphony, by Berlioz.

The soloists promised are certainly a fine lot. Among them are Mmes. Sembrich, Ternina, Miss Aus der Ohe, Mme. Bloomfield-Zeisler, Miss Heyman, Miss Leonora Jackson, Miss Ruegger, Messrs. Paderewski, Dohnanyi, Petschnikoff, Hambourg, Kneisel, Schroeder, Loeffler, Adamowski and others.

Boston Transcript

SATURDAY, SEPTEMBER 23, 1899

BOSTON SYMPHONY ORCHESTRA

On Monday next the Symphony ticket auctions will begin at Music Hall with the sale of the $12 seats for the Friday-afternoon public rehearsals. The $7.50 seats for the rehearsals will be sold on Tuesday and the sales of the $12 and $7.50 seats for the Saturday-evening concerts will be held on Thursday and Friday, respectively. The sales will begin each day at 10 A. M. The first performance will be given on Oct. 13.

No lover of music who has lived in Boston within the last nineteen winters need be reminded of the superlative excellence of the Boston Symphony Orchestra or of the attractions of its concerts. As time goes on they are attended by an ever-widening circle of subscribers, who look upon them as occasions of musical enjoyment not to be missed. The announcements that have been published concerning the approaching season justify the prediction that it will be one of the most brilliant in the history of the Boston Symphony Orchestra. Mr. Gericke has displayed a catholic taste in the selection of the programmes and the choice of solo artists leaves nothing to be desired. Sembrich and Paderewski, Ternina and Dohnanyi, aus der Ohe, Bloomfield-Zeisler, Heymann, Leonora Jackson, Ruegger, Hambourg, Petschnikoff, Kneisel, Loeffler, Adamowski, Schroeder and others, who are to appear, comprise a collection of artists that has rarely if ever been equalled in any series of concerts.

Old Music Hall with its pleasant associations for most Bostonians, will be occupied by the Orchestra this winter for the last time. In the autumn of 1900 the organization will move to the new hall now being built for it on Massachusetts avenue.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CVI., NO. 85.

SATURDAY, SEPT. 23, 1899.

SALE OF SYMPHONY SEATS.

Patrons of the Boston Symphony concerts are reminded that on Monday morning the $12 season tickets for the Friday afternoon public rehearsals will be sold. The $7.50 tickets will be sold only on Tuesday. The auction sale of tickets for the Saturday evening concerts will take place on Thursday and Friday.

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Boston Journal.

SUNDAY, SEPTEMBER 24, 1899.

BOSTON SYMPHONY ORCHESTRA

Tomorrow morning at 10 o'clock the auction sale of season tickets for the 19th season of the Boston Symphony Orchestra opens in Music Hall.

This sounds like a very simple announcement, yet as we read between the lines we find that an orchestra of 87 finished musicians and with a reputation second to none in the world will give a larger number of symphony concerts of the highest order than is enjoyed by any other city in the country or in Europe, and every one of these 48 concerts will be attended by audiences filling Music Hall to its utmost capacity. The standard of performance of the Boston Symphony Orchestra has been kept on the highest plane. With Mr. Gericke as the conductor, it is absolutely safe to predict performances equal to those in the past, and a constant and most commendable effort to improve.

In addition to the work of the orchestra, one can hear at these concerts the best soloists available, both in America and from abroad. We do not recall a stronger list for any previous season that the following: Sembrich, Ternina, Aus der Ohe, Bloomfield-Zeisler, Heyman, Leonora Jackson and Ruegger, and Paderewski, Dohnanyi, Hambourg, Petschnikoff, Kneisel, Loeffler, Adamowski and Schroeder.

The auction sales will continue through the week and it should be borne in mind that the season tickets are easily within the means of those willing to pay an amount equal to the cost of other high class performances, both in the theatrical and musical world. Tomorrow's sale is for the $12 tickets to the 24 Friday afternoon public rehearsals, and the $7 50 tickets for the same series will be sold on Tuesday. There will be no sale on Wednesday, and on Thursday the $12 tickets for the 24 Saturday evening concerts will be sold, and the $7 50 tickets for the same series will be offered for sale on Friday. Each sale begins at 10 A. M. and continues without interruption through the day.

Boston Sunday Globe.

SUNDAY, SEPT. 24, 1899.

SYMPHONY TICKETS AT AUCTION.

Tomorrow morning the auction sales of season tickets for the performances of the Boston symphony orchestra will begin at Music hall. The sales will occupy four days. Only the $12 seats for the Friday afternoon public rehearsals will be sold tomorrow. The $7.50 seats for the rehearsals will be sold Tuesday. The sale of the $12 seats for the Saturday evening concerts will be held Thursday, and the $7.50 seats for the concerts will be sold Friday. The sales will begin each day at 10 a m.

The plan of selling these tickets by auction commends itself for its fairness, and the wide range of prices it creates accommodates all purposes. By attending the auctions one can usually secure tickets in some location at any reasonable price he wishes to pay.

"A virtuoso orchestra," as the critic of the New York Sun called it, is a title justly bestowed on the Boston symphony orchestra. Unlike most organizations appealing to the musical public for support, the attractiveness of its performances lies in the musicianship and ability of all its members and the perfection of its ensemble and not upon the personality and talent of an individual or of a few stars. For perfection of detail its performances can only be compared to the dramatic performances of the Comedie Francaise, and like that famous institution, the permanency of its success seems assured.

The announcements that have been made concerning the coming concerts have drawn forth many expressions of approval and the impression prevails in musical circles that the season will be the most brilliant in many years. Conductor Gericke has displayed a catholic taste in the choice of his programs and the arrangements, as far as announced, leave nothing to be desired. While the orchestra itself constitutes the principal attraction of these performances the opportunity afforded to hear many solo artists of renown will be welcomed by the subscribers. Among the artists engaged are Sembrich and Paderewski, Ternina and Dohnanyi, Aus Der Ohe, Bloomfield-Zeisler, Heyman, Leonora Jackson, Ruegger, Hombourg, Petschnikoff Kneisel, Loeffler, Adamowski, Schroeder and others.

The first concert will be given on Oct 13.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CVI., NO. 86.

SUNDAY, SEPT. 24, 1899.

BOSTON SYMPHONY ORCHESTRA.

Tomorrow morning at 10 o'clock the auction sale of season tickets for the 19th season of the Boston Symphony orchestra will begin in Music Hall. While in many other directions the tendency of entertainments has been to deteriorate in quality, the standard of performance of the Boston Symphony orchestra has been kept on the highest plane. With Conductor Gericke as the guiding spirit, it is absolutely safe to predict not only performances equal to those in the past, but a constant and most commendable effort to improve. In addition to the work of the orchestra, one can hear at these concerts the very best solo talent available, both in America and from abroad. Rarely has been presented a stronger list for any previous season than the following: Sembrich, Ternina, Aus der Ohe, Bloomfield-Zeisler, Heyman, Leonora Jackson and Ruegger, and Paderewski, Dohnanyi, Hambourg, Petschnikoff, Kneisel, Loeffler Adamowski and Schroeder.

The auction sales will continue through the week, and it should be borne in mind that the season tickets are easily within the means of those willing to pay an amount equal to the cost of other high-class performances, both in the theatrical and musical world. Tomorrow's sale is for the $12 tickets to the 24 Friday afternoon public rehearsals, and the $7.50 tickets for the same series will be sold on Tuesday. There will be no sale on Wednesday, and on Thursday the $12 tickets for the 24 Saturday evening concerts will be sold, and the $7.50 tickets for the same series will be offered for sale on Friday. Each sale begins at 10 A. M. and continues without interruption through the day.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, SEPT. 24, 1899.
(Copyright, 1899, Post Publishing Company.)

BOSTON SYMPHONY ORCHESTRA.

The auction sales of season tickets for the performances of the Boston Symphony Orchestra will begin at Music Hall tomorrow when the $12 seats for the Friday afternoon public rehearsals will be sold. The $7.50 seats for the rehearsals will be sold on Tuesday. The sale of the $12 seats for the Saturday evening concerts will be held on Thursday and the $7.50 seats for the concerts will be sold on Friday. The sales will begin each day at 10 a. m.

Less than twenty years ago the best musical performances could be heard only in European cities, and one must still cross the ocean for grand opera in its perfection; but in orchestral music Boston now leads the world, and the statement that the Boston Symphony Orchestra has no peer among similar organizations cannot be seriously questioned. The announcements that have been made concerning the coming performances have created widespread interest, and the impression prevails in musical circles that the season will be one of the most brilliant in the history of the Boston Symphony Orchestra.

Conductor Gericke has displayed catholic taste in the selection of his programme, and the list of solo artists who are to appear contains many distinguished names. Sembrich and Paderewski, Ternina and Dohnanyi, Aus der Ohe, Bloomfield-Zeisler, Heyman, Leonora Jackson, Ruegger, Hambourg, Petschnikoff, Kneisel, Loeffler, Adamowski, Schroeder and others have been engaged.

The first public rehearsal will be given on Friday afternoon, Oct. 13, followed by the first concert on Saturday evening, Oct. 14.

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4 Sept 25

"This Country, with its Institutions, Belongs to the People who Inhabit It."

BOSTON EVENING RECORD.

BIG BIDS

For Symphony Seats at Today's Sale.

Larger Premiums and Crowd Than Usual.

A larger number of people than usual—much larger than last year—attended the auction sale of symphony orchestra rehearsal seats this morning. Many who are familiar with these occasions state that the bidding today has been much higher and more spirited than usual.

The highest premium paid for any seat up to 3 p.m. was $135, for a location in row N, near the centre of the hall.

In this section there were several bids over $100.

B. J. Lang, F. F. Bullard, Alex, Steinert, E. M. Farnsworth, H. E. Raymond, Mrs. Walter Jackson, and Mrs. S. B. Field were among the bidders.

It certainly was not "bargain day" at Music Hall, unless for the lady who paid an $8 premium on A34, an end seat. The neighboring seats in the same row sold at figures ranging from $18 to $21.50.

Only $12 seats were sold today.

At noon the highest premium paid was $95 each for four seats—15, 16, 17, and 18—the purchaser being a Mr. Pratt.

The first row, A, sold for the least in the combined sales, the seats not being over $14 each on the average. B averaged about $20.

The larger bids began with C, when seats were sold from $31 to $55. D did not have as high an average nor E, where the bids ranged from $31 to $51.

In F four seats brought $58 premiums and several were sold between $40 and $50. In this section of the house the brokers were quite active.

After the outside seats in G had been disposed of there was a lively tilt for those located in the centre of the row and the prices paid were from $44.50 to $76.

In H came the largest bid of the day, already mentioned. As was to be expected there were many discrepancies, where seats next to those bringing high prices were sold for comparatively little. For example, H 15-18 brought $95; H 19-21 brought $51, a difference of $44.

I and J were other rows where the agents did some lively bidding. Individual seats sold at $72.50 and $75, and blocks of two and four at $86.50, $57, $51 and $81.

Here the large bids seemed to stop for the time being.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CVI., NO. 87.

MONDAY, SEPT. 25, 1899.

SYMPHONY TICKET SALES.

Auction Begins at Music Hall Today, When $12 Seats Will Be Sold.

The auction sales of Symphony tickets will begin at Music Hall today, when the $12 seats for the Friday afternoon public rehearsals will be sold. The $7.50 tickets for the rehearsals will be sold tomorrow, and the sales of the $12 and $7.50 seats for the Saturday evening concerts will be held on Thursday and Friday, respectively. The sales will begin at 10 A. M.

The plan of selling the tickets by auction commends itself for its fairness, and the wide range of prices it creates accommodates all purses. By attending the auctions one can always secure seats in some location for any reasonable sum he wishes to pay.

Conductor Gericke's attractive programmes, and the remarkably fine solo artists engaged, including Sembrich, Ternina, Paderewski and a host of others, cannot but make the coming season one of the most brilliant in the history of the Boston Symphony

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Boston Transcript

MONDAY, SEPTEMBER 25, 1899

HIGHEST PRICE WAS $135

Seats for the Symphony Rehearsals

Sold by Lively Auction This Forenoon

No Sensational Premiums as Last Season

A Large Attendance and a Brisk Demand

In the musical and social world the event of today was the auction sale of the tickets for the Friday afternoon public rehearsals of the Boston Symphony Orchestra. There was a very large attendance. Not many of the prominent society people were present, as they are yet in the country, but their choice of seats was carefully looked out for by the ticket agents. One well-known agent had orders for concert and rehearsal tickets to the amount of more then $20,000. Many were present out of curiosity. In the balcony there were groups of strangers, evidently travellers, who had dropped in to witness the auction.

On the general average the seats sold at a higher premium than they did last season. The fancy prices for two or three seats, however, that marked last year were not realized. It may be remembered that last year, in H, seat number 17 brought $320. This morning the highest premium was $135. This sum was paid for three seats each, in N, number 14, 15 and 16. The next highest premium was $102.50. Three seats were taken at this price. The premium at which the seats were started was as usual $12.

Those seats right in front on the floor went much higher than usual; $18 and $20 premium was paid for many in the front row that are usually considered not very advantageous. The end seats of the centre aisle in every row created a competition in bidding that added much interest to the contest. In F the premium was always in the neighborhood of $50. Last year 18 in G sold for more than $300 premium, but this year it only brought $75. For the Welds three seats were purchased in H at a premium of $95. In I the end centre seat was started at $40. The prices in K were higher this year than they were last year.

A large number of women did their own bidding, and watched the sale of every seat with keen interest. Others were equally happy at just making one bid, the starter, and then they were content to continue their embroidery or fondle the ears of the pet dog.

Tomorrow the $7.50 seats for the same series will be sold.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CVI., NO. 87.

MONDAY, SEPT. 25, 1899.

SYMPHONY TICKETS.

Auction Sale Begun in Music Hall This Afternoon—Good Prices Realized.

At Music Hall, today, was begun the sale of $12 seats for the Friday afternoon public rehearsals of the Boston Symphony orchestra. The sale was largely attended, the audience including a number of men and women well known in social circles. As usual, too, the ticket brokers were present in force, and, also as usual, most of the highest priced bids were made by them.

It had been expected that the seats this year would command exceptionally high prices because of the era of prosperity in so many directions. It may be said that expectations were not disappointed, the indications being that the gross sales would be in excess of those of last year, although last year's sales were more than ordinarily good.

The highest premiums paid during the forenoon were $150 each for a small block of seats in about the middle of the hall. Prices did not, however, remain at this altitude. Four seats in H brought $95 each.

The lowest premium was $8, for a very undesirable seat on the extreme front and side. Two seats in I brought premiums of $86.50 each, and one in I and two in G brought $75 premiums. Several in J sold for $81.

The seats were not disposed of in blocks so much as has been usual, and the fact that they were bought one by one made the auction a slow one. At 1 o'clock, indeed, scarcely half of the orchestra floor had been sold.

Many seats brought premiums of between $70 and $60, and many more ranged between $60 and $50. It was obviously not a good time to get seats cheaply, and it may be safely predicted that few, if any, of the chairs for the afternoon public rehearsals will be secured for a song.

The Boston Traveler

Published by the
BOSTON TRAVELER COMPANY.
307 Washington Street.

SYMPHONY SEATS SOLD.

A High Average Brought At Today's Auction, But No Such Sensational Prices As Last Year.

The appetizer, so to speak, for the Symphony concertf east that is to come later, was very much in evidence in Music Hall today. In fact, the annual auction sale of seats for these musical events began at a little after 10 o'clock, and at the hour of going to press it was still in progress.

Prices were very strong, the general average being considerably higher than last year. There was no such sky-rocketing as then took place to make things sensationally interesting, today's top figure being $95 as again $325 a season ago.

The usual accessories of the sale were to be observed: a plentiful attendance of well-dressed and nervous women, the huge chart of the stage, the two stepladders, the spare frame of Mr. Hartshorn, the official marker, the "agents," Connelly, Herrick, Heard, Cashin and the rest in front seats, and the tables of busy clerks in front hustling to keep track of the sales. The $12 rehearsal seats were the ones disposed of today.

But there was one feature lacking—the portly frame of Austioneer Jackson, who has year after year knocked down Symphony seats ever since they began to be disposed of in this way. Most people were vastly surprised when they saw a younger and taller and slimmer man ascend the platform, baton in hand, and begin the customary instructions to bidders. This was Auctioneer Jackson's son, and a worthy substitute he proved to be for his father, who is ill. He kept things moving rapidly, and showed excellent ability in keeping track of bids.

The first seat, A 1, was a forecast of the high prices to come. It brought $11.50 premium, whereas last year no bid at all was made on it. In this row $21 was the highest price, as against $19 last year, and the general average was much more.

Bids increased with great regularity as the chart was marked off backwards. In B $29 was the highest, but C brought out a top price of $55 as against $31 in 1898; D 18 brought $49. E 15, 16 and 17, $51. In F the highest was $58.

When row G arrived a general interest was immediately aroused, for here was the scene of last year's battle, the hottest in the history of the sales. At that time seat 18 brought the enormous premium of $325. But the fight was not to be repeated, for the same seat today brought but$75. The highest figure reached was $95 for midde aisle seats in H, where last year $310 and $150 were paid. From this row the figures gradually declined, although a very high average was maintained as far back s row M. It cost over $40 to get good locations anywhere in this vicinity.

The front seats in the first balcony were sold in the afternoon, and, as usual, high prices were the rule.

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17 UN, TUESDAY, OCTOBER

Amusements.

CARNEGIE HALL.

Boston Symphony Orchestra.

Gericke

Sembrich

Ternina

Jackson

Dohnanyi

Hambourg

Kneisel

Adamowski

and others.

Five Matinees.

Wed. Afts.—Nov. 8, Dec. 13, Jan. 17, Feb. 21, Mar. 21.

Five Evg. Concerts.

Thursday—Nov. 9, Dec. 14, Jan. 18, Feb. 22, Mar. 22.

Change of programme each performance.

Season tickets with reserved seats for the series of five matinees or five evening concerts, $7.50, $10, $5, and $3; Boxes, $30 and $40, according to location.

Subscribers of last year may renew their subscriptions until Saturday, October 21st.

CARNEGIE HALL.

PHILHARMONIC SOCIETY of New York.

1899—Fifty-eighth Season—1900.

EMIL PAUR, CONDUCTOR.

Eight Public Rehearsals—Nov. 17, Dec. 8, Jan. 5, Jan. 26, Feb. 16, March 9, March 23, April 6.

Eight Concerts—Nov. 18, Dec. 9, Jan. 6, Jan. 27, Feb. 17, March 10, March 24, April 7.

RENEWALS of SUBSCRIPTIONS from Oct. 16 to Tuesday, October 31. Oct. 28. Sale of SUBSCRIPTIONS to new applicants.

PROSPECTUS with particulars for the season at Music Stores, Hotels and on application from AUG. ROEBBELEN, Secretary.

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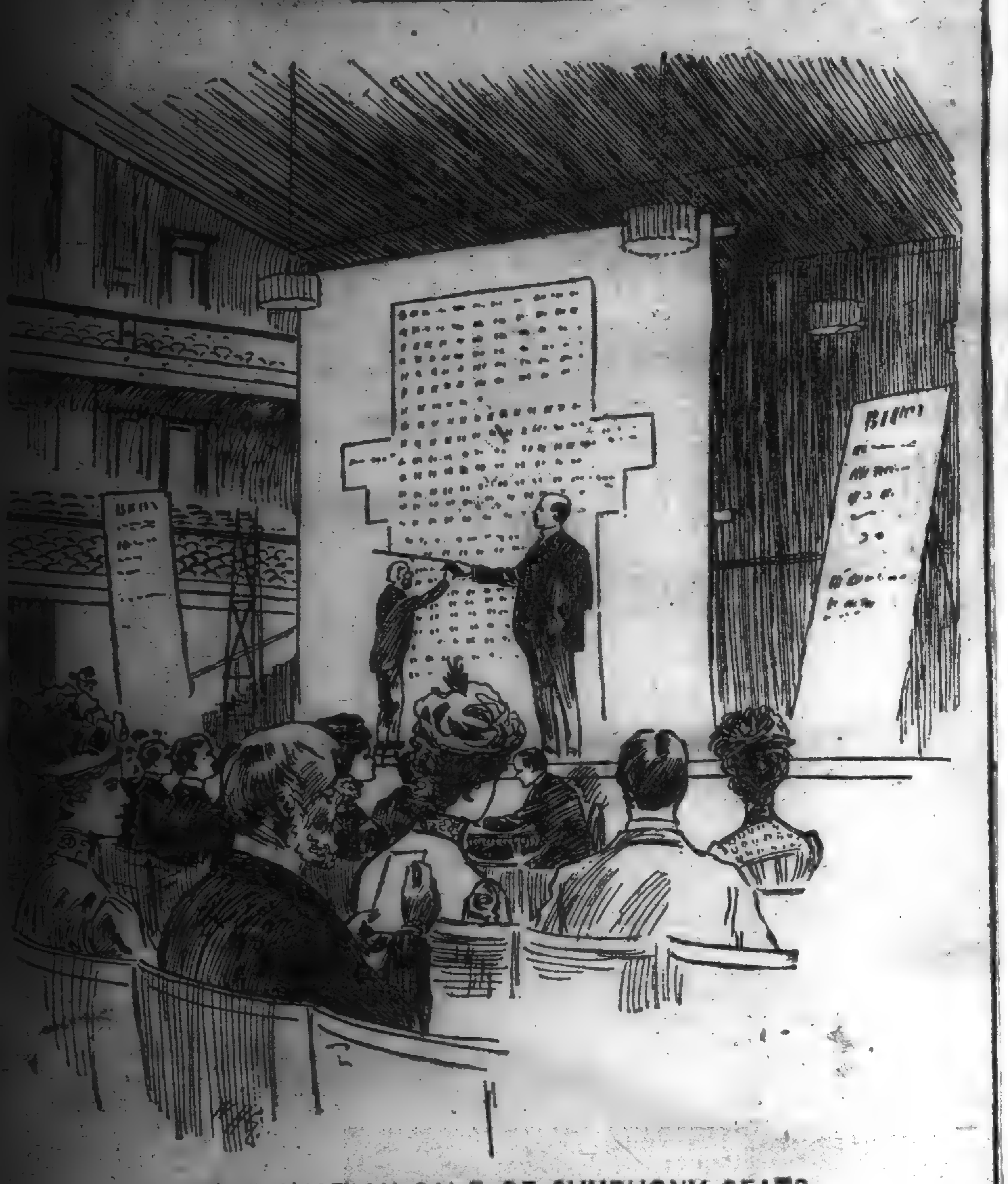
BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CVI, NO. 88.

TUESDAY, SEPT. 26, 1899.

TICKETS SELL HIGH.

Average Price for Symphony Afternoon Seats Breaks All Records.



AT THE AUCTION SALE OF SYMPHONY SEATS.

At the sale of $12 seats for the Friday afternoon rehearsals of the Boston Symphony Orchestra, which took place at Music Hall yesterday, all past financial records were broken. By this, it is not meant that higher prices were paid for single seats than in any past year, but that the average for all the seats was very much higher, probbly from 25 to 35 per cent.

In the way of sensational premiums yesterday's sale had not much to offer, the highest premium paid being $150, whereas last year one premium of $325 and another of $310 headed the list. It is said that three seats at $150 were purchased for Mr. Eben Jordan, and three or four other seats brought the same premium.

The high general average of the sale is indicated by the fact that as far back as Z the premiums were often as high as $25, and the average for the first row under the rear balcony was about $18.

The sale was largely attended, many men and women of prominence being present. It had been expected that the wave of prosperity which is advancing over the land would cause higher prices than usual, and the results realized this expectation.

One noticeable sale was a block of four seats in H at premiums of $95 each.

The lowest premium was $8, for a very undesirable seat on the extreme front and side. Two seats in I brought premiums of $86.50 each, and one in I and two in G brought $75 premiums. Several in J sold for $81.

The seats were not disposed of in blocks so much as has been usual, and the fact that they were bought one by one made the auction a slow one. At 1 o'clock, indeed, scarcely half of the orchestra floor had been sold.

Many seats brought premiums of between $70 and $60, and many more ranged between $60 and $50.

In fact, it was not possible to obtain a rehearsal seat cheaply at any point in the hall. The management is very much gratified at the proceeds.

The Boston Traveler

26

Published by the
BOSTON TRAVELER COMPANY.
Washington Street.

SYMPHONY SEATS CONTINUE HIGH

The $7.50 seats for the Friday afternoon rehearsals of the Boston Symphony Orchestra were sold by auction in Music Hall today. There were present about 300 bidders. The management offered for sale the six last rows on the floor, the last row on the balcony sides and three on the rear balcony, and the entire second balcony.

The sale began at the right of the 31st row from the stage, with a premium of $11. Premiums for this first row ranged between $9 and $15, an average of $10. Last year's premiums were between $8 and $13, an average of $10.50.

The premiums for the next row ranged from $6 to $11, average $8.75, against $7 to $8 last year. The following rows averaged respectively $7.50, $6, $5 and $4. The highest premium for a floor seat was $15. The balcony seats averaged $23.50 for the right side, and a little less for the left. The highest bid was $42 for the four seats numbered 131, 132, 133 and 134 on the right balcony. Nos. 103 and 104 sold at $41. Last year's highest mark was $39 for a seat in the same section.

Boston Daily Globe.

TUESDAY, SEPT. 26, 1899.

CHOICE LOCATIONS RANGE HIGH.

Premium of $135 Paid for Each of Three Seats for the Symphony Orchestra's Rehearsal.

Three of the $12 seats in row N for the Friday afternoon rehearsals of the symphony orchestra were bought yesterday by a broker for $147 each. He paid $135 premium on each of the three seats.

This was high water mark. This block of seats is in the first row back of the broad aisle which crosses Music hall from one side to the other and is probably the most advantageous row in the house. Its occupants have plenty of room to stretch their feet and they are far enough back to thoroughly enjoy the music, while they are not too far back to appreciate the finer and more delicate tonal effects of the big orchestra.

The average premium paid above the $12 stated price, was about $45. This makes a single seat cost about $57. On the whole the prices are running higher this year than last. The rehearsal seats always sell for more money than the seats for the Saturday evening concerts.

Some of the end seats on the rows half way back in the hall went for a premium of $12 or $15, but the nearer the center of the row the seats were the higher prices they brought.

The $7.50 seats for the rehearsals will be sold at auction at Music hall this morning at 10.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State
The Official Paper of the City.

TUESDAY MORNING, SEPT. 26, 1899.

SYMPHONY AUCTION.

Sale of Seats Brings in Much More Than Last Year.

A larger number of people than usual—much larger than last year—attended the auction sale of symphony orchestra rehearsal seats yesterday. Many who are familiar with these occasions state that the bidding was much higher and more spirited than usual.

The highest premium paid for any seat was $135, for a location in row N, near the centre of the hall.

In this section there were several bids over $100.

B. J. Lang, F. F. Bullard, Alex, Steinert, E. M. Farnsworth, H. E. Raymond, Mrs. Walter Jackson, and Mrs. S. B. Field were among the bidders.

It certainly was not "bargain day" at Music Hall, unless for the lady who paid an $8 premium on A34, an end seat. The neighboring seats in the same row sold at figures ranging from $18 to $21.50.

At noon the highest premium paid was $95 each for four seats—15, 16, 17, and 18—the purchaser being a Mr. Pratt.

The first row, A, sold for the least in the combined sales, the seats not being over $14 each on the average. B averaged about $20.

The larger bids began with C, when seats were sold from $31 to $55. D did not have as high an average nor E, where the bids ranged from $31 to $51.

In F four seats brought $58 premiums and several were sold between $40 and $50. In this section of the house the brokers were quite active.

After the outside seats in G had been disposed of there was a lively tilt for those located in the centre of the row and the prices paid were from $44.50 to $75.

In H came the largest bid of the day, already mentioned. As was to be expected there were many discrepancies, where seats next to those bringing high prices were sold for comparatively little. For example, H 15-18 brought $95; H 19-21 brought $51, a difference of $44.

I and J were other rows where the agents did some lively bidding. Individual seats sold at $72.50 and $75, and blocks of two and four at $86.50, $57, $51 and $81.

Here the large bids seemed to stop for the time being.

It was not until 6:05 p.m. that Auctioneer Jackson left the platform, and at that hour some 20 seats were unsold and the people were all leaving the hall.

Approximate reports are to the effect that the aggregate sale is from one-third to one-half larger than that of last year. The rear seats on the floor have maintained this percentage of increase, but the highest bids, which were in the neighborhood of $150, have been far lower than last year, when some very high bidding was done, one seat bringing $325.

Among those who purchased seats were: Sam'l Guild, Dr. J. S. Bigelow, M. N. Bray, A. C. Wheelwright, G. C. Yeaton, J. W. Kenney, G. W. Armstrong, Hon. C. S. Hamlin, E. C. Swift, Mrs. R. D. Emerson, Mrs. J. M. Sears, G. B. Inches, C. C. Wheelwright and Wm. Whitman.

Mrs. J. L. Gardner, Mrs. C. P. Curtis, Mrs. H. M. Whitney, Mrs. Roger Wolcott, E. D. Jordan, Hon. Richard Olney, M. O. Adams and many other past patrons are believed to have been represented in the bidding.

Boston Daily Globe.

THURSDAY, SEPT. 28, 1899.

MUSIC LOVERS ERRATIC BIDDERS.

Premiums for Seats for the Symphony Concerts Vary, Yet Compare Favorably With Those Paid Last Year.

There was a fair attendance at the auction sale of season tickets for the Saturday evening concerts of the Boston symphony orchestra at Music hall this morning. Only $12 seats were on sale and the premiums offered were, of course, in addition to the regular price named.

It was the general opinion of patrons that the prices compared very favorably with those of last season. Some seats in the center of the auditorium brought perhaps higher prices than last year, but they averaged about the same. Although there was a fairly good attendance, the bidding was largely in the hands of brokers.

Perhaps the highest premium paid during the morning was $62.50 for No. 18, an aisle (center) seat in "I." The same seat in "G" brought $57, and the two aisle seats (center) in "H," numbered 18 and 19, brought $60. Seats on the side aisle in "H" brought anywhere from $9 to $20.

The most desirable seats in the center of the auditorium were sold at premiums ranging from $16 to $25, and a few sold for $30, $35 and $41. The difference in the prices paid for seats in the same row was somewhat striking. For instance No. 18, the center aisle seat in "M," brought $35, and the very next seat, numbered 19, went for $17.

The sale opened this morning at 10, and will be continued through the day.

The Boston Traveler

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Published by the
BOSTON TRAVELER COMPANY.

SYMPHONY SALE.

The auction of $12 seats for the Saturday evening concerts by the Boston Symphony Orchestra was held this morning. There were about 350 people present.

The bidding dragged until row E was reached, many bidders coming late; for rows F to M the bidding was quite spirited. Much was done through brokers, who bought in blocks of three and four.

The first few rows averaged the same as last year, row A ranging from $1 to $4; the middle rows, however, brought better figures. The highest single prmium was $76 for a centre seat in H. I 18 brought $62.50, and other choice seats ranged well over $50. Last year's best premium was $64, in row J.

Boston Courier.

SUNDAY MORNING, SEPT. 24, 1899.

THE BOSTON SYMPHONY ORCHESTRA.

Less than twenty years ago, the best musical performances could be heard only in European cities, and one must still cross the ocean for grand opera in its perfection. But in orchestral music, Boston now leads the world, and the statement that the Boston Symphony Orchestra has no peer among similar musicans cannot be seriously questioned. This fine organization is comprised of eighty-seven musicians, under the direction of Mr. Wilhelm Gericke. No changes have been made in its membership since last year. It will begin its nineteenth season in the Boston Music Mall, October 13th. Twenty-four afternoon concerts will be given on Fridays, and twenty-four evening concerts on Saturdays. The programmes will include interesting novelties and a wide variety of standard orchestral works, and subscribers will have the pleasure of hearing many solo artists of the highest distinction. Among them will be Sembrich, Paderewski, Aus der Ohe, Bloomfield-Zeisler, Heyman, Leonora Jackson, Ruegger, Dohnanyi, Hambourg and Petschnikof; not to mention others of equal importance from the ranks of tha orchestra.

The Friday matinees offer good opportunities to music lovers of this city and the number attending these entertainments increases each season. The performances begin at 2.30 and finish at about four o'clock. The sale of season tickets for the Friday afternoon concerts will be held at the Boston Music Hall on Monday and Tuesday, September 25th and 26th.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CVI, NO. 90.

THURSDAY, SEPT. 28, 1899.

SALE OF SYMPHONY SEATS.

Top Notch Today Was $62.50 Premium for a Seat in Row I.

The $12 seats for the Saturday evening concerts of the Boston Symphony orchestra were sold at auction at Music Hall today. The attendance of bidders was large. As usual, the ticket brokers were the largest purchasers, and the prices averaged as high as they did at last year's sale.

The entire forenoon was consumed in selling the front half of the floor, and it was not until after lunch that the balcony seats, which have been growing in popularity, were bid off. Only $12 seats were sold today, tomorrow being set apart for the sale of the $7.50 Saturday evening seats. The front row of seats on the floor, of course, went low, $2.50 being the best figure. Seats 21 and 28 in row B brought $8 premium each. In row C two aisle seats sold for $16. Row D averaged low, but when E was reached there was scme spirited bidding, and No. 19 was knocked off at $34.50. Seats 16, 17 and 18 in row F sold for $37 each, and seats 18 and 19 in the next dow, G, brought $57 premium each.

The aisle seats in the front centre were all in great demand, and often the ticket brokers were bidding against each other in order to fill orders at almost any cost. This was the case in row H, where seats 18 and 19 were sold for $60 each. The high-water mark was reached in row I, seat 18 selling for $62.50.

Good premiums were realized on the corresponding seats in the rows in the immediate rear. In J Nos. 15, 16 and 17 went for $41 each, and 18 and 19 for $54 each.

Boston Transcript

THURSDAY, SEPTEMBER 28, 1899

HIGHEST PRICE WAS $62.50

Seats for the Symphony Concerts Were in Good Demand Today

In size the Symphony auction audience is as large today as it was in the beginning. Premiums are averaging a good figure. The highest bid this foranoon was $62.50 for an end seat in I. The next highest was $60 for two seats—18 and 19—in H. Even the undesirable front seats brought a good figure. As usual, there was a great variance in premiums paid. In H there was one seat that went for $26 and the next one beside it went for $17.50. In G two seats brought $57, and the two beside, at the right, $19.50. Tomorrow, the last day of the auction, the $7.50 seats will be sold.

Boston Journal.

FRIDAY, SEPTEMBER 29, 1899.

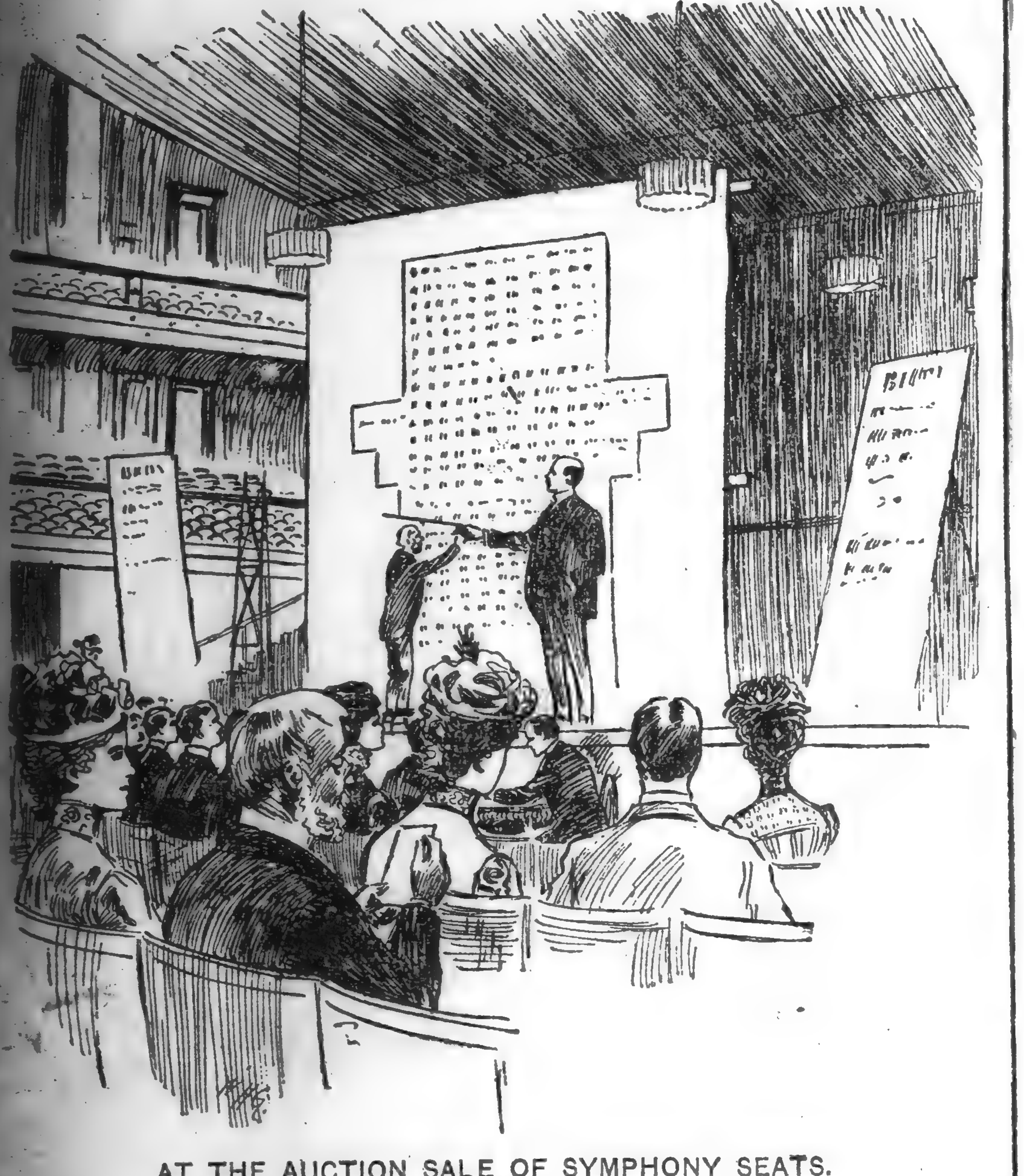
LAST OF THE SYMPHONY TICKET SALES TODAY.

The $7.50 season tickets for the Saturday evening concerts of the Boston Symphony Orchestra will be sold by auction at Music Hall today, beginning at 10 o'clock. There are about 1000 of these tickets. The concerts will begin on Oct. 14.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CVI., NO. 88.
TUESDAY, SEPT. 26, 1899.

TICKETS SELL HIGH.

Average Price for Symphony Afternoon Seats Breaks All Records.



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In the way of sensational premiums yesterday's sale had not much to offer, the highest premium paid being $150, whereas last year one premium of $325 and another of $310 headed the list. It is said that three seats at $150 were purchased for Mr. Eben Jordan, and three or four other seats brought the same premium.

The high general average of the sale is indicated by the fact that as far back as Z the premiums were often as high as $25, and the average for the first row under the rear balcony was about $18.

The sale was largely attended, many men and women of prominence being present. It had been expected that the wave of prosperity which is advancing over the land would cause higher prices than usual, and the results realized this expectation.

One noticeable sale was a block of four seats in H at premiums of $95 each.

The lowest premium was $8, for a very undesirable seat on the extreme front and side. Two seats in I brought premiums of $86.50 each, and one in I and two in G brought $75 premiums. Several in J sold for $81.

The seats were not disposed of in blocks so much as has been usual, and the fact that they were bought one by one made the auction a slow one. At 1 o'clock, indeed, scarcely half of the orchestra floor had been sold.

Many seats brought premiums of between $70 and $60, and many more ranged between $60 and $50.

In fact, it was not possible to obtain a rehearsal seat cheaply at any point in the hall. The management is very much gratified at the proceeds.

The Boston Traveler
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[illegible] Washington Street.

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SYMPHONY SEATS CONTINUE HIGH

The $7.50 seats for the Friday afternoon rehearsals of the Boston Symphony Orchestra were sold by auction in Music Hall today. There were present about 300 bidders. The management offered for sale the six last rows on the floor, the last row on the balcony sides and three on the rear balcony, and the entire second balcony.

The sale began at the right of the 31st row from the stage, with a premium of $11. Premiums for this first row ranged between $9 and $15, an average of $10. Last year's premiums were between $8 and $13, an average of $10.50.

The premiums for the next row ranged from $6 to $11, average $8.75, against $7 to $9 last year. The following rows averaged respectively $7.50, $6. $5 and $4. The highest premium for a floor seat was $15. The balcony seats averaged $23.50 for the right side and a little less for the left. The highest bid was $42 for the four seats numbered 131, 132, 133 and 134 on the right balcony. Nos. 103 and 104 sold at $41. Last year's highest mark was $39 for a seat in the same section.

Boston Daily Globe.
TUESDAY, SEPT. 26, 1899.

CHOICE LOCATIONS RANGE HIGH.

Premium of $135 Paid for Each of Three Seats for the Symphony Orchestra's Rehearsal.

Three of the $12 seats in row N for the Friday afternoon rehearsals of the symphony orchestra were bought yesterday by a broker for $147 each. He paid $135 premium on each of the three seats.

This was high water mark. This block of seats is in the first row back of the broad aisle which crosses Music hall from one side to the other and is probably the most advantageous row in the house. Its occupants have plenty of room to stretch their feet and they are far enough back to thoroughly enjoy the music, while they are not too far back to appreciate the finer and more delicate tonal effects of the big orchestra.

The average premium paid above the $12 stated price, was about $45. This makes a single seat cost about $57. On the whole the prices are running higher this year than last. The rehearsal seats always sell for more money than the seats for the Saturday evening concerts.

Some of the end seats on the rows half way back in the hall went for a premium of $12 or $15, but the nearer the center of the row the seats were the higher prices they brought.

The $7.50 seats for the rehearsals will be sold at auction at Music hall this morning at 10.

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State
The Official Paper of the City.
TUESDAY MORNING, SEPT. 26, 1899.

SYMPHONY AUCTION.

Sale of Seats Brings in Much More Than Last Year.

A larger number of people than usual—much larger than last year—attended the auction sale of symphony orchestra rehearsal seats yesterday. Many who are familiar with these occasions state that the bidding was much higher and more spirited than usual.

The highest premium paid for any seat was $135, for a location in row N, near the centre of the hall.

In this section there were several bids over $100.

B. J. Lang, F. F. Bullard, Alex, Steinert, E. M. Farnsworth, H. E. Raymond, Mrs. Walter Jackson, and Mrs. S. B. Field were among the bidders.

It certainly was not "bargain day" at Music Hall, unless for the lady who paid an $8 premium on A34, an end seat. The neighboring seats in the same row sold at figures ranging from $18 to $21.50.

At noon the highest premium paid was $95 each for four seats—15, 16, 17, and 18—the purchaser being a Mr. Pratt.

The first row, A, sold for the least in the combined sales, the seats not being over $14 each on the average. B averaged about $20.

The larger bids began with C, when seats were sold from $31 to $55. D did not have as high an average nor E, where the bids ranged from $31 to $51.

In F four seats brought $58 premiums and several were sold between $40 and $50. In this section of the house the brokers were quite active.

After the outside seats in G had been disposed of there was a lively tilt for those located in the centre of the row and the prices paid were from $44.50 to $75.

In H came the largest bid of the day, already mentioned. As was to be expected there were many discrepancies, where seats next to those bringing high prices were sold for comparatively little. For example, H 15-18 brought $95; H 19-21 brought $51, a difference of $44.

I and J were other rows where the agents did some lively bidding. Individual seats sold at $72.50 and $75, and blocks of two and four at $86.50, $57, $51 and $81.

Here the large bids seemed to stop for the time being.

It was not until 6:05 p.m. that Auctioneer Jackson left the platform, and at that hour some 20 seats were unsold and the people were all leaving the hall.

Approximate reports are to the effect that the aggregate sale is from one-third to one-half larger than that of last year.

The rear seats on the floor have maintained this percentage of increase, but the highest bids, which were in the neighborhood of $150, have been far lower than last year, when some very high bidding was done, one seat bringing $325.

Among those who purchased seats were: Sam'l Guild, Dr. J. S. Bigelow, M. N. Bray, A. C. Wheelwright, G. C. Yeaton, J. W. Kenney, G. W. Armstrong, Hon. C. S. Hamlin, E. C. Swift, Mrs. R. D. Emerson, Mrs. J. M. Sears, G. B. Inches, C. C. Wheelwright and Wm. Whitman.

Mrs. J. L. Gardner, Mrs. C. P. Curtis, Mrs. H. M. Whitney, Mrs. Roger Wolcott, E. D. Jordan, Hon. Richard Olney, M. O. Adams and many other past patrons are believed to have been represented in the bidding.

Boston Daily Globe.
THURSDAY, SEPT. 28, 1899.

MUSIC LOVERS ERRATIC BIDDERS.

Premiums for Seats for the Symphony Concerts Vary, Yet Compare Favorably With Those Paid Last Year.

There was a fair attendance at the auction sale of season tickets for the Saturday evening concerts of the Boston symphony orchestra at Music hall this morning. Only $12 seats were on sale and the premiums offered were, of course, in addition to the regular price named.

It was the general opinion of patrons that the prices compared very favorably with those of last season. Some seats in the center of the auditorium brought perhaps higher prices than last year, but they averaged about the same. Although there was a fairly good attendance, the bidding was largely in the hands of brokers.

Perhaps the highest premium paid during the morning was $62.50 for No. 18, an aisle (center) seat in "I." The same seat in "G" brought $57, and the two aisle seats (center) in "H," numbered 18 and 19, brought $60. Seats on the side aisle in "H" brought anywhere from $9 to $20.

The most desirable seats in the center of the auditorium were sold at premiums ranging from $16 to $25, and a few sold for $30, $35 and $41. The difference in the prices paid for seats in the same row was somewhat striking. For instance No. 18, the center aisle seat in "M," brought $35, and the very next seat, numbered 19, went for $17.

The sale opened this morning at 10, and will be continued through the day.

The Boston Traveler
Published by the BOSTON TRAVELER COMPANY.

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SYMPHONY SALE.

The auction of $12 seats for the Saturday evening concerts by the Boston Symphony Orchestra was held this morning. There were about 350 people present.

The bidding dragged until row E was reached, many bidders coming late; for rows F to M the bidding was quite spirited. Much was done through brokers, who bought in blocks of three and four.

The first few rows averaged the same as last year, row A ranging from $1 to $4; the middle rows, however, brought better figures. The highest single primium was $76 for a centre seat in H. I 18 brought $62.50, and other choice seats ranged well over $50. Last year's best premium was $64, in row J.

Boston Courier.
SUNDAY MORNING, SEPT. 24, 1899.

THE BOSTON SYMPHONY ORCHESTRA.

Less than twenty years ago, the best musical performances could be heard only in European cities, and one must still cross the ocean for grand opera in its perfection. But in orchestral music, Boston now leads the world, and the statement that the Boston Symphony Orchestra has no peer among similar musicans cannot be seriously questioned. This fine organization is comprised of eighty-seven musicians, under the direction of Mr. Wilhelm Gericke. No changes have been made in its membership since last year. It will begin its nineteenth season in the Boston Music Mall, October 13th. Twenty-four afternoon concerts will be given on Fridays, and twenty-four evening concerts on Saturdays. The programmes will include interesting novelties and a wide variety of standard orchestral works, and subscribers will have the pleasure of hearing many solo artists of the highest distinction. Among them will be Sembrich, Paderewski, Aus der Ohe, Bloomfield-Zeisler, Heyman, Leonora Jackson, Ruegger, Dohnanyi, Hambourg and Petschnikof; not to mention others of equal importance from the ranks of the orchestra.

The Friday matinees offer good opportunities to music lovers of this city and the number attending these entertainments increases each season. The performances begin at 2.30 and finish at about four o'clock. The sale of season tickets for the Friday afternoon concerts will be held at the Boston Music Hall on Monday and Tuesday, September 25th and 26th.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CVI., NO. 90.
THURSDAY, SEPT. 28, 1899.

SALE OF SYMPHONY SEATS.

Top Notch Today Was $62.50 Premium for a Seat in Row I.

The $12 seats for the Saturday evening concerts of the Boston Symphony orchestra were sold at auction at Music Hall today. The attendance of bidders was large. As usual, the ticket brokers were the largest purchasers, and the prices averaged as high as they did at last year's sale.

The entire forenoon was consumed in selling the front half of the floor, and it was not until after lunch that the balcony seats, which have been growing in popularity, were bid off. Only $12 seats were sold today, tomorrow being set apart for the sale of the $7.50 Saturday evening seats. The front row of seats on the floor, of course, went low, $2.50 being the best figure. Seats 21 and 28 in row B brought $8 premium each. In row C two aisle seats sold for $16. Row D averaged low, but when E was reached there was some spirited bidding, and No. 19 was knocked off at $34.50. Seats 16, 17 and 18 in row F sold for $37 each, and seats 18 and 19 in the next dow, G, brought $57 premium each.

The aisle seats in the front centre were all in great demand, and often the ticket brokers were bidding against each other in order to fill orders at almost any cost. This was the case in row H, where seats 18 and 19 were sold for $60 each. The high-water mark was reached in row I, seat 18 selling for $62.50.

Good premiums were realized on the corresponding seats in the rows in the immediate rear. In J Nos. 15, 16 and 17 went for $41 each, and 18 and 19 for $54 each.

Boston Transcript
THURSDAY. SEPTEMBER 28. 1899

HIGHEST PRICE WAS $62.50

Seats for the Symphony Concerts Were in Good Demand Today

In size the Symphony auction audience is as large today as it was in the beginning. Premiums are averaging a good figure. The highest bid this forenoon was $62.50 for an end seat in I. The next highest was $60 for two seats—18 and 19—in H. Even the undesirable front seats brought a good figure. As usual, there was a great variance in premiums paid. In H there was one seat that went for $26 and the next one beside it went for $17.50. In G two seats brought $57, and the two beside, at the right, $19.50. Tomorrow, the last day of the auction, the $7.50 seats will be sold.

Boston Journal.
FRIDAY, SEPTEMBER 29, 1899.

LAST OF THE SYMPHONY TICKET SALES TODAY.

The $7.50 season tickets for the Saturday evening concerts of the Boston Symphony Orchestra will be sold by auction at Music Hall today, beginning at 10 o'clock. There are about 1000 of these tickets. The concerts will begin on Oct. 14.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CVI., NO. 91.

FRIDAY, SEPT. 29, 1899.

GOOD MUSIC COMES HIGH.

Active Bidding and Good Prices at the Auction Sale of Symphony Seats Yesterday.

The $12 seats for the Saturday evening concerts of the Boston Symphony orchestra were sold at auction at Music Hall yesterday. The attendance of bidders was large. As usual, the ticket brokers were the largest purchasers, and the prices averaged as high as they did at last year's sale.

The entire forenoon was consumed in selling the front half of the floor, and it was not until after lunch that the balcony seats, which have been growing in popularity, were bid off. Only $12 seats were sold yesterday, today being set apart for the sale of the $7.50 Saturday evening seats. The front row of seats on the floor, of course, went low, $2.50 being the best figure. Seats 21 and 28 in row B brought $8 premium each. In row C two aisle seats sold for $16. Row D averaged low, but when E was reached there was some spirited bidding, and No. 19 was knocked off at $34.50. Seats 16, 17 and 18 in row F sold for $37 each, and seats 18 and 19 in the next dow, G, brought $57 premium each.

The aisle seats in the front centre were all in great demand, and often the ticket brokers were bidding against each other in order to fill orders at almost any cost. This was the case in row H, where seats 18 and 19 were sold for $60 each. The high-water mark was reached in row I, seat 18 selling for $62.50.

Good premiums were realized on the corresponding seats in the rows in the immediate rear. In J Nos. 15, 16 and 17 went for $41 each, and 18 and 19 for $54 each.

Balcony seats brought comparatively larger premiums than floor seats. Seats 29, 30, 31 in the front row over the platform on the Hamilton place side of the hall went under the hammer for $45 each. On the opposite side of the hall the prices ranged from $18 to $22 for similar locations.

Boston Transcript

FRIDAY. SEPTEMBER 29. 1899

BARGAINS FOR SYMPHONY SEATS

Music-Lovers Had Their Chance to Buy Tickets for the Concerts

As lively as a cricket went the bidding for the Saturday Symphony concert seats today. The $7.50 seats under the balcony on the floor and in the balconies were put up to end the sale for this season. The premiums were as delightfully reasonable today as they were astonishingly high on the opening day at the public rehearsal sale. There were actually some bargains. Away back under the balcony there were several seats that were secured at a premium of seventy-five cents. To be sure, from many points of view they were not very advantageous, but the music-lovers knew they could hear just as well in these seats as they could in the one that was sold at a premium of $135. The first row of $7.50 seats under the balcony went for an average of $5; the next row back on an average of $4; the next row, $3; the next, $2.50, and the very back row on an average of $1.50.

The seats up in the first balcony next went, and the fifteen seats on the second row from the wall, at the stage end, went at good prices. No. 103 went for $21 premium, and the rest on this row at an average of $10. The end seats next the aisle on the back row were all quickly taken at $15 premium. The seats in the second balcony went about as they have heretofore.

Boston Daily Globe.

FRIDAY, SEPT. 29, 1899.

MUSIC LOVERS ERRATIC BIDDERS.

Premiums for Seats for the Symphony Concerts Vary, Yet Compare Favorably With Those Paid Last Year.

There was a fair attendance at the auction sale of season tickets for the Saturday evening concerts of the Boston symphony orchestra at Music hall yesterday. Only $12 seats were on sale and the premiums offered were, of course, in addition to the regular price named.

It was the general opinion of patrons that the prices compared very favorably with those of last season. Some seats in the center of the auditorium brought perhaps higher prices than last year, but they averaged about the same. Although there was a fairly good attendance, the bidding was largely in the hands of brokers.

Perhaps the highest premium paid during the morning was $62.50 for No. 18, an aisle (center) seat in "I." The same seat in "G" brought $57, and the two aisle seats (center) in "H," numbered 18 and 19, brought $60. Seats on the side aisle in "H" brought anywhere from $9 to $20.

The most desirable seats in the center of the auditorium were sold at premiums ranging from $16 to $25, and a few sold [illegible], $35 and $41. The difference in the prices paid for seats in the same row was somewhat striking. For instance No. 18, the center aisle seat in [illegible] brought $35, and the very next seat, numbered 19, went for $17.

BOSTON DAILY ADVERTISER.

Established 1813.

The Official Paper of the State

The Official Paper of the City.

FRIDAY MORNING, SEPT. 29, 1899.

LAST SYMPHONY SALES TODAY.

The $7.50 season tickets for the Saturday evening concerts of the Boston Symphony Orchestra will be sold by auction at Music Hall today, beginning at 10 a.m. There are about 1000 of these tickets, and the extremely low price brings them within the reach of nearly everybody. The concerts will begin on Oct. 14, and promise to be unusually attractive.

Sept **BOSTON POST,** 30

The Representative Democratic Paper
OF NEW ENGLAND.

SYMPHONY CONCERT SALE.

The last day of the sale of the tickets for the Symphony Orchestra concerts was conducted yesterday afternoon at Music Hall. The number of bidders was especially large, which was quite surprising, in view of the fact that the $7.50 Saturday evening seats were being sold.

The $7.50 seats admit, like all the other tickets, to the twenty-four concerts.

These seats are on the floor in the back part of the hall, the rear seats in the balcony and the second balcony entire. As the seats are not as desirable as the other seats in the house, not as high premiums were paid.

At the commencement of the sale, however, the bidding was quite high, as several people wished to secure the rear seats in the Hamilton place side of the first balcony. These seats are considered to be the best of the $7.50 seats, but strange to say the corresponding seats on the opposite side of the hall brought an equally high premium.

The first seats sold at yesterday's sale were the rear seats on the floor, and these brought premiums ranging in price from $1.50 to $15. The average premium on all the seats was about $1.50 or $2. Many seats were bought by the same persons who held them last year, and these people seemed unwilling to go above last year's price for seats. In some instances, however, two or more persons desired the same seats, and the result was a high premium for the auctioneers.

The best of the rear seats of the first balcony brought in some cases as high as $14 or $17, the latter being the highest price paid for a single seat. On the other hand some seats were desired by nobody apparently, and these went for $4 or $5.

This year the sale of seats for the Saturday night concerts has equalled in price that of last year. The tickets for the Friday afternoon rehearsals have averaged slightly higher than last year.

Boston Journal.

SATURDAY, SEPTEMBER 30, 1899.

SEAT BARGAINS.

Real Music Lovers Finally Get a Chance.

Symphony Sales Drop to Reasonable Figures.

All the Favorite Nooks Have Been Taken.

As lively as a cricket went the bidding for the Saturday Symphony Concert seats yesterday. The $7 50 seats under the balcony on the floor and in the balconies were put up to end the sale for this season. The premiums were as delightfully seasonable as they were astonishingly high on the opening day of the public rehearsal sale. There were actually some bargains. Away back under the balcony there were several seats that were secured at a premium of 75 cents. To be sure, from many points of view they were not very advantageous, but the music lovers knew they could hear just as well in these seats as they could in the one that was sold at a premium of $135. The first row of $7 50 seats under the balcony went for an average of $5; the next row back on an average of $4; the next row, $3; the next, $2 50, and the very back row on an average of $1 50.

The seats up in the first balcony next went, and the 15 seats on the second row from the wall, at the stage end, went at good prices. No. 103 went for $21 premium, and the rest on this row at an average of $10. The end seats next the aisle on the back row were all quickly taken at $15 premium. The seats in the second balcony went about as they have heretofore.

Boston Sunday Globe.

SUNDAY, OCT. 1, 1899.

—The managers of the symphony concerts for the coming year must be more than gratified with the success that is assured by the sale of both afternoon and evening tickets the past week. Every seat in the house has been sold, and many of the steady concert goers have the same seats they have had for several years. Mr and Mrs Lang, Mrs John L. Gardner, Mr and Mrs Philip Hale, Mr and Mrs J. Montgomery Sears, Mr and Mrs Jacob Hecht, Dr Sturgis Bigelow, Mr and Mrs Eliot Hubbard, Mr and Mrs F. L. Higginson, Mr and Mrs Franz Zerrahn, Mr and Mrs Arthur Foote, Mr and Mrs Eliot W. Pratt, Mrs R. M. Morse, Mr and Mrs J. Arthur Beebe and others will be found in about the same places they occupied last year.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CVI., NO. 93.

SUNDAY, OCTOBER 1, 1899.

Col. Higginson, Mr. C. A. Ellis, who has just got home from Europe, Mr. Gericke, Mr. Comee and everybody else connected with the Symphony concerts directly or indirectly must be feeling very happy over the result of the auction sales last week. Although there were no tremendous premiums, the average price was higher than last year, and everybody seemed perfectly satisfied with what they had secured, so that at the start the season is sold out as it were. Among those who purchased seats either in person or through their agents, very many of their places being the same which they occupied last year, were: Mrs. Roger Wolcott, Mrs. Montgomery Sears, Mrs. Gardner, Mrs. Charles P. Curtis, Mrs. Franz Zerrahn, Mrs. J. W. Kenney, Mrs. Henry M. Whitney, Mrs. Walter Jackson, Mrs. Herbert Dumaresq, Mrs. J. H. Hecht, Mrs. Arthur Blake, Mrs. Alexander Steinert, Mr. Richard Olney, Mr. George B. Inches, Mr. E. D. Jordan, Mr. S. Eliot Guild, Dr. W. Sturgis Bigelow, Mr. Andrew C. Wheelwright, Mr. Charles S. Hamlin, Mr. E. C. Swift, Mr. Robert M. Cushing, Dr. Jack, Mr. Gaugengigl, Mr. W. H. Tyler, Mr. William F. Hall, Mr. B. J. Lang, Mr. Ernest Bigelow, Mr. F. H. Beebe, Mr. E. M. Farnsworth, Mr. Homer Norris, Mrs. W. H. Prior, Mrs. John Osborn, Mrs. Mark Andrews, Mrs. S. B. Field, Miss Lucy Fay of Fitchburg, Mr. Norman McLeod, Mr. F. F. Bullard, Mr. Henry E. Raymond, Mr. Arthur Beebe, Mr. Augustus Hemenway, Mr. Francis Bartlett, Mr. Melvin Adams and hundreds more.

Boston Journal.

SUNDAY, OCTOBER 1, 1899.

The auction sale of the Symphony rehearsal seats called out the usual large gathering at Music Hall on Monday morning, when Mr. Walter Jackson, in his father's absence, acted as auctioneer. In the large auditorium were scattered many well-known people, including Mr. and Mrs. Franz E. Zerrahn, Mr. Fred Field Bullard (the composer), Mr. Otis Kimball and his daughter, Miss Kimball; Mrs. Hall Curtis, Mr. Frank S. Chick, Mrs. Harry Howard, Mrs. Charles W. Whitcomb, Mrs. Geo. Richards, Mrs. Edwin Bangs, Mr. and Mrs. Gorham Hubbard, Mrs. Arthur A. Herrick, Mr. George W. Gregerson, Mrs. William H. Prior, Miss Lucy Fay, Mr. J. Fred Beebe, Mr. Elliott Pratt, Mrs. S. B. Field, Mr. Gerard Bement, Mrs. George Ball, Miss Ball, Miss Farnsworth, Mr. Homer A. Norris, Gen. and Mrs. Wilmon A. Blackmar, Miss Julia Wells, Mr. George Baty Blake, Mr. William Searle, Mr. Henry E. Raymond and his daughter, Mrs. Walter Jackson; Mr. Frederick P. Vinton (the artist), Mr. Harry Young, Miss Lucy E. Cobb, Mr. Benjamin Pitman, Mrs. Wm. H. Humphrey Mrs. Edith M. Binney and Father Bodfish.

BOSTON POST,

The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, OCTOBER 1, 1899.
(Copyright, 1899, Post Publishing Company.)

Among the purchasers at the Symphony sale, either in person or by proxy, were Mrs. John L. Gardner (who returns shortly from Italy), Mrs. Montgomery Sears, Mrs. Henry M. Whitney, Mrs. Roger Wolcott, Mrs. Weld, Mrs. Charles P. Curtis, Mr. Melvin O. Adams, Mrs. Richard Olney, Mrs. Arthur Blake, Mr. Eben Jordan, Mrs. Franz Zerrahn, Miss Lucy Fay, Mr. Fred Bullard, Mme. De Angelis, Mr. F. S. Chick, Mr. B. J. Lang, Mrs. Mark Andrews, Mr. Ernest Bigelow, Mr. Alexander Steinert and Mr. Homer Norris.

Boston Sunday Globe.

SUNDAY, OCT. 8, 1899.

SYMPHONY CONCERTS.

The program of the first rehearsal and concert of the Boston symphony orchestra next Friday afternoon and Saturday evening, Oct 13 and 14, is as follows: Overture to "Die Meistersinger," Wagner; concerto for pianoforte, No 1 (first time), Arensky; Italian caprice, Tschaikowski; symphony No 1, Schumann. Miss Katherine Ruth Heyman will be the soloist.

Oct 8

THE PROVIDENCE JOURNAL.

Symphony Orchestra.

IMPARTIAL judges have often asserted that no city in the world can boast a musical organization superior to the Boston Symphony Orchestra, and no organization, musical or otherwise, can duplicate its unique and admirable inception and maintenance. Therefore, not only in Boston, but in all the cities visited, the musical public not only take a profound interest in the organization, but they rally to its support with a confidence and loyalty that are at once natural and deserved. In Providence every promise has been kept, allowing always for the unforeseen and the unavoidable, and not infrequently, in cases where a substitute was imperative, patrons have gained by the change.

A series of eight concerts by this orchestra will be given in Providence on the following Wednesday evenings: Oct. 25, Nov. 15, Dec. 20, Jan. 31, March 7 and 28, April 11 and 25.

Founded for the purpose of providing the best orchestral music no organization ever more successfully fulfilled its mission than does the Boston Symphony Orchestra. Year after year its concerts maintain the highest standard and appeal to the public as occasions of rare musical enjoyment.

Conductor Gericke begins his seventh year and the second of his more recent engagement, with precisely the same personnel to a man as last year, and it goes without saying that there will be the same striving after perfection, in which Mr. Gericke spares neither the orchestra nor himself.

Patrons will welcome the announcement that, adopting the plan followed in New York, Philadelphia and other cities visited by the orchestra, season ticket holders of last year will be allowed to retain the same seats for the coming season.

Although each year the sentiment grows stronger that the orchestra is, after all, the attraction, the management, to complete the announcement for the coming season, have booked a list of soloists the equal if not the best of any yet announced in this city. Providence patrons will be more than interested in the fact that many of the soloists are newcomers, with reputations already established in Europe.

Miss Clara Butt, the English contralto, although but 22 years old, is already a favorite in European capitals. She was born in Bristol, Eng., and inherited musical talent from her parents, who were heartily in sympathy with her musical aspirations. Previous to her 15th year she had made such progress that her parents deemed it advisable to place her under the guidance of Rootham, who was esteemed as the foremost teacher in Bristol. She studied for three years with this painstaking voice builder, and then won a scholarship at the Royal College of Music. After four years in the College of Music, Miss Butt, now becoming a fully developed prima donna, made her metropolitan debut, and won an immediate and brilliant success. Miss Butt has sung before the Queen on several occasions at Windsor and Balmoral. This beautiful singer is a favorite wherever she goes. Her wonderful voice, extending from lower C (bass clef) to A above the treble staff, is sufficient to enlist the interest of composers and cultivated musicians in every country she visits. Added to this, however, she has a charming personality, a keen intellect, and an abundance of good spirits, which at once make her a great favorite.

Leonora Jackson is a young violinist, born in Boston. In 1896 she won the "Mendelssohn State prize" at Berlin, where she was a pupil of Prof. Joachim, who said of her: "Miss Jackson has impressed me deeply with her talent. If she continues to study she cannot fail to become a violinist of the greatest eminence." A year later Miss Jackson made a successful debut with the Philharmonic Orchestra in Berlin, and has since played much in public. During the last London season her services were much in demand, two noteworthy appearances of hers being with the London Philharmonic Orchestra and at Windsor Castle, where she appeared by royal command.

Miss Elsa Ruegger is a young violoncello virtuoso, born in Switzerland and educated at Brussels. She has won for herself a fine artistic position in Europe, and comes to America with the warmest endorsement of such authorities as D'Albert and Mottl. European critics are very enthusiastic in their praise of her performances.

Ernst von Dohnanyi, the young Hungarian pianist and composer, has been specially engaged to come to America to play with the Boston Symphony Orchestra in various cities. Mr. Dohnanyi has created considerable stir in musical centres in Europe, and is described by reliable critics as a veritable genius. A year ago he first appeared in London. He came with no preliminary booming and gave his first concert to a nearly empty house. He finished the season by packing St. James's Hall at an afternoon recital. The London Times commented as follows on Dohnanyi's first London recital:

"Though Mr. Ernst von Dohnanyi's first recital, given yesterday afternoon in St. James's Hall, drew an audience nearly as small as that which attended Mr. Paderewski's first recital, the enthusiasm his wonderful playing aroused can be compared with nothing in the experience of recent years. Wonderful is, indeed, the only epithet that can be applied to the young artist's performances, but the word is not meant to convey the idea of a technical dexterity to which everything else is sacrificed; technique there is, and of a superbly finished kind, but it is entirely held in subjection to the higher things of interpretation. Those who heard him a fortnight ago, and those who were present yesterday, were not long in realizing that in the depth of poetic feeling, in the apparently infinite command of tone gradation, and in the intellectual insight into the soul of the music he plays, no pianoforte player now living can approach him."

The public sale of season tickets will open at Infantry Hall Monday morning, Oct. 16, at 9 o'clock.

[22]

Balto-Sunday American, Oct. 1, 1899.

Boston Symphony Orchestra.

The Boston Symphony Orchestra is making preparations for its annual tour. The orchestra will give its first concert in Baltimore in November, and thereafter, as has been the custom, one each month up to and including March. The orchestra is more popular every year. Under the lead of Mr. Gericke, last year, the band never did finer work.

In Boston there are two separate series of twenty-four Friday afternoon and twenty-four Saturday evening concerts. For each of these series there are two separate auction sales—the first for what are termed the $12 tickets, and the second for the $7.50 tickets. These figures are the face value of the tickets, and premiums are bid on them. The aggregate of the sales of the $12 tickets recently amounted to over $65,000, the average price paid running from 30 to 35 per cent. higher than last year. Several seats in the middle of the house brought premiums of $135. One agent had orders for concert and rehearsal tickets to the amount of more than $20,000. On the general average the seats sold at a higher premium than they did last season.

For the past ten years every one of these tickets has been sold for the season of twenty-four concerts.

Last season was the best the orchestra has ever had in Baltimore.

MUSIC HALL.

Nineteenth Season, 1899-00.

Boston
Symphony
Orchestra

(87 Performers,)

Mr. WILHELM GERICKE, Conductor.

FIVE CONCERTS.

TUESDAY EVENING, NOV. 7.
TUESDAY EVENING, DEC. 12.
TUESDAY EVENING, JAN. 16.
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F. R. COMEE, Ass't Mgr. C. A. ELLIS, Manager.

BOSTON SYMPHONY ORCHESTRA.

Season Will Begin at Music Hall on November 7.

14th

The 15th season of the Boston Symphony Orchestra in this city will open with its 54th performance on Tuesday evening, November 7, at Music Hall. The remaining concerts of the series will be given on Tuesday evenings, December 12, January 16, February 20 and March 20.

Last season, as is now very generally known, the Baltimore concerts were guaranteed by a few public-spirited and generous citizens of the city, and it is to the credit of Baltimore as a musical city that after the second concert of the series of five given the full amount guaranteed had been received and the guarantors were relieved from any further responsibility. The season was the most successful in every way ever given in this city, and placed Baltimore safely on the list of musical centres entitled to be visited by the leading musical organization of this country.

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Balto-Sunday Herald, Oct. 1, 1899

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Boston
Symphony
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(87 Performers.)

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NINETEENTH SEASON—1899-'00.

BOSTON
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....Tomorrow afternoon, girls! Are you ready? The first rehearsal of the season, you know, and you must be in your places early to find out who are to be your neighbors for the winter.

The Boston Symphony Orchestra will give a series of ten concerts at Sanders Theatre, Cambridge, on Thursday evenings, Oct. 19, Nov. 2, 23, Dec. 7, 28, Jan. 11, 25, Feb. 8 and March 1, 12. The soloists will be Miss Stein, Mrs. Titus, Miss Aus der Ohe, Mme. Szumowska, Messrs. Dohnanyi, Proctor, Loeffler, Schroeder and others. Subscription tickets, with reserved seats, for the series of ten concerts, $7.50; on sale at the University Book Store, Saturday morning, Oct. 14, at eight o'clock. A limited number of seats have been reserved for college officers and invited guests.

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Like last year, the concerts will be given on Tuesday evenings, beginning with November 7 and concluding March 20.

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Vocalists of the highest reputation will be added to the list of soloists, and will be announced later.

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BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

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(Copyright, 1899, Post Publishing Company.)

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There is no apparent difference in the placing of the musicians over last year, when M. Gericke made some changes. The positions then assigned seemed to give entire satisfaction, and they were retained for another season. If it were possible to increase in excellence of performance, the orchestra is even better than ever. For precision, obedience to the leader and musical unity, it is well nogh perfect, and is certainly living up to its long since established reputation of being the finest body of musicians in the world.

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The soloist of the evening was Miss Katherine Ruth Heyman, a comparative stranger in this city, and her offering was Arensky's concerto in F minor, heard for the first time here. Both were most agreeable surprises, for the single recital given by Miss Heyman in Boston about a year ago did not warrant any expectations for the superior performance she gave last evening. She is a Californian, but recently she has been making her home in New York, where she has attained some prominence.

Last evening was her most pretentious appearance, and she acquitted herself most creditably. Her touch is firm, almost masculine, with a marked degree of certainty, and her phrasing denotes the true artistic instinct. The three movements were played with all the confidence of a veteran, and especially in the first, the allegro maestoso, she brought out the melodic ideas with delicate yet convincing force. It was a positive delight to listen to her work, and it is to be hoped she will be heard here again this season.

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For the past ten years every one of these tickets has been sold for the season of twenty-four concerts.

Last season was the best the orchestra has ever had in Baltimore.

MUSIC HALL.

Nineteenth Season, 1899-00.

Boston Symphony Orchestra

(87 Performers.)

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Balto-Sunday Herald, Oct. 1, 1899

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[23]

Boston Journal.
SUNDAY, OCTOBER 15, 1899.

SYMPHONY NIGHT.

First Concert of the 19th Season in Music Hall.

Miss Heyman Plays Arrensky's Piano Concerto.

Orchestral Pieces by Wagner, Tschaikowsky, Schumann.

The program of the first concert of the 19th season of the Boston Symphony Orchestra, Mr. Gericke, conductor, was as follows:

Prelude to 'Die Meistersinger'........Wagner
Piano concerto in F minor, op. 2....Arensky
(First time in Boston.)
Capriccio Italien, op. 45.........Tschaikowsky
Symphony No. 1, in B flat..........Schumann

Inasmuch as Admiral Dewey is the uproariously honored guest of Boston, it might have been a graceful tribute to have performed last night in Music Hall Mascagni's Hymn to Admiral Dewey which was given for the first time July 23 at Pesaro before an audience of 2000. I say "might," because occasional pieces are often a blundering insult rather than the compliment of compliments, and Mascagni is not a man to be trusted blindly. So, perhaps, Mr. Gericke was wise in sticking to Schumann, whose symphony is now so familiar that the music lovers of Boston recognize it easily and feel safe in applauding it.

I have said something about Arensky in another column. This concerto was played, and for the first time in Boston, by Miss Katherine Heyman, whose recital in Steinert Hall, last March, is still pleasantly remembered. Some Western gentleman, forgetting that lying lips are abomination to the Lord, said that I put her by that recital above Messrs. Sauer and Rosenthal. I did nothing of the kind. Miss Heyman played Brahms's sonata No. 5, which Mr. Sauer had played shortly before. I wrote in the Journal: "I do not propose to compare the two performances, but it is only fair to say that Miss Heyman's reading of the first movements cleared away certain doubts left after Mr. Sauer's concert, for through her interpretation the movement assumed shape and definiteness." The Western gentleman, reading this, proceeded to amuse himself by arguing from particular to general, forgetting Jevons as well as the fear of the Lord.

There are two editions of Arensky's concerto. The first is a work of the composer's youth, and it is 15 years or so old. The second, published a year or two ago, was marred or enriched, as you please, by the labors of Paul Pabst, a teacher at the Moscow Conservatory. Just as young Russians orchestrally inclined build on Berlioz and Liszt, so the young Russians that make piano pieces build either on Chopin or Schumann. Arensky thought for the most part of Chopin, though he also remembered the modern French cantabile and the empty, blustering pomp of Liszt.

Thus in the second movement there is an almost direct reminder of the slow movement of Chopin's second concerto, and in the finale there are strong hints at snappy brass sentences dear to the Hungarian abbé. The themes of the work are not of marked strength or beauty; the sentiment is never above the level of salon elegance; the development is rambling and often without conviction; but the orchestration is at times of real interest. The concerto as a whole is calculated to please a large audience at the first hearing.

Miss Heyman displayed beauty of tone, clean technic, and true feeling, and she displayed these gifts, native and acquired, with simple, modest grace. Perhaps in the finale her bravura might have been more scintillating, and her slow trill is still a little stiff; but her performance was very creditable to herself and it gave the audience much pleasure. It is a delight to hear a pianist who does not pound, and who constantly bears in mind the limitations of this much abused instrument.

* * *

At the Symphony concert of Oct. 23, 1897, under Mr. Paur, the two last pieces were Tschaikowsky's Capriccio Italien and Schumann's first symphony. Last night this order was reversed—to the delight of those who wished to hear the Caprice and escape the symphony. A biographer of Tschaikowsky says that the former is a monument of the composer's love for Italy, and yet we find Tschaikowsky writing splenetically in 1877, "As regards my soul, there is a wound there that will never heal. I think I am 'homme fini' * * * Our going to Italy was pure folly. Her riches, her dazzling luxury made me irritable and worried me. I had no heart left to appreciate her great monuments which left me cold and indifferent." The Caprice was first played under Nicholas Rubinstein's auspices in Moscow, 1879, if I am not mistaken. It is not among the best works of the great composer. There is a coarseness that is an inherent quality of an irresistibly great nature; and there is a coarseness that quickly becomes tiresome. The coarseness of the Caprice is of the latter kind. Now when in the midst of thunder and guns and all that you begin to fear the recurrence of a tune, whether it be Italian, Russian or Senegambian, the composer shouts to you in vain.

The performance of the orchestra was brilliant, and Mr. Gericke was warmly welcomed.

Philip Hale.

The program of the Symphony concert Saturday evening will include Goldmark's overture to "Prometheus Bound"; Lalo's concerto for 'cello (Miss Elsa Ruegger, 'cellist); Ciaconna, Bach-Raff; Glazounoff's Symphony in C minor, [illegible] 6 (first time).

The Boston Symphony Orchestra will give ten concerts in Sanders Theatre, Cambridge, Oct. 19, Nov. 2, 23, Dec. 7, 28, Jan. [illegible] 25, Feb. 8, March 1, 15. Among the soloists will be Miss Stein, Miss Aus der Ohe, Mrs. Szumowska, Messrs. Loeffler, Dohnányi and Schroeder, Mrs. Titus and others.

There will be 10 chamber concerts in Sanders Theatre, Cambridge, Oct. 24, Nov. 21, Dec. 5, Jan. 9, 30, Feb. 13, 27, March 13, April 3, 24. The Kneisel Quartet will play at nine concerts and the Adamowski Quartet at one. Mrs. Szumowska, Mrs. Hopekirk, Miss Mills, Messrs. Perabo, Burmeister, and Gebhardt will assist.

That autumn did no small share toward the success of the exquisite decorations at Trinity Church, was proved last Monday when, at high noon, took place the wedding of Miss Rosamond Tudor, a younger daughter of Mr. and Mrs. Frederick Tudor of Tappan Street, Brookline, to Mr. Alexander Higginson, the only child of Mr. and Mrs. Henry L. Higginson of the Agassiz, 191 Commonwealth Avenue, which filled the church with by far the most fashionable gathering Boston has seen in many months. The chancel had its green background of palms, while the arch under which the impressive ceremony was performed was, together with the rail, one mass of barberry boughs, highly colored leaves and white asters and clematis, the latter vine confining each pew either side of the entire main aisle, tied in large bows of white ribbons.

The entire Symphony Orchestra (in which Mr. Henry Higginson has long been so actively interested) filled the front left gallery and played delightfully as the maid of honor and two bridesmaids entered the chancel from the left and proceeded down the aisle to meet the bride and her ushers. Miss Abigail Adams and Miss Barbara Higginson, with Miss Frances Whiteside, who debuted with Miss Tudor—she acting as maid of honor—were gowned in yellow crepe with embroidered black silk bow knots covering the front of their waists. They wore large black bonnets and carried Jacqueminot roses.

Mr. Reginald Johnston of Andover acted as groomsman, while the staff of ushers included Mr. Tyler Morse of this city, Mr. Malcolm Greenough of Cleveland, Mr. Harry Brooks of Milton, Mr. Charles Jackson of this city, Mr. Clifford Payson of this city, Mr. James Perkins of Milton and Mr. Frederic Tudor, Jr., of this city, brother of the bride.

The bride, escorted to the altar by her father, was a picture. As she came from the chancel to the strains of the orchestra, they playing for the first time a march composed especially for the occasion by her brother-in-law, Mr. Fred Converse. Her gown was of heavy white duchesse satin, with sleeves and yoke of exquisite point lace, while under the slashed skirt was a deep plaiting of white chiffon, which delicate material edged her tulle veil. She wore no gloves and carried a huge bunch of bride roses. The jewels worn were a beautiful rope of pearls, which hung to her waist, and a superb diamond brooch at her throat. Rev. E. Winchester Donald officiated.

The gowns worn were especially handsome in many instances. Mrs. Henry L. Higginson, mother of the groom, wore a beautiful pale gray satin with white lace collar and cap and white roses on her corsage. Her mother, Mme. Agassiz of Cambridge, who was with Mr. and Mrs. Higginson, Prof. Agassiz being away on a scientific expedition, had on a princess gown en traine of black velvet with point lace fichu and cap of the same beautiful texture.

Mrs. Tudor, the bride's mother, wore a delicate shade of heliotrope satin with entire overdress and waist of finest thread lace. Mrs. Tudor's costume was completed by a Directoire bonnet of black velvet and plumes, and she carried a bunch of pink roses. Mrs. Converse, her daughter, was gowned in a black creme de chine—being in mourning for her brother-in-law—with velvet, and wore a black bonnet and feather boa. Mrs. Converse's two young daughters were pictures in their delicate gowns of lace—one in pink ribbons, bonnet and boots, and the other in blue. Another sister of the bride, Mrs. James Garland, wore a beautiful black spangled net with large black hat to match. Mrs. Slade was in pink accordion plaited chiffon with touches of black and a black hat to match.

Mrs. Philip Sears (whose sister, Miss Higginson, acted as bridesmaid), wore a beautiful gown of blue crepe with black lace over white silk forming her yoke. Her hat was of a lighter shade of blue velvet, and her wrap a beautiful long cape of white silk with black lace over it. Mrs. Charles Francis Adams, 2d, was very smart in her tailor gown of gray cloth, with white silk vest and black velvet bands and black hat to match. Her sister, Mrs. Lovering, who was with her, was dressed in dark blue cloth. Mrs. James Jackson wore a plain black cloth tailor gown, with small bonnet. Her daughter, Mrs. George C. Lee, Jr., was gowned in black also, with bright cerise velvet stock, and wore a long black coat. Her sister, Miss Jackson, was remarkably pretty in a dark blue cloth gown, with wide sailor collar of white pique. Mrs. Frank Gair Macomber had on a black cloth gown with bands of black satin trimming the coat. Her daughter, Mrs. F. Lyman, was gowned in dark heliotrope broadcloth with beautiful fox fur boa and purple hat. Mrs. Harry Pratt McKean of Philadelphia, and a cousin of the groom—who was with her brother, Mr. Quincy A. Shaw, Jr., was very handsome in pale gray crepe de chine with blue. Her two young sons were with her.

Mrs. Robert G. Shaw, 2d, was very dainty, being a petite blonde, in her dress of dark-blue satin, with square yoke of blue velvet to match. The skirt had a wide panel of beautiful ecru lace. Her fur was a huge bear boa, and a large black hat, trimmed in tiny pink flowers, completed a very chic costume. Mrs. Tudor Hart wore a becoming coat of dark purple velvet, embroidered in the same shades and silver, with white lace at her throat. Mrs. William Tudor had on a beautiful creation of black velvet with point lace.

Among the many invited guests were Mr. and Mrs. George W. Chadwick, Gen. and Mrs. Curtis Guild, Miss Molly Johnson, a sister of Mrs. Guild's; Mr. Percival T. Hart, the artist, and a son of Mrs. Tudor Hart; Col. Thomas Wentworth Higginson, Mr. Franz E. Zerrahn, Dr. William Sturgis Bigelow, Hon. Robert Treat Paine, Miss Greland, Mr. Philip Sears, Mr. and Mrs. Quincy A. Shaw, aunt and uncle of the groom; Mr. and Mrs. Henry Long, Mr. Charles Francis Adams, 2d, Mr. and Mrs. Dean Pierce, Mr. and Mrs. Wilhelm Gericke, Mr. and Mrs. Fred Bowditch, Mr. and Mrs. Andrew Wheelwright, Mr. Robert G. Shaw, 2d, Hon. and Mrs. John C. Bancroft, Dr. and Mrs. F. C. Balch, Mr. and Mrs. L. Cartaret Fenno, Mr. and Mrs. S. Parkman Blake, Dr. and Mrs. Shattuck, Mr. and Mrs. Rudolph Agassiz, Mr. and Mrs. Charles Almy, Mr. Godfrey Cabot, Dr. and Mrs. H. P. Bowditch, Mr. and Mrs. Charles Codman, Mr. and Mrs. Henry Dalton, Mr. Lawrence Lowell, President James M. Crafts of the Massachusetts Institute of Technology and Mrs. Crafts, Mr. and Mrs. Russell Codman, the latter a daughter of Mr. and Mrs. Crafts; Mr. and Mrs. J. E. Cabot, Mr. and Mrs. Charles P. Curtis, Jr., and others.

The breakfast, which followed at the Tudor home in Brookline, was not as large as it would have been had their new house in Brookline been ready for occupancy, their present home not being sufficiently large to permit more guests.

Mr. and Mrs. Higginson will reside in Montana, where Mr. Higginson is to engage in business.

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MONDAY MORNING, OCT. 16, 1899.

Opening Symphony Concert--A New Piano Concerto.

The hurly-burly of the Dewey festivities, the blare of many brass bands, and the noisy effervescence of a patriotic public, might have been poor preliminaries to a symphony concert, had not the opening number been quite in line with such a celebration; for what is the prelude to "The Mastersingers of Nuremburg" but a picture of a 16th century "Dewey day," with its processions, its shouting populace, and Hans Sachs as the hero of the occasions!

After the audience had bidden Mr. Gericke a cordial welcome the orchestra at once plunged into the Vorspiel and the 19th season had begun.

What a picture of popular rejoicing this prelude is! How the different rhythms jostle and crowd each other! What a conflict of varying sounds and ideas! But this artistic confusion makes it much more difficult to play than Haydn's contrapuntal picture of Chaos (in the "Creation") or Mendelssohn's fugal presentation of a clamoring populace, in the overture to "Elijah."

That is was well-played proves that the summer vacation does not perceptibly deteriorate our great band of musicians.

Novelties are likely to be the rule this season, and one of them graced this opening programme.

Some 15 years ago the young Russian, Arensky, wrote a piano concerto, which has since been revised. This work had never been heard in Boston, until Miss Katherine Ruth Heymann presented it at Saturday's concert.

Those who expected a feast of Vodki, Bortszsh, Pirok, Stschi, Caviar, Qvass, and other Russian viands and liquors, must have been disappointed, for back of the Muscovite mask was none other than Frederic Francois Chopin, whose voice could be plainly heard in the gentle morbidness that hung over the themes, but the orchestration went far beyond anything that Chopin ever achieved.

There was also a martial vein in the first movement, such as one finds in the military polonaises. There was no dulness in the treatment of this movement, the composer skilfully avoiding prolixity, and the resemblances above-noted by no means amounted to plagiarism.

In this allegro maestoso one might have demanded more breadth (not more vehemence) from Miss Heymann, although her clearness and intelligence were commendable here as well as in the two following movements.

The second movement had not so much to say for itself as the first; it came dangerously near the line of sentimentality. It often became a mixture of sugar and tremolo, and at times the shuddering orchestra suggested nothing higher than those musical shivers which occur in the melodrama when the heroine sinks down in a snow-storm and prays to her sainted mother in heaven. In other words, this movement was conventional, both in its dramatic touches and in its pathos.

It is possible that he Muscovites have a proverb—"He that conquereth a 5-4 rhythm is greater than he that conquereth a city;" whenever the Russian musicians become very ambitious they essay this rickety rhythm. Arensky is no exception and he attempts the feat which Tschaikowsky once successfully achieved.

The finale was bold and characteristic, yet, without being a "resemblance-hunter," the reviewer could not but note that Arensky had here transferred his allegiance from Chopin to Liszt.

The resolute four-noted figure, which appeared and reappeared with "damnable iteration" was a reminder of that figure (seven notes) which Liszt used in his E-flat piano concerto, and to which he playfully attached the words—"Das versteh't ihr alle nicht!"

Spite of the faults and resemblances which we have ventured to point out, the concerto deserved its place upon the symphonic programme. It is necessary for a musical community to keep abreast of the new Russian school of composition. When Russia has thoroughly digested the German school, when its young composers recover from the effects of having eaten of the Wagnerian fruit (one might suggest strong doses of Brahms as an antidote), St. Petersburg and Moscow may add a few masters to the list of the world's chief composers; the new Russian school may become the leading influence in the music of the near future, for Germany seems to bring forth chiefly Wagnerlings since the death of the great composer.

Miss Heymann was recalled with much enthusiasm after her performance and deserved the tribute.

The Russian feast went on; we now had Macaroni cooked in the Samovar, and we did not like the Italian dish as served by Tschaiowsky. Italian themes are essentially vocal, and much trouble ensues when a great orchestra[illegible]ter seizes upon them. The result is often the framing of a pretty little etching in ponderous gold frame.

Richard Strauss once kidnapped a genial Italian child named "Funicoli-Funicola," and dismembered it so that its own maker would not have recognized it. In like manner does Tschaiowsky "beat, bruise, maim, and otherwise maltreat" pretty Italian Pifferrari melodies in his "Italian Caprice."

The work is ushered in with a trumpet blast that suggests the walls of Jericho rather than a Salterello; once in a while the composer allows a simple bit of reed harmony which is in keeping with the simplicity of the actual melody, but invariably the pretty tune is swallowed up by an orchestration that might do for a tribe of Walkyries; Tschaikowsky waters his violets with a steam fire-engine.

The concert ended with Schumann's beautiful symphony, the "Spring Symphony," the record of the composer's happiest epoch, a glorious bit of musical autobiography and a tone-poem of inspiring spontaneity.

Criticasters are beginning to debate whether Schumann was really "a great master;" probably the verdict in such a matter will depend largely on personal temperament; to us Schumann will ever be one of the greatest of the moderns, the perfect presentation of the Teutonic nature in music, more distinctively German than Wagner himself. And to us the Symphony in B flat is a monument of eternal beauty.

We have never heard quite so much breadth given to that opening phrase, (was it pomposity?), and there was a trifle of roughness apparent here, but after this all went well; the daintiness of the Scherzo, the contrasts of the two trios, the dashing violin work of the finale, were points to dwell upon lovingly. It meant something to begin a season with a symphony as capricious in tempo, as full of syncopations, as this.

That the difficulties were so readily overcome as to be almost imperceptible to the auditor was a good augury for the season that the work ushered in.

Next Saturday comes more of Russia in the shape of a new symphony by Glazounow.

Louis C. Elson.

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FIRST SYMPHONY OF SEASON

Large Audience Present at the Opening Concert.

Conductor Wilhelm Gericke Given a Most Cordial Reception—Miss Heyman's Charming Rendition of Arensky's Concerto for the Pianoforte.

The first concert of the 19th season of the Boston Symphony orchestra was given in Music Hall last evening. The programme was:

Prelude to "The Mastersingers"........Wagner
Concerto for pianoforte in F-minor, op. 2. Arensky
Capriccio Italien, op. 45..........Tshaikowsky
Symphony No. 1, in B flat...........Schumann

The soloist was Miss Katherine Ruth Heyman.

There was a large audience, and its reception of Mr. Wilhelm Gericke as he came forward to the conductor's stand was extremely cordial and long-sustained. There have been no changes in the personnel of the orchestra, and as matters settled down into their familiar aspect, it was not easy to realize that very close upon half a year had flown by since the last preceding concert was heard. The performance of the opening selection showed both conductor and orchestra fully up to their best standard. It was a large, impressive and gorgeously colored reading of the overture, and the playing of it was unsurpassable in its brilliancy and clearness. Rarely has the complicated orchestration of the middle portion of the work been brought out with more clean-cut distinctness or the closing climax wrought up with such stirring breadth and majesty of effect.

The Tschaikowsky Capriccio does not improve upon acquaintance. It is hardly to be ranked among the composer's orchestral felicities in either the treatment of its themes or in its instrumentation; nor do the themes themselves appear to possess a value or an interest to have warranted the pompous setting accorded them, to say nothing of the frequency with which Tschaikowsky has here lapsed into the trivially commonplace that is never wholly absent from even his most loftily aspiring efforts. Again came the reflection that he would have been capable of great little things if he had had the disposition or the courage to descend from his stilts to amuse himself with light comic opera.

One might almost fancy him lamenting the impropriety of his attempting such a thing. The capriccio, however, has the merits of a discreet brevity and freedom from boresomeness. It makes a successful appeal for popular favor, and with such a performance of it as Mr. Gericke brought about is pleasing enough in the hearing.

The Arensky concerto, which had not been heard here before, is an early work. Except in the finale, there is little that suggests the nationality of the composer. In fact, it would seem that when he wrote it, Arensky was so thoroughly saturated and fascinated by Chopin that he set himself the task of imitating him. He has not caught the master in his best vein, but the concerto is none the less Chopin; diluted and distorted, perhaps, but still unmistakably and unobjectionably clever. If it had been opus 30 instead of opus 2, he would not have avoided writing it in this fashion. It is very melodious, abundant in graceful refinements, providing ample opportunities for the soloist for display of technique and all the more delicate essentials of style.

The orchestration is full of charm and far superior to anything in its kind that his model achieved. The opening allegro and the andante are the best features of the work. The finale is in 5-4 time, but it does not move with the easy naturalness of the movement in the same rhythm in the Tschaikowsky "Pathetic" symphony. On the contrary, it halts and limps constantly, and with confusingly disjointed effect, suggesting the pace of a man of whose legs one is shorter than the other. Here again, however, the soloist is carefully considered, and has no end of opportunities for the display of agile finger work. The concerto has enough of prettiness and of brilliancy to become popular, and if it be lacking in power, freshness and original individuality, it does not offend by prolixity nor dulness.

Miss Heyman, who was heard here last season, with favorable results, in a piano recital, played the concerto very charmingly. She has a flexible technique, a distinctly musical touch, and plays with fluent ease, confidence and smoothness.

Her performance was never wanting in refined taste and was steadily interesting; and moreover shared sincere artistic feeling and conscience. Her style is virile, but she does not abuse the instrument after the modern fashion by pounding in the more fiery moments, and maintains a delightful and delighting discretion. In brief she is an admirable artist to whom it was a genuine pleasure to listen, and she wholly deserved the outbursts of applause that rewarded her at the close of the first and the second movements, and the vigorous plaudits and recalls that followed the end of the concerto. The accompaniment given her by Mr. Gericke, and the orchestra was in every way beautiful.

The programme for the next concert is: Overture, "Prometheus Bound," Goldmark; concerto for violoncello in D, Lalo; chacoune by Bach, orchestrated by Raff, and Symphony in C minor, No. 6, by Glazounow, for the first time here. Miss Elsa Ruegger is to be the soloist.

It was a great turnout at the first rehearsal, last Friday, and one of the most animated reunions of the Symphony audiences that I can remember for a number of seasons. Something of the outer festivity of the Dewey excitement, perhaps, mingled with that essential oil of Boston society, and added life and spirit to the occasion. The flutter and hum of this prize musical congregation was at its loudest when Mr. Gericke appeared among his men, and the applause began. It has been remarked that women do not know how to applaud. The villain who said such nonsense would change his tone if he came to the Symphony rehearsals when some people are tremendously pleased! But the reception accorded the conductor on Friday all round, and it said, too, "Glad to see you again," as plainly as if one voice had shouted it above the audience. To be given a concerto at the opening of the season was rather a surprise, but the girls took it calmly, saying it was going to be a great year for soloists. As far as one could see, the whole orchestra looks fine as a fiddle. Even Mr. Loeffler, whose native blondness rouses much sympathy, is quite rosy and stouter than when he threw down his bow last May, and Mr. Kneisel is still wearing the coat of tan he probably picked up in the mountains. But why enumerate the improvements a summer's rest brings to all musicians? It won't be long before the cabinet will fade and wilt under the hard work of the winter, so let us make the most of their freshness and "go" in these early days. One thing, however, was perfectly apparent--there is not the slightest diminution in the society pull of Symphony rehearsals. Everybody but Mrs. "Jack" was there. The old familiar faces, and the new ones, belonging to the second and the third generation, with their unextinguishable air, and many strangers who came to look on this representative collection of Boston's best people, musically and fashionably considered. Thank goodness, the Boston audience is still a unique institution!

No wedding of late years has been more talked about or has made more of a stir socially and in a musical way than that which was celebrated at Trinity Church Monday noon of Miss Tudor and Mr. Higginson. Although the rain descended in no uncertain way at the time the guests were gathering, there was a delicious glow of color inside the edifice, reflected from the rich foliage which formed the principal decoration and transformed the broad chancel into a miniature autumnal forest. There were white blooms tied with ribbons on every pew of the broad aisle, which added to the light effect. There was a murmur of pleasurable anticipitation when the Symphony orchestra was discovered in a portion of the left-hand gallery, Mr. Gericke, his face ruddy from his country holiday, making a picturesque figure in its midst. But no anticipation, however strong, could come up to the realization when the "Lohengrin" bridal music, with the organ, came out with such superb effect. Mr. Gericke himself declares that there never was such a place as Trinity Church for acoustics, and that he in his turn was surprised and delighted at the magnificent results. As the bridal party passed up the aisle to this heavenly melody, it seemed to us no bride could have looked lovelier than Miss Tudor did in her panne velvet gown with honiton lace, and billowy flounces of chiffon covering the train, a fit setting for her sweet face, with its chataigne coloring. Her bearing was graceful and unaffected. Miss Higginson, Miss Adams and Miss Whiteside were picturesque in their clinging untrimmed princesse gowns of corn-colored crepe de chine, the bodices embroidered in black and white, and black velvet poke bonnets with ostrich plumes and jet aigrettes, fastened with narrow velvet ribbons. The Jacqueminot roses which they carried gave a fine dash of color.

Next in interest to the bridal party were Mrs. Tudor and her three other daughters, all of them matrons. Mrs. Tudor looked handsome and young in black lace over pinkish mauve satin, and a small black velvet poke bonnet with narrow strings. Mrs. Frederick Converse, the oldest daughter, who is in mourning for her husband's brother, was in black embroidered crepe de chine, and Mrs. James Garland, Jr., wore a costume of brilliant black jetted net, which fitted her svelte figure perfectly. Mrs. Edward Slade (who was Effie Tudor) was a refreshing sight beside these black costumes, in pink plaited chiffon, the bodice and tunic appliqued in black lace. Her picture hat was black velvet, faced with pink chiffon. She looked exceedingly well. Mrs. Converse's two little girls, one in rose and one in pale blue, and Mrs. Slade's petite daughter, in blue, were the daintiest little mites possible, and caused an audible murmur of admiration as they passed up and down the aisle. Others of the bride's family there were Mrs. William Tudor, who came up from Nova Scotia expressly for the wedding, with her two older daughters, Miss Elsa and Miss Delia Tudor, and Mrs. Tudor Hart, with her two sons, Mr. Percy Tudor Hart, the artist, and Mr. William Owen Tudor Hart. Mrs. Tudor Hart was a queenly figure in her purple cloth gown, with purple velvet wrap of a deeper shade, embroidered in steel. Her toque, which was also purple, had black coque cock's feathers and steel ornaments.

On the Higginson side Mrs. H. L. Higginson wore a gown of palest pearl gray silk, with much fine lace. Mrs. Quincy Shaw was in black, Mrs. H. P. McKean, who walked up the aisle with her little family around her, was in silver gray with turquoise jewels, and Mrs. Quincy A. Shaw, Jr., Mrs. R. G. Shaw, 2d, Mrs. James Higginson, Miss Dorothy Higginson, Mrs. Louis Shaw, Mrs. Carteret Fenno and Mrs. Rudolph Agassiz were conspicuous for their smart costumes.

The bride's ornaments were pearls, which she prefers to diamonds. They were the gifts of the groom, and exceedingly rare in color and quality. Her engagement ring at her special request was an opal surrounded with diamonds. It was a pearl wedding surely, for the bride's gifts to her maids were pearl circlet brooches, and the groom's to his

A few in the tremendous list of invited guests, beside those whom we have mentioned, most of whom were there, were Mr. F. L. Higginson, with his daughters, Mr. Quincy Shaw, Mr. H. P. McKean, Mr. and Mrs. Parkman Blake and daughters, Mr. Rudolph Agassiz, Mr. George Agassiz, Mr. and Mrs. C. P. Curtis, Mr. and Mrs. C. P. Curtis, Jr., Admiral and Mrs. Higginson, Gov. and Mrs. Wolcott, Mr. Frank Jackson, Mr. Edward Jackson, Mr. and Mrs. George Putnam, the Misses Cary, Dr. and Mrs. John Elliott, Mr. and Mrs. Henry Russell, Mr. and Mrs. Henry Whitman, Mr. and Mrs. George D. Howe, Dr. and Mrs. Algernon Coolidge, Jr., Mr. T. H. Perkins, Dr. and Mrs. F. S. Watson, the John, Augustus and Charles Lowells, Charles Codmans, James Crafts, Richard Dixeys, Charles Bowditches, Henry P. Bowditches, Samuel Hoars and Andrew Wheelwright, President and Mrs. Eliot of Cambridge, Prof. Norton and Miss Grace Norton, Mrs. James Bell, Mr. and Mrs. Ellerton Pratt, Mrs. Philip Wheatland, and Judge and Mrs. Oliver Wendell Holmes. Also the Charles J. Paines, Robert Treat Paines, Arthur Lymans, Gardiner Lanes, C. C. Perkinses and Henry and Charles Daltons, Mr. and Mrs. C. F. Adams, 2d, Mr. and Mrs. Gericke, Mr. Adamowski, Mr. C. A. Ellis, Mr. and Mrs. F. R. Comee, Mrs. James T. Fields, Mr. Kneisel, Mr. Loeffler, Mrs. William Rogers and Mr. and Mrs. C. C. Perkins, Jr.

There was a small breakfast at Mrs. Tudor's house on Tappan street in Brookline. Mr. Higginson and his bride, after a short wedding journey, will go to Montana, where there is a fine field for Mr. Higginson's scientific tastes, which he inherits from his grandfather, Prof. Louis Agassiz. They will do a bit of roughing there, living a sort of ranch life, and as they are both devoted to out of door sports they are anticipating no end of pleasure from the experience. They will not come back until Easter. Mr. and Mrs. Higginson will live in Lincoln.

Mr. Harry Woodruff, by the way, who was to have been one of the ushers, was unfortunately obliged to appear in Rochester that same night in Mr. De Koven's new musical comedy, and so could not be on hand.

Apropos of the Symphony orchestra's part in the ceremony, Mr. Gericke was much gratified to receive a note from the bridegroom, wherein he expressed his exceeding gratification, appreciation and thanks for the music, which was such a surprise and delight to them all. And in this connection, we might add that Mr. Gericke says that he shall be perfectly happy if the new Music Hall possesses as fine acoustic properties as does Trinity Church.

The first social, as well as musical, event of the winter season is always the opening of the Symphony concerts, and on Friday afternoon for the rehearsal there was a perfect crush of subscribers. Many of them came up and in from their country places, so as to take part in the splendid welcome given Mr. Gericke as he stepped on the leader's platform for the first time this season. It was a gala occasion altogether, the balmy day and the Dewey decorations fluttering everywhere, giving added zest to the initial performance. Before and after the rehearsal, Hamilton place and the Winter street entrance resounded with gay chatter, which had for its keynote felicitations and welcomings after the summer campaign. There was any amount of bright coloring in the sea of gowns and hats on the floor and balconies. Indeed, the only out about the afternoon was the absence of the Beethoven statue, which we have all learned to love, and shall miss sadly from its time-honored place.

In the crowd of subscribers—most of them occupy their old seats—were noted Col. and Mrs. H. L. Higginson, Mrs. Louis Agassiz, Mr. and Mrs. C. P. Curtis, who had next them Mrs. Horatio Curtis, Mr. and Mrs. Edward Grew, Mr. Carl Zerrahn, Mr. and Mrs. Frank Zerrahn, Mr. and Mrs. Charles S. Hamlin, Mrs. T. E. Chickering, Mrs. Hall Curtis, Mrs. William Hooper, with Mrs. Bryce Allan, both in black, with white en bodice and hat, Mrs. G. B. Shattuck, Mrs. John Lowell, Miss Lowell, Mr. John P. Lyman, Dr. W. Sturgis Bigelow, with Miss Mary Bigelow, Mr. and Mrs. E. D. Jordan, with their two children, Mr. J. Templeman Coolidge and Miss Mary Coolidge, Mrs. C. H. Drew, Miss Drew, Mr. Dana Estes, Mrs. Seth Sprague, with Miss Mary Hooper, Mrs. F. R. Spaulding, Mrs. Matthew Luce, Mr. Edmund Dwight in his usual balcony seat, Mrs. Henry Howe, Mr. George B. Chase, Mrs. W. A. French, Miss French, Mrs. R. D. Evans and her sister, Miss Abby Hunt, Mrs. J. W. Kenney and Miss Kenney and Mr. and Mrs. George Inches; also, Mrs. Theodore Dwight, with friend from Weston, the Rev. Fr. Bodfish, Mrs. Frederick Warren, Mrs. A. F. Conant, Mme. de Angelis, Mrs. John B. Osborn, Mr. John K. Paine, Mr. and Mrs. Elliot W. Pratt, Miss Charlotte Dana, Mrs. Caleb D. Bradlee, Mrs. Walter C. Sm[illegible], Mrs. Charles A. Morss, Jr., Miss Mary Crane, Mrs. Hugh Cotton, Mrs. Martha Dana Shepard, Miss Rose Brown, Mr. Charles Vialle, Mrs. Gerard Bement, Miss Gertrude Sampson, Mrs. R. M. Field, Gen. and Mrs. Blackmar, Miss Julia Burgess and Mr. J. Foster White.

Boston Sunday Globe.
SUNDAY, OCT. 15, 1899.

The Boston symphony orchestra began its 19th season last week in Music hall, Mr Gericke conducting, with Miss Katherine Ruth Heyman as solo pianist. With these concerts the musical season may now be considered as opened. Of course, the usual scenes of enthusiasm were enacted. The hall was crowded. the program numbers were received with an approbation which is always specially demonstrative in the early part of the season and the young soloist, Miss Heyman, was found to be an artist of high ability. Mr Gericke departed from the custom usual at the first symphony concert by introducing a soloist and not confining himself to orchestral numbers exclusively. The program was as follows: Prelude to "The Master Singers," Wagner; concerto in F minor, for pianoforte, Arensky; "Capriccio Italien," Tchaikowsky, and Schumann's first symphony. The Arensky concerto was given for the first time in Boston.

Miss Heyman has already been favorably received in this city, and the artistic ability shown at her recital gave promise of excellence in a broader field of music. This promise was fulfilled in her admirable performance of Arensky's difficult work, the three movements requiring widely contrasted styles of treatment in interpreting the meaning of the composer. The first part is full of brilliant solo work, with a background of sonorous basses, and is broad in development, so broad in fact that the piano part is frequently obscured. The second movement is rather mournful in character, and the closing part partakes largely of the Russian dance type of music, fiery, light and filled with odd progressions. Miss Heyman's interpretation was thoroughly sympathetic, each "mood" being presented clearly, though at times lacking the proper force in fortissimo passages and being overpowered by the orchestra. Her runs, single and chord, were beautiful in tone and very clear, nearly every phrase was admirably outlined and without exaggeration or affectation. Her technique appears sufficient to overcome about every obstacle, and it is only in the heavier passages that she displays a lack of power. The mournful second movement was given in a charmingly sympathetic manner, and her staccato work in the dance themes of the finale was delightfully crisp and clear. Miss Heyman is an artist well equipped for her profession, and the prolonged applause which greeted her work was thoroughly deserved.

The orchestral numbers, familiar and welcome, call for little comment. The orchestra, as usual, did entire justice to each number. Wagner's beautiful prelude to "The Master Singers" was performed with all the pomp and cantible suggestiveness required, the "singing strings" possible being the feature of the interpretation.

Tchaikowsky's strange Italian capriccio, one of the musical fantasies that teems with surprises, melodic or inharmonious, as the composer's whims suggested, was played with telling effect. The vivacity and life which follows the introductory measures were sustained with characteristic impetuosity, and the whole interpretation was brilliant and an admirable example of the team work of this organization. The Schumann was as daintily played as ever, the fourth movement being worthy of special praise for the smooth ensemble work which preceded the final coda.

This week's concerts will have Miss Elsa Ruegger as soloist. The program will be as follows: Overture from "Gefesselten Prometheus," Goldmark; concerto for 'cello in D, Lalo; Ciaconna, orchestrated by J. Raff, Bach; symphony in C minor, No. 6, Glazounow.

—The marriage at Trinity on Monday of Miss Rosamond Tudor, daughter of Mr and Mrs Frederic Tudor of Brookline, and Mr Alexander Henry Higginson, only son of Mr and Mrs Henry Lee Higginson, was in many respects the most perfectly appointed of all the many weddings that have taken place here. The church was never more beautifully nor more appropriately decorated. All the pews in the center aisle were designated by big bows of white taffeta ribbon and a bunch of clematis, with its feathery white blossom and its green leaves. The chancel was aglow with autumn foliage, maple and oak leaves and branches, being arranged in the form of an arch, with a background of spruce and barberry bushes, laden with bunches of crimson fruit, were mingled effectively with the green. Asparagus vine and English ivy, with white chrysanthemums banked the chancel rail, and a bank of moss and trailing vines surrounded the pillow upon which the bridal couple knelt. Just before the entrance of the bridal party, the Symphony orchestra, with Mr Gericke as leader, which was placed in the balcony, at the left of the altar, played softly the music of the cathedral scene in Lohengrin. At the same time the three young women who attended the bride met at the altar and passed down the aisle to meet her. They were Miss Whiteside, maid of honor, Miss Barbara Higginson and Miss Abigail Adams and were dressed in pale yellow crepe-de-chine, en princesse, with accordion plaited chiffon petticoats. Their hats were of black velvet trimmed with plumes and fastened under the chin with big bows of ribbon. Their bouquets were of dark crimson roses tied with satin ribbon of the same shade. The bride, who entered the church on the arm of her father, wore a gown of white uncut velvet, the tunic cut in deep points and trimmed with lace, over a petticoat of accordion plaited and ruffled chiffon. The bodice was covered with Honiton lace, and her veil was of cream white chiffon, caught with a spray of clematis. She carried a bouquet of bride roses. The ushers, who led the procession were Messrs Frederic Tudor Jr, James Perkins, J. C. Howe, Harry Brooks, Tyler Morse, Charles Jackson, P. E. Catlin and J. C. Howe. At the conclusion of the ceremony, which was performed by Rev E. Winchester Donald, the recessional, played by the orchestra, accompanied by Mr Goodrich on the organ, filled the church with inspiring strains. Among the guests were Mrs Tudor, mother of the bride, who wore a violet satin gown covered with black chantilly lace, and white lace at the corsage, her toque was of jet faced with white silk and trimmed with black plumes. Mrs Higginson, mother of the bridegroom, in pale gray crepe, with white lace at the bodice. Mrs Quincy Shaw, aunt of the bridegroom, was also in gray. Mrs Slade, sister of the bride, was in pink chiffon, with black lace yoke to bodies. Mrs Converse, another sister, was in black embroidered crepe de chene, and with her were her two little girls, one in pink, the other in blue. Mrs Slade of Chestnut Hill, was in black cloth and hat with plumes, and Miss Slade was in a blue silk bodice over black skirt. Mrs Harry Pratt McKean, in a costume of gray satin had with her her two little boys. Others present were: Mr T. Wentworth Higginson, Miss Margaret Higginson in a brown costume with hat the same shade; Mrs Theodore Lyman in black, Dr and Mrs Harry L. Morse, Dr and Mrs Jack Eliot, Mrs Agassiz, Miss Emma Carey, Mrs James Jackson, Mrs George Cabot Lee Jr, Mrs S. Parkman Blake in black velvet with point lace, Mr and Mrs L. Carteret Fenno, the latter in gray-blue crepe de chine, the tunic embroidered in white, and black hat with plumes; Mr and Mrs Philip S. Sears, the latter in blue and green shaded grenadine, with white silk wrap covered with black figured lace, and light blue hat with wings; Mr and Mrs Edward Cabot, Mr and Mrs Joseph Lee, Mr and Mrs Charles Gardner, Mr and Mrs Henry Russell, Mrs Henry P. Whitman in a long black satin cloak worn over black and white striped silk, and black hat with plumes; Mrs John C. Gray in dark cloth costume, the bodice opening over white, and black toque with jet and plumes; Miss Eleanor Gray, in a dark blue cloth costume, and hat of violet straw with black plumes; Miss Rebecca Jackson, Mr and Mrs Gardner Lane, Mr Arthur Lyman, Mr and Mrs Neil Rantoul, Mr and Mrs Charles Codman, Mr Augustus Lowell and Dr W. Sturgis Bigelow. A reception confined to the immediate families, followed the ceremony at the home of the bride's' parents. Mr and Mrs Higginson have gone for a year to the interior of Montana, where Mr Higginson is to make researches in natural history for the Smithsonian institute.

Music Hall: Boston Symphony Orchestra.

The Boston Symphony Orchestra gave its first concert of this, its nineteenth, season, in the Music Hall last Saturday evening, the programme being as follows:

Wagner: Prelude to "Die Meistersinger von Nürnberg."
Arensky: Concerto for Pianoforte, in F minor, opus 2.
(First time in Boston.)
Tchaikovsky: Capriccio Italien, opus 45.
Schumann: Symphony No. 1, in B-flat major, opus 38.

Miss Katherine Ruth Heyman was the pianist.

Mr. Gericke was very warmly received as he stepped up to the conductor's desk. The "Meistersinger" prelude was played with immense brilliancy and spirit; the general tempo seemed to me rather faster than we have been used to here, but none the worse for that; the spirit of the music can very well be wronged by seeking after too great breadth in the contrapuntal first theme. The performance may fairly be called a model one, it savoured of nothing of a first night; the orchestra could not be expected to play better together in the middle of a season. All those dangerous little passages where Walther's long themes take the lead went to perfection with just the right delicate modifications [illegible] the closing climax was worked up with grand force.

Tchaikovsky's "Capriccio Italien" is decidedly one of his minor works, not the sort of thing for the wild and woolly Tchaikovskyite to swear by. When first given by Mr. Paur two years ago it seemed pretty poor trash; Mr. Gericke succeeds in getting more out of it—he makes it at least brilliantly effective, and it may be doubted if more than this is possible.

The gem of the evening, however—in the matter of performance—was the playing of Schumann's B-flat symphony. In the first movement, as in the "Meistersinger" prelude, the tempo was pushed to what struck me as an unusually fast pace, and with equally fine results. I cannot remember hearing this symphony played quite so "romantically" before; those sixteenth-note passages in the first theme of the first Allegro were played with a fluttering lightness that took away their usually too academic flavor; there was no suggestion of the old-fashioned "Handel fiddling," the theme was allowed to retain all its bright and sunny poetry. The finale, too, went admirably. I would make one suggestion: might it not be well, if only for experiment, to play the opening trumpet and horn phrase as Schumann originally wrote it—on the notes B-flat, G, A, B-flat—instead of in the shape to which Mendelssohn altered it, to make it possible for the old plain instruments? Our modern chromatic horns and trumpets can play the original versions perfectly well, and it is known that Schumann himself regretted the change, necessary though it was in his day.

The Arensky concerto is not quite a thing of joy. It was written when the composer was about twenty-three, an age at which most musicians have their heads full of other people's ideas, and are permeated with somebody's else's style. In writing this concerto the young Arensky was plainly thinking of Chopin—the most dangerous man in the world to have in mind while composing, for Chopin's style, minus Chopin's nobility and matured distinction, is nothing particularly admirable. Neither does this weakened bastard of a style take kindly to association with the Liszt hammer-and-tongs business—toward which Arensky seems also to have had a leaning at moments. And oh! if those Russians would only not be so fond of 5-4 time! You find yourself absolutely squinting before the last movement is over. The concerto is, however, quite a masterpiece in one way: in the astonishing skill with which the orchestral part is scored. Hitherto I have thought Edouard Lalo the best-skilled composer in scoring accompaniments to a solo instrument brilliantly, without crushing the solo part; but Lalo generally makes his heavily scored accompaniments transparent by writing his strong chords staccato, with gaps of silence between them; in this concerto Arensky follows another plan. By some magic he succeeds in taking all the noisiness out of his instruments; he will make play with his full orchestra in fortissimo, with sustained harmonies in trumpets and trombones, gaining great richness of color, but wholly without noisiness. How he does it is more than I can tell; but listen to the orchestral part of the last movement, without the pianoforte—as I had an opportunity of doing the other morning at a rehearsal—and the thing makes the impression of being clumsily scored; there is richness enough, if you will, but it all sounds dull and ineffective. Yet take this rather impotent-sounding scoring as a background for brilliant pianoforte passages, and you see at once with what admirable skill the composer has regulated his orchestral dynamics. I cannot remember ever hearing anything of quite this sort before.

Miss Heyman made a very favorable impression at a recital in Steinert Hall last season; there were holes in her talent, to be sure, but she gave unmistakable promise. It is hard to judge of a player's progress from hearing her play a wholly unfamiliar work; but, as far as I could tell from her performance last Saturday, I should say that she has already gone far toward filling up what lacunæ were noticeable last winter. She seems to have grown in the direction of what is called totality of conception; she shows a finer sense of musical proportion, of the true relation between the constituent parts of a whole. Her phrasing is now admirable, she carries through long periods without letting the musical thread snap. Indeed, her playing of the concerto was exceedingly good; she showed temperament and as much intellectuality as the composer gave her a chance for. Furthermore, she plays with due respect for the natural qualities and limitations of her instrument; her fortissimo is not pounding, her tone is always agreeable. Her success with the audience was unquestionable.

The next programme is: Goldmark, overture "zum Gefesselten Prometheus des Aeschylos," opus 38; Lalo, concerto for violoncello, in D minor (first time in Boston); Bach, chaconne, scored for orchestra by Raff; Glazounoff, symphony No. 6, in C minor (first time in Boston). Miss Elsa [illegible] will be the 'cellist.

W. F. A.

The Boston Traveler
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THE SYMPHONY.

Opening of the Nineteenth Season at Music Hall, and the Last to Be Held in the Time-Honored Auditorium.

Nineteenth season Boston Symphony Orchestra; first concert. Miss Katherine Ruth Heyman, soloist. The programme:

Prelude to "Die Meistersinger"	Wagner
Piano concerto in F minor, op. 2 (First time in Boston.)	Arensky
Capriccio Italien, op. 45	Tschaikowsky
Symphony No. 1, in B flat	Schumann

The return of the Symphony season, the last in old Music Hall, was marked by much the same scenes as in other years. The audience was large and characteristically musical; its greeting of Conductor Gericke dignifiedly warm and sincere, and its appreciation of an unusually interesting programme clearly evident. The orchestra is unchanged in make-up, and it would be a mere waste of words to dwell on the fact that it went at its work and accomplished it as if there had been no summer vacation at all. Everything was magnificently played, and Mr. Gericke is more and more emancipated from his old-time formalism, both in the matter of fiery readings and a freer style of conducting. Never has the Symphony Orchestra been in better shape than in this October of 1899.

Miss Heyman deserves gratitude for playing an unfamiliar concerto. Even a bad novelty is sometimes more welcome than a good, but oft-repeated classic. The Arensky work, however, was not at all bad. It smacks of Chopin, and touches no depth in doing so. But it is full of delicate beauty in themes and its orchestration is generally delightful. The whole thing is clean-cut and free from bombast, and as against these many virtues the fact that it is something near to "salon music" is not sufficient to damn it. It was played with great refinement, a sufficient technique and a poetic earnestness that won the attention at once and held it throughout. Miss Heyman has the true artistic spirit, and seems to be incapable of offending by the over-exuberance that so many young women players affect.

Tschaikowsky's "Capriccio Italien" is a glowing and fascinating work. It seems to me to be a direct imitation of the characteristic melodies of the old-fashioned Italian opera—but with what a vast difference. Whereas the Donizetti-Bellini crowd wrote for their really delightful airs a set of orchestrations of the poorest and baldest sort, this great Russian has enveloped his tunes with a tonal richness and a musical coloring that are as gorgeous as a crimson sunset. Mr. Gericke's reading on this occasion was far finer than that of Mr. Paur two years ago. It had the dash and fire and lilt that the earlier performance lacked, and the occasional flavor of the commonplace felt aforetimes was not in evidence. This piece has been called "vulgar," but as the noble "Symphony Pathetique" of the same composer has been termed "obscene" by one eminent musical writer, it is evident that there is still considerable latitude in the matter of taste.

Not long ago I read a learned article on the "Decadence of Robert Schumann." It went on to demonstrate that except for a few pianoforte pieces and a song or two, the composer's work was on the high road to oblivion. It was quite impressive for the time being. But I have just heard the "Spring" symphony, and the learned writer's argument has gone for naught, in one case at least. Beauty like that is not born to die.

WILDER D. QUINT.

Boston Courier.
SUNDAY MORNING, OCT. 15, 1899.

THE SYMPHONY.

In fulfilment of the announcement on the last Programme Book of the season 1898-1899, the first concert of the nineteenth season of the Boston Symphony Orchestra took place last evening.

The favorite Meistersinger overture played with spirit, set the key for a most enjoyable music-hour. A concerto for pianoforte, by the Russian composer Arewsky, (its first performance here) followed, and was interpreted by Miss Katherine Ruth Heyman, who appeared with success at Steinert Hall, last season, and by her rendering of the concerto showed ability worthy the larger stage. Her playing was without affectation and she entered into the spirit of the work with sympathetic insight. As to her technique, it was equal to all demands made upon it, and her trills, octaves and scales were delightful to hear. The work itself on a single hearing, was most interesting, and a valuable addition to pianoforte concertos. The piano part is never lost in the excess of orchestration, and seems the vital and moving part of the work.

The Italian Capriccio by Tschaikowsky was well chosen for the third selection; its composer, although Russian, was thoroughly in harmony with the animation and vivacity of the warm Italian nature.

Schumann's Symphony, No. 1, written when the composer was in the spring-tide of his hardly-earned happiness, and called by him the Spring Symphony, and in a letter to a friend he said "My Symphony was born in an hour of ecstasy," was the fourth selection.

Ehlert rhapsodically says, "It is imbued with the fragrant breath of a young pine grove, amid which the sun plays at hide and seek. It embodies as much of a joyful, bridal air, as though Schumann were celebrating his symphonic honeymoon. All its thoughts are aspirations."

This Symphony is so well known that any extended analysis is unnecessary.

Mr. Gericke gave it the clear, [illegible] reading with which he has made us familiar, and the orchestra showed itself as sensitive to his direction, as though no summer rest had intervened since the last concert.

Next week's programme includes: Goldmark Overture zum "Gefesselten Prometheus" des Aeschylor; Lalo, Concerto for Violincello in D; Bach, Ciaconna, orchestrated by J. Raff; Glazounon, Symphony in C minor, No. 6 (first time.)

BOSTON SATURDAY EVENING
Gazette
Oct ESTABLISHED 1813. 14

THE SYMPHONY CONCERT

The first public rehearsal of the Symphony Orchestra was given in Music Hall on Friday afternoon. The programme was:

Overture, Die Meistersinzer,	Wagner
Concerts for pianoforte No. 1 (first time)	Arensky
Italian Caprice,	Tschailkowsky
Symphony No. 1,	Schumann

Soloist: Miss Katherine Ruth Heyman

The first concert of the Symphony Orchestra is always an event in musical Boston ,and it aroused the enthusiasm that is generally latent during the rest of the season. The greeting given to Mr. Gericke was most cordial, and at the fitting time the orchestra came in for its share of the all pervading enthuiasm. The soloist is not unknown to a Boston audience, she appeared here last year, and on the present occasion intensified the good impresion then made. On the side of technique there is little but praise to be accorded; the artist has well and carefully educated fingers and she uses them with skill and discretion. On the interpretative side it is more difficult to give an opinion, for the work performed does not call into action the higher artistic qualities of the player. It is a piece in which the Chopin elements dominate, without the Chopin outflow of melody and spontaneity of ideas. Miss Heyman conquered its difficulties with ease, and she demonstrated such meaning as it has with fine intelligence and with most excellent artistic taste. She has the musical temperament and reason why she should not, in the near from the evidence given there is no future, reach a place beside the most distinguished pianists of her sex. Of the work of Mr. Gericke and his orchestra it is needless to speak; it is sufficient to state that both were at their best. The soloist made a most favorable impression on her audience and she wa recalled many times in answer to the enthusiastic demand.

The programme for the second concert is:

Goldmark, Overture zum "Gefesselten Prometheus" des Aeschylos; Lalo, Concerto for Violoncello in D; Bach, Giaconna, Orchestrated by J. Raff; Glazounow, Symphony in C minor, No. 6, (first time.); Soloist, Miss Elsa Ruegger.

Boston Symphony Season.

The sale of season tickets for the series of Boston Symphony Orchestra concerts will begin tomorrow morning at Albert's ticket office. The season will consist, as usually, of five concerts, and be given on Tuesdays, November 7, December 12, January 16, February 20 and March 20. Conductor Wilhelm Gericke has been retained, which will make this his seventh year with this famous organization. He will have under his control 87 musicians, with exactly the same artists he had last season. The management so far announces three of their soloists, but is in negotiation with some vocal talent of the highest reputation whose names will be announced shortly.

The soloists engaged up to the present time are as follows: Mark Hambourg, a noted Russian pianist, who created a sensation as a boy prodigy. He studied with Leschetizky, in Vienna, for three years, and when he returned before a critical audience of the same city he astonished the public with a rare technique and marvelous command of expression.

The second soloist is Miss Leonora Jackson, a young violinist born in Boston. In 1896 she won the Mendelssohn State prize at Berlin, where she was a pupil of Professor Joachin. A year later she made her debut with a philharmonic orchestra in Berlin, and has since played in public with remarkable success.

Ernst Dohnanyi, another of the soloists, is a young Hungarian pianist who has been specially engaged with this famous orchestra for all their series of concerts in Boston, Philadelphia, Brooklyn and Baltimore. Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

Tickets for the Symphony.

The sale of season tickets for the concerts of the Boston Symphony Orchestra, to be given at Music Hall, began yesterday morning at nine o'clock at Albert's, 15 North Charles street. An arrangement had been made by which former subscribers could secure their tickets by writing in advance. This simplified matters very considerably, and was very satisfactory to all concerned. The rush was avoided, and it was not necessary to endure the discomfort of standing in line for hours before the ticket office opened. The gentleman in charge of the ticket desk was kept busy, however, and a large number of seats were sold. From present indications, the sale of tickets will be equally as great as last year.

[26]

EVERY SEAT FOR THE 1ST SERIES OF FIVE CONCERTS BY THE BOSTON SYMPHONY ORCHESTRA IS SOLD FOR THE SEASON. THE SALE OF SEASON TICKETS FOR THE 2D SERIES OPENS NEXT MONDAY MORNING AT 8 O'CLOCK, AT 1103 CHESTNUT ST.

Sun Oct 14 '99
15 lines

Boston Symphony Concerts.

The initial concert of the fifteenth season by the Boston Symphony Orchestra will be given at Music Hall on the evening of Tuesday, November 7. The membership of the orchestra, with a few exceptions, is the same as last season, and these exceptions will rather augment than detract from its strength. Conductor Wilhelm Gericke continues at the head of the organization, and this is to the public an assurance of the acceptability of the programs which have been arranged, as well as of the character and ability of the soloists who have been engaged. The sale of season tickets will begin next Monday.

Boston Symphony's Novelties.

The dates of the concerts this season of the Boston Symphony Orchestra will be on Tuesday evenings, as follows: November 7, December 12, January 16, February 20 and March 20. Mr. Wilhelm Gericke will again conduct the orchestra, with exactly the same personnel as last year. The following are among the soloists engaged: Leonora Jackson, a young violinist, born in Boston; Ernst von Dohnanyi, the young Hungarian pianist and composer, who has been specially engaged to come to America to play with the Boston Symphony Orchestra in various cities; Mark Hamburg, a native of Russia, where he was born in 1879. He is the pianist who first appeared as the boy prodigy; later, after having studied with Leschetizsy, he appeared in public equipped with a splendid technique and rare command of expression. Vocalists of high reputation will be added to the list of soloists, and will be announced shortly. The sale of season tickets begins tomorrow morning at Albert's ticket office.

Among the new things the orchestra promises this season here or elsewhere will be symphonies by Glazounoff (No. 6), Tschaikowsky (No. 3), Bruckner, Wilhelm Berger and Weingartner; Humperdinck's "Moorish Rhapsody," Dvorak's "Heldenlied," Franck's "Les Eolides," D'Indy's "Medel," Rontgen's "Norwegische Ballade," Symphonique Dances by Grieg, a new composition by Horatio Parker, and overtures by Siegfried Wagner, Chadwick, Goldmark and Dresicke. Of Beethoven's symphonies the Second, Sixth, Seventh, Eighth and Ninth will probably be played; of Schumann's, the First and Fourth; of Brahm's, the First and Fourth, and two by Mozart and two by Haydn, and Berlioz's "Romeo and Juliet."

Oct BOSTON POST, 21
The Representative Democratic Paper
OF NEW ENGLAND.

MUSIC HALL PLANS.

New York Report Says H. W. Savage Will Build New Theatre.

Rumor comes from New York that this city is to have another theatre, and the spot designated is the site of the present Music Hall. The same report also connects with the enterprise the name of Henry W. Savage, the well-known real estate man of this city, but who for the past few seasons has been more famous as an operatic impresario. As is well known, the old Music Hall is to be torn down the coming spring or summer. It will remain as it is until the close of the Symphony concerts, but whether or not it will be left untouched until the "Pops" have been given, even the present lessees cannot state.

Various schemes as to the disposition of the property in the autumn of 1900 have been agitated, but now comes the rumor above referred to, that it may be turned into a theatre for operatic purposes. Henry W. Savage became interested in the theatrical profession through his association with the Castle Square property.

Mr. Savage is a prominent member of the syndicate which now owns the Music Hall property. In fact, in some quarters it is said that he practically controls the place, and it is this which may have given rise to the story of an establishment of an operatic theatre in Boston.

The well-known musical tastes of the people of this city and the fact that such an organization was successful here when it was far less talented than the one Mr. Savage is now conducting, would point to a desire on the part of this gentleman to invade his home and demonstrate what can be done with grand opera at popular prices.

Boston Evening Transcript

MONDAY, OCTOBER 16, 1899

Music Hall: Boston Symphony Orchestra

The Boston Symphony Orchestra gave the first concert of this, its nineteenth, season, in the Music Hall last Saturday evening, the programme being as follows:

Wagner: Prelude to "Die Meistersinger von Nurnberg."
Arensky: Concerto for Pianoforte, in F minor, opus 2.
(First time in Boston.)
Tchaikovsky: Capriccio Italien, opus 45.
Schumann: Symphony No. 1, in B-flat major, opus 38.

Miss Katherine Ruth Heyman was the pianist.

Mr. Gericke was very warmly received, as he stepped up to the conductor's desk. The "Meistersinger" prelude was played with immense brilliancy and spirit; the general tempo seemed to me rather faster than we have been used to here, but none the worse for that; the spirit of the music can very well be wronged by seeking after too great breadth in the contrapuntal first theme. The performance may fairly be called a model one, it savoured in nothing of a first night; the orchestra could not be expected to play better together in the middle of a season. All those dangerous little passages where Walther's love-themes take the lead went to perfection, with just the right delicate modifications [illegible], the closing climax was worked up with grand force.

Tchaikovsky's "Capriccio Italien" is decidedly one of his minor works, not the sort of thing for the wild and woolly Tchaikovskyite to swear by. When first given by Mr. Paur two years ago it seemed pretty poor trash; Mr. Gericke succeeds in getting more out of it—he makes it at least brilliantly effective, and it may be doubted if more than this is possible.

The gem of the evening, however—in the matter of performance—was the playing of Schumann's B-flat symphony. In the first movement, as in the "Meistersinger" prelude, the tempo was pushed to what struck me as an unusually fast pace, and with equally fine results. I cannot remember hearing this symphony played quite so "romantically" before; those sixteenth-note passages in the first theme of the first Allegro were played with a fluttering lightness that took away their usually too academic flavor; there was no suggestion of the old-fashioned "Handel fiddling," the theme was allowed to retain all its bright and sunny poetry. The finale, too, went admirably. I would make one suggestion: might it not be well, if only for experiment, to play the opening trumpet and horn phrase as Schumann originally wrote it—on the notes B-flat, G, A, B-flat—instead of in the shape to which Mendelssohn altered it, to make it possible for the old plain instruments? Our modern chromatic horns and trumpets can play the original versions perfectly well, and it is known that Schumann himself regretted the change, necessary though it was in his day.

The Arensky concerto is not quite a thing of joy. It was written when the composer was about twenty-three, an age at which most musicians have their heads full of other people's ideas, and are permeated with somebody's else's style. In writing this concerto the young Arensky was plainly thinking of Chopin—the most dangerous man in the world to have in mind while composing, for Chopin's style, minus Chopin's nobility and matured distinction, is nothing particularly admirable. Neither does this weakened bastard of a style take kindly to association with the Liszt hammer-and-tongs business — toward which Arensky seems also to have had a leaning at moments. And oh! if those Russians would only not be so fond of 5-4 time! You find yourself absolutely squinting before the last movement is over. The concerto is, however, quite a masterpiece in one way: in the astonishing skill with which the orchestral part is scored. Hitherto I have thought Edouard Lalo the best-skilled composer in scoring accompaniments to a solo instrument brilliantly, without crushing the solo part; but Lalo generally makes his heavily scored accompaniments transparent by writing his strong chords staccato, with gaps of silence between them; in this concerto Arensky follows another plan. By some magic he succeeds in taking all the noisiness out of his instruments; he will make play with his full orchestra in fortissimo, with sustained harmonies in trumpets and trombones, gaining great richness of color, but wholly without noisiness. How he does it is more than I can tell; but listen to the orchestral part of the last movement, without the pianoforte—as I had an opportunity of doing the other morning at a rehearsal—and the thing makes the impression of being clumsily scored; there is richness enough, if you will, but it all sounds dull and ineffective. Yet take this rather impotent-sounding scoring as a background for brilliant pianoforte passages, and you see at once with what admirable skill the composer has regulated his orchestral dynamics. I cannot remember ever hearing anything of quite this sort before.

Miss Heyman made a very favorable impression at a recital in Steinert Hall last season; there were holes in her talent, to be sure, but she gave unmistakable promise. It is hard to judge of a player's progress from hearing her play a wholly unfamiliar work; but, as far as I could tell from her performance last Saturday, I should say that she has already gone far toward filling up what lacunæ were noticeable last winter. She seems to have grown in the direction of what is called totality of conception; she shows a finer sense of musical proportion, of the true relation between the constituent parts of a whole. Her phrasing is now admirable, she carries through long periods without letting the musical thread snap. Indeed, her playing of the concerto was exceedingly good; she showed temperament and as much intellectuality as the composer gave her a chance for. Furthermore, she plays with due respect for the natural qualities and limitations of her instrument; her fortissimo is not pounding, her tone is always agreeable. Her success with the audience was unquestionable.

The next programme is: Goldmark, overture "zum Gefesselten Prometheus des Aeschylos," opus 38; Laid, concerto for violoncello, in D minor (first time in Boston); Bach, chaconne, scored for orchestra by Raff; Glazounoff, symphony No. 6, in C minor (first time in Boston). Miss Elsa Ruegger will be the 'cellist. W. F. A.

Oct 16

The Boston Traveler

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BOSTON TRAVELER COMPANY.

THE SYMPHONY.

Opening of the Nineteenth Season at Music Hall, and the Last to Be Held in the Time-Honored Auditorium.

Nineteenth season Boston Symphony Orchestra; first concert. Miss Katherine Ruth Heyman, soloist. The programme:

Prelude to "Die Meistersinger"..........Wagner
Piano concerto in F minor, op. 2.......Arensky
(First time in Boston.)
Capriccio Italien, op. 45..........Tschaikowsky
Symphony No. 1, in B flat...........Schumann

The return of the Symphony season, the last in old Music Hall, was marked by much the same scenes as in other years. The audience was large and characteristically musical, its greeting of Conductor Gericke dignifiedly warm and sincere, and its appreciation of an unusually interesting programme clearly evident. The orchestra is unchanged in make-up, and it would be a mere waste of words to dwell on the fact that it went at its work and accomplished it as if there had been no summer vacation at all. Everything was magnificently played, and Mr. Gericke is more and more emancipated from his old-time formalism, both in the matter of fiery readings and a freer style of conducting. Never has the Symphony Orchestra been in better shape than in this October of 1899.

Miss Heyman deserves gratitude for playing an unfamiliar concerto. Even a bad novelty is sometimes more welcome than a good, but oft-repeated classic. The Arensky work, however, was not at all bad. It smacks of Chopin, and touches no depth in doing so. But it is full of delicate beauty in themes and its orchestration is generally delightful. The whole thing is clean-cut and free from bombast, and as against these many virtues the fact that it is something near to "salon music" is not sufficient to damn it. It was played with great refinement, a sufficient technique and a poetic earnestness that won the attention at once and held it throughout. Miss Heyman has the true artistic spirit, and seems to be incapable of offending by the over-exuberance that so many young women players affect.

Tschaikowsky's "Capriccio Italien" is a glowing and fascinating work. It seems to me to be a direct imitation of the characteristic melodies of the old-fashioned Italian opera—but with what a vast difference. Whereas the Donizetti-Bellini crowd wrote for their really delightful airs a set of orchestrations of the poorest and baldest sort, this great Russian has enveloped his tunes with a tonal richness and a musical coloring that are as gorgeous as a crimson sunset. Mr. Gericke's reading on this occasion was far finer than that of Mr. Paur two years ago. It had the dash and fire and lilt that the earlier performance lacked, and the occasional flavor of the commonplace felt aforetimes was not in evidence. This piece has been called "vulgar," but as the noble "Symphony Pathetique" of the same composer has been termed "obscene" by one eminent musical writer, it is evident that there is still considerable latitude in the matter of taste.

Not long ago I read a learned article on the "Decadence of Robert Schumann." It went on to demonstrate that except for a few pianoforte pieces and a song or two the composer's work was on the high road to oblivion. It was quite impressive for the time being. But I have just heard the "Spring" symphony, and the learned writer's argument has gone for naught, in one case at least. Beauty like that is not born to die.

WILDER D. QUINT.

Boston Courier.

SUNDAY MORNING, OCT. 15, 1899.

THE SYMPHONY.

In fulfilment of the announcement on the last Programme Book of the season 1898-1899, the first concert of the nineteenth season of the Boston Symphony Orchestra took place last evening.

The favorite Meistersinger overture played with spirit, set the key for a most enjoyable music-hour. A concerto for pianoforte, by the Russian composer Arewsky, (its first performance here) followed, and was interpreted by Miss Katherine Ruth Heyman, who appeared with success at Steinert Hall, last season, and by her rendering of the concerto showed ability worthy the larger stage. Her playing was without affectation and she entered into the spirit of the work with sympathetic insight. As to her technique, it was equal to all demands made upon it, and her trills, octaves and scales were delightful to hear. The work itself on a single hearing, was most interesting, and a valuable addition to pianoforte concertos. The piano part is never lost in the excess of orchestration, and seems the vital and moving part of the work.

The Italian Capriccio by Tschaikowsky was well chosen for the third selection; its composer, although Russian, was thoroughly in harmony with the animation and vivacity of the warm Italian nature.

Schumann's Symphony, No. 1, written when the composer was in the spring-tide of his hardly-earned happiness, and called by him the Spring Symphony, and in a letter to a friend he said "My Symphony was born in an hour of ecstasy," was the fourth selection.

Ehlert rhapsodically says, "It is imbued with the fragrant breath of a young pine grove, amid which the sun plays at hide and seek. It embodies as much of a joyful, bridal air, as though Schumann were celebrating his symphonic honeymoon. All its thoughts are aspirations."

This Symphony is so well known that any extended analysis is unnecessary.

Mr. Gericke gave it the clear, musicianly reading with which he has made us familiar, and the orchestra showed itself as sensitive to his direction, as though no summer rest had intervened since the last concert.

Next week's programme includes: Goldmark Overture zum "Gefesselten Prometheus" des Aeschylos; Lalo, Concerto for Violincello in D; Bach, Ciaconna, orchestrated by J. Raff; Glazonnon, Symphony in C minor. No. 6 (first time.)

BOSTON SATURDAY EVENING

Gazette

Oct ESTABLISHED 1813. 14

THE SYMPHONY CONCERT

The first public rehearsal of the Symphony Orchestra was given in Music Hall on Friday afternoon. The programme was:

Overture, Die Meistersinzer, Wagner
Concerts for pianoforte No. 1 (first time) Arensky
Italian Caprice, Tschailkowsky
Symphony No. 1, Schumann
Soloist: Miss Katherine Ruth Heyman

The first concert of the Symphony Orchestra is always an event in musical Boston ,and it aroused the enthusiasm that is generally latent during the rest of the season. The greeting given to Mr. Gericke was most cordial, and at the fitting time the orchestra came in for its share of the all pervading enthusiasm. The soloist is not unknown to a Boston audience, she appeared here last year, and on the present occasion intensified the good impresion then made. On the side of technique there is little but praise to be accorded; the artist has well and carefully educated fingers and she uses them with skill and discretion. On the interpretative side it is more difficult to give an opinion, for the work performed does not call into action the higher artistic qualities of the player. It is a piece in which the Chopin elements dominate, without the Chopin outflow of melody and spontaneity of ideas. Miss Heyman conquered its difficulties with ease, and she demonstrated such meaning as it has with fine intelligence and with most excellent artistic taste. She has the musical temperament and reason why she should not, in the near from the evidence given there is no future, reach a place beside the most distinguished pianists of her sex. Of the work of Mr. Gericke and his orchestra it is needless to speak; it is sufficient to state that both were at their best. The soloist made a most favorable impression on her audience and she wa recalled many times in answer to the enthusiastic demand.

The programme for the second concert is:

Goldmark, Overture zum "Gefesselten Prometheus" des Aeschylos; Lalo, Concerto for Violoncello in D; Bach, Giaconna, Orchestrated by J. Raff; Glazounow, Symphony in C minor, No. 6, (first time.); Soloist, Miss Elsa Ruegger.

Boston Symphony Season.

The sale of season tickets for the series of Boston Symphony Orchestra concerts will begin tomorrow morning at Albert's ticket office. The season will consist, as usually, of five concerts, and be given on Tuesdays, November 7, December 12, January 16, February 20 and March 20. Conductor Wilhelm Gericke has been retained, which will make this his seventh year with this famous organization. He will have under his control 87 musicians, with exactly the same artists he had last season. The management so far announces three of their soloists, but is in negotiation with some vocal talent of the highest reputation whose names will be announced shortly.

The soloists engaged up to the present time are as follows: Mark Hambourg, a noted Russian pianist, who created a sensation as a boy prodigy. He studied with Leschetizky, in Vienna, for three years, and when he returned before a critical audience of the same city he astonished the public with a rare technique and marvelous command of expression.

The second soloist is Miss Leonora Jackson, a young violinist born in Boston. In 1896 she won the Mendelssohn State prize at Berlin, where she was a pupil of Professor Joachin. A year later she made her debut with a philharmonic orchestra in Berlin, and has since played in public with remarkable success.

Ernst Dohnanyi, another of the soloists, is a young Hungarian pianist who has been specially engaged with this famous orchestra for all their series of concerts in Boston, Philadelphia, Brooklyn and Baltimore. Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

Tickets for the Symphony.

The sale of season tickets for the concerts of the Boston Symphony Orchestra, to be given at Music Hall, began yesterday morning at nine o'clock at Albert's, 15 North Charles street. An arrangement had been made by which former subscribers could secure their tickets by writing in advance. This simplified matters very considerably, and was very satisfactory to all concerned. The rush was avoided, and it was not necessary to endure the discomfort of standing in line for hours before the ticket office opened. The gentleman in charge of the ticket desk was kept busy, however, and a large number of seats were sold. From present indications, the sale of tickets will be equally as great as last year.

[26]

EVERY SEAT FOR THE 1ST SERIES OF FIVE CONCERTS BY THE BOSTON SYMPHONY ORCHESTRA IS SOLD FOR THE SEASON. THE SALE OF SEASON TICKETS FOR THE 2D SERIES OPENS NEXT MONDAY MORNING AT 8 O'CLOCK, AT 1103 CHESTNUT ST.

Sun Oct 14 '99
15 lines

Boston Symphony Concerts.

The initial concert of the fifteenth season by the Boston Symphony Orchestra will be given at Music Hall on the evening of Tuesday, November 7. The membership of the orchestra, with a few exceptions, is the same as last season, and these exceptions will rather augment than detract from its strength. Conductor Wilhelm Gericke continues at the head of the organization, and this is to the public an assurance of the acceptability of the programs which have been arranged, as well as of the character and ability of the soloists who have been engaged. The sale of season tickets will begin next Monday.

Boston Symphony's Novelties.

The dates of the concerts this season of the Boston Symphony Orchestra will be on Tuesday evenings, as follows: November 7, December 12, January 16, February 20 and March 20. Mr. Wilhelm Gericke will again conduct the orchestra, with exactly the same personnel as last year. The following are among the soloists engaged: Leonora Jackson, a young violinist, born in Boston; Ernst von Dohnanyi, the young Hungarian pianist and composer, who has been specially engaged to come to America to play with the Boston Symphony Orchestra in various cities; Mark Hamburg, a native of Russia, where he was born in 1879. He is the pianist who first appeared as the boy prodigy; later, after having studied with Leschetizsy, he appeared in public equipped with a splendid technique and rare command of expression. Vocalists of high reputation will be added to the list of soloists, and will be announced shortly. The sale of season tickets begins tomorrow morning at Albert's ticket office.

Among the new things the orchestra promises this season here or elsewhere will be symphonies by Glazounoff (No. 6), Tschaikowsky (No. 3), Bruckner, Wilhelm Berger and Weingartner; Humperdinck's "Moorish Rhapsody," Dvorak's "Heldenlied," Franck's "Les Eolides," D'Indy's "Medei," Rontgen's "Norwegische Ballade," Symphonique Dances by Grieg, a new composition by Horatio Parker, and overtures by Siegfried Wagner, Chadwick, Goldmark and Dresicke. Of Beethoven's symphonies the Second, Sixth, Seventh, Eighth and Ninth will probably be played; of Schumann's, the First and Fourth; of Brahm's, the First and Fourth, and two by Mozart and two by Haydn, and Berlioz's "Romeo and Juliet."

Oct BOSTON POST, 21
The Representative Democratic Paper
OF NEW ENGLAND.

MUSIC HALL PLANS.

New York Report Says H. W. Savage Will Build New Theatre.

Rumor comes from New York that this city is to have another theatre, and the spot designated is the site of the present Music Hall. The same report also connects with the enterprise the name of Henry W. Savage, the well-known real estate man of this city, but who for the past few seasons has been more famous as an operatic impresario. As is well known, the old Music Hall is to be torn down the coming spring or summer. It will remain as it is until the close of the Symphony concerts, but whether or no it will be left untouched until the "Pops" have been given, even the present lessees cannot state.

Various schemes as to the disposition of the property in the autumn of 1900 have been agitated, but now comes the rumor above referred to, that it may be turned into a theatre for operatic purposes. Henry W. Savage became interested in the theatrical profession through his association with the Castle Square property.

Mr. Savage is a prominent member of the syndicate which now owns the Music Hall property. In fact, in some quarters it is said that he practically controls the place, and it is this which may have given rise to the story of an establishment of an operatic theatre in Boston.

The well-known musical tastes of the people of this city and the fact that such an organization was successful here when it was far less talented than the one Mr. Savage is now conducting, would point to a desire on the part of this gentleman to invade his home and demonstrate what can be done with grand opera at popular prices.

THE MUSICAL COURIER.

NEW YORK, WEDNESI , OCTOBER 18, 1899.

THE first concert of the Boston Symphony seems to be the watchword for the musical season's opening, and conversations easily turn from golf, seaside, mountains, &c., to new soloists, new symphonies, new chamber music, and all the light and the serious talk that one hears while listening to people talk about "the musical season," and all that goes with it.

There is an atmosphere of sincerity about it, too, that makes it worth while listening to what is being said, even if one in no way agrees with the ideas advanced. There are promises of innumerable concerts both by foreign and local talent, and whatever may be presented it is certain that nothing can or will attract such audiences as the Boston Symphony. The seats for the afternoon rehearsals are practically sold out, and the night concerts are just about as liberally patronized. It is a fact that never in the history of the Boston Symphony has the sale of seats been so enormous.

* * *

It was a gracious thing, and altogether a thing to be appreciated, that the soloist for the opening concert was an American young girl, who, having been remembered from a successful piano recital given in March, was presented to the Boston music lovers as pianist with this superb organization. And very ably did Miss Katherine Ruth Heyman discharge the difficult duty of being the first soloist of the season. Miss Heyman was not only an instantaneous success, but the cordial reception accorded her in the afternoon by night expanded into an enthusiastic appreciation of her charming attainments, and perhaps not less of her modest and refined personality.

* * *

The concerts of Friday afternoon, October 13, and Saturday night, October 14, were the first of the nineteenth season, and this is to be the last season in the present Music Hall, which holds so many dear and sacred memories to the residents of this city, and to the musicians who have seen hopes flourish and hopes die within these four walls. There will always linger memories of those who lived the idol of the hour and passed on to make a path for whom? Some were kindly claimed to drink of that darker cup, and others have lived to know who their successors were, and to tell and re-tell to those who have learned by heart the oft-repeated story of "When I played—or sang—in Music Hall" —but the stride of civilization is rapid and iconoclastic.

Faneuil Hall, at whose name the country once trembled with emotion, is Faneuil Hall still, but it is the market place. The Boston Library on Boylston street has been razed to the ground to become a great modern theatre. What will hear the echoes of the musical glories of the past after the close of the nineteenth season of the Boston Symphony in Music Hall?

[The Boston Music Hall property has been purchased by Henry Savage, manager of the Castle Square Opera Company in this city.—EDS. MUSICAL COURIER.]

The first program was as follows:

Prelude to The Master Singers of Nuremberg	Wagner
Concerto for piano, in F minor, op. 2 (First time in Boston.)	Arensky
Capriccio Italien, op. 45	Tschaikowsky
Symphony No. 1, in B flat major, op. 38	Schumann

The second number served to present a novelty as to composition and pianist, Katherine Ruth Heyman, of New York.

The composition was certainly not ineffective, but it was one of the many and well-known which please the public and fail to satisfy the critics and the musical ascetics. It is very certain that if Chopin had not lived this concerto would not have been written in this style. There is nothing characteristic of its nationality until the finale, when it becomes unmistakably Russian.

It is numbered op. 2, which reinforces me in the belief that when so important a work as a piano concerto is only op. 2 it ought never to be published. Miss Heyman's attainments as an artist, however, is another matter, she having played with poise and dignity to such an extent as to entitle her to this much abused appellation. There were many places where she refrained from dropping into an oversentimentality that would have made the composition an impossibility in the realm of art, yet she was delicately poetic and æsthetic throughout. Miss Heyman is well equipped technically, and, although frail to look upon, her bravura octaves were anything but in keeping with her physique. She evoked a storm of applause from critical Boston. The other two numbers are too well known to require any comment further than the fact that they were admirably presented.

Next Friday and Saturday the soloist will be Elsa Ruegger, who will play Lalo's concerto for violoncello in D.

* * *

Katherine Ruth Heyman will give a piano recital in Boston within six weeks or thereabouts.

The Boston Symphony will be heard in Providence, R. I., Wednesday evenings, at Infantry Hall, October 25, November 15, December 20, January 31, March 7, March 28, April 11, April 25.

Baltimore, Md., Tuesday evenings, at Music Hall, November 7, December 12, January 16, February 20, March 20.

Philadelphia, Pa., two series, at Academy of Music. First series, Monday evenings, November 6, December 11, January 15, February 19, March 19. Second series—Saturday evening, November 11; Friday evening, December 15; Friday evening, January 19; Saturday evening, February 24; Friday evening, March 23.

New York, see THE MUSICAL COURIER of last week.

Brooklyn, Academy of Music, five concerts; Friday evening, November 10; Saturday evening, December 16; Saturday evening, January 20; Friday evening, February 23; Saturday evening, March 24.

These are to be evening concerts only, as conditions existing in Brooklyn did not warrant the management in presenting the afternoon rehearsals as heretofore.

Cambridge, Mass., Thursday evenings, at Sanders' Hall, October 19, November 2, November 23, December 7, December 28, January 11, January 25, February 8, March 1, March 15.

Soloists to appear at these concerts are Sembrich, Ternina, Hambourg, Leonora Jackson, Clara Butt, Elsa Ruegger, Kneisel, Adamowski, Marian Titus, Adele Aus der Ohe, Antoinette Szumowska, Ernest Dohnanyi, George

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Fred Comée is managing a series of ten chamber concerts, under the patronage of Harvard University, to be given in Sanders Theatre, Cambridge, Mass.

Tuesdays evenings, October 24, November 21, December 5, January 9, January 30, February 13, February 27, March 13, April 3 and April 24, at 7:45 P. M. These concerts are partly illustrative of a course of lectures given to students by Prof. John K. Paine, on the "History of Music."

Sale of seats will begin Saturday morning, October 21, at 8 o'clock. A limited number of seats have been reserved for officers of the university, the students who take the course, and invited guests.

List of performers include the Kneisel Quartet (at nine concerts), the Adamowski Quartet; solo pianists, Szumowska, Lotta Mills, Hopekirk, Burmeister, Perabo and Gebhardt, and soloists from the Boston Symphony Orchestra.

* * *

Monday, October 9, at Trinity, the wedding of Henry L. Higginson's son, Alexander Henry Higginson, to Miss Rosamond Tudor, was the occasion of the most elaborate wedding music ever known in this country. It was furnished as a surprise and compliment by Wm. Gericke and the Boston Symphony Orchestra, and those who heard it in the great, magnificent church say that such effects never have been heard anywhere. The selections were from "Lohengrin," the hackneyed bridal song not being of the number, and a wedding march composed by Frederic S. Converse, the bride's brother-in-law. Those of the orchestra present as invited guests were: C. A. Ellis, Mr. and Mrs. Fred R. Comée, Mr. and Mrs. Kneisel, Mr. and Mrs. Gericke, Mr. and Mrs. Adamowski, Mr. and Mrs. Svecenski, Mr. and Mrs. Schroeder, Mr. Loeffler and Mr. Roth.

* * *

Boston Transcript

FRIDAY, OCTOBER 20, 1899

NEW MUSIC HALL IS RISING

Day by Day the Building Gains in Construction—Delay in Securing Steel Retards the Work

Work on the new Music Hall at the corner of Huntington and Massachusetts avenues is progressing rapidly. The stone foundation is finished and the walls on the two sides of the big building back from the street and that on the Massachusetts avenue side are already up to the first gallery. The structural steel is being set and the floors, posts and other interior construction are in hand. Over all stand the staging and the skeleton framework complete.

In laying the stone foundation, excavation nineteen feet below the level of the sidewalk was necessary. When the old bed was finally reached, solid concrete five feet in depth was laid and on this was built five more solid feet of granite. To overcome the tidewater while the excavating was in progress, steam pumps were kept constantly at work and these were in use until the concrete flooring was laid. The walls of the cellar are now finished. They were built of pressed brick and on their outer side two heavy coats of pitch were laid to prevent moisture from entering.

The work on the walls above ground and on the steel structure generally would be much further advanced if the rolling mills were able to furnish the necessary steel promptly. Every rolling-mill in the country is going full blast with all the force it can handle and yet the demand from all the large cities is so great that few if any contracts made by the steel producers are being filled on time. This general condition has greatly affected the rapidity of the work on the new Music Hall, and the contractors fear that, despite their best efforts, they will be held back on account of it in the near future. The occasional visitor to the Back Bay district, however, cannot but be impressed by the rapid strides being made in the construction.

By the end of the week the brick walls all around the building will be up as high as the first gallery and much of the structural steel work will be set. Some eighty-five men—carpenters, brick-masons, laborers, stone-masons, etc.—are employed by the contractors. An instance of the desire of the Music Hall corporation to make the new site perfect in every respect came up yesterday. An electric trolley pole stands directly in front of what will be the Massachusetts avenue entrance to the building. H. L. Higginson, the corporation's president, had his attention called to this fact and, acting immediately on the suggestion offered him, he petitioned the Elevated Railway Company to have it removed. The petition was rushed through the hands of the various officials until it came to the division chief, who at once issued orders to have the objectionable pole removed.

The first of the series of concerts by the Boston Symphony Orchestra was given last evening in Sanders Theatre, Cambridge. A large and appreciative audience was present and liberally applauded the various numbers. The concert opened with Wagner's vorspiel to "Die Meistersinger," which was not so well received as some of the other numbers. The most appreciated number on the entire programme was the "Capriccio Italien," by Tchaikovsky. Miss Gertrude May Stein was the soloist.

[illegible]

MISS RUEGGER'S SUCCESS.

It is not often that our concert stage is graced by a woman cellist, but the audiences at the Symphony last week had excellent reason to feel that in Miss Elsa Ruegger, the violoncello has an unaffected, rarely skilful and singularly sympathetic interpreter. She was heard in Lalo's concerto in D minor, announced on the program as given for the first time in this city. At the outset an unusual command of the possibilities of the cello was made manifest. A delightful and delicately managed "singing tone" was perhaps chief among the characteristics of Miss Ruegger's playing. Her marked technical skill, evidenced particularly in the closing movement of the concerto, commanded admiration, all the more because it was made manifest without the slightest apparent effort. As might reasonably have been expected from symphony players, the accompaniment given by the orchestra to the soloist proved delightful—never over emphasized, nor obtruded upon attention, but, under director Gericke's guiding baton, aiding and supplementing the effect of Miss Ruegger's remarkable solo performance. She was thrice recalled by the rehearsal assemblage, in whose plaudits the musicians joined heartily, as such an artist might well have been.

There was a symphony, too, given for the first time in Boston—Glazounoff's No. 6 in C minor. Being the work of a subject of the czar, there are Russian themes in it, "worked up" and wrought up with true Slav impetuosity and verve. True, there is a little more strenuousness in gaining some effects than seems quite necessary to a non-Russian audience, but abundant demonstration is given of a strong and strongly talented musical individuality, who is not in the least conventional. The symphony gives proof of delicate skill at more than one point—notably in the handling of theme variations in the second movement. A fugato and a notturno are remarkable illustrations of Glazounoff's characteristic ability in gaining unhackneyed and unexpected effects. Obviously he thoroughly understands an orchestra, even if he does sometimes make rather heavy drafts in this symphony upon the skill and endurance of its members.

Goldmark's "Prometheus Bound" overture and Bach's chaconne in D minor, orchestrated by Joachim Raff, served to complete Mr Gericke's second program. Each was given to fine effect, and each added to his audience's enjoyment.

Miss Clara Butt will be the soloist at the rehearsal and concert this week. She is announced to contribute two arias. The orchestra's offerings, besides Humperdinck's "Moorish Rhapsody" for a first hearing, include Mendelssohn's "Melusine" overture and Mozart's symphony in G minor, which has not been heard as yet at the symphony concerts.

—Music hall has been filled with very large audiences for the first two rehearsals of the season by the Boston Symphony orchestra, unusually so for the beginning of the season, when many of its patrons still linger in the country and by the sea. The crush was enormous at the first performance a week ago, as the day was glorious, and not only was the orchestra in its best form, with Mr Gericke as leader, but it was also the first time when friends who had been separated for months met, exchanging pleasant greetings and making a social affair of the occasion. In the large audience, many of the season ticket holders having the same seats they occupied last year, were Mr and Mrs Theodore Dwight, Miss Charlotte Dana, Mrs James H. Beal, Miss Beal, the Misses Davis of Brookline, Mr Edward Holmes, Mrs Seth Sprague, Mrs Thomas E. Chickering, Mrs Gordon Prince, Miss Brewer, Mrs Albert Forbes Conant, Dr W. Sturgis Bigelow, Mr James P. Stearns, Mrs Oliver W. Mink, Mr and Mrs Eliot W. Pratt, Mrs John Bachelder, Mr J. Foster White, Mr S. Lothrop Thorndike, Mr Charles Gardner, Mrs William Hooper and Mr and Mrs Franz Zerrahn.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, OCTOBER 22, 1899.

SECOND SYMPHONY CONCERT

A new lady soloist and two new compositions, one of them, a symphony, were the special features of the second of this season's Symphonies last night.

To speak first of the soloist, Miss Elsa Ruegger, it may be said that she made a most excellent impression. Her instrument, the 'cello, yields easily to her touch, and her method of execution is both graceful and pleasing. Her concerto in D minor by Edouard Lalo, while distinctly a show piece, is full of charming melody and delicate phrases. Miss Ruegger apparently met all the demands of the solo instrument, and displayed both a broadness and firmness which easily convinced her audience of the possession of masterly ability. The 'cello is, for some reason, not an instrument to which women musicians take quickly, but in the present case it was a constant pleasure to listen to the lady. At the close of her brilliant performance she was warmly applauded.

The Glazownoff symphony, No. 6 in C minor, played here for the first time, is in four movements, in each of which the wood instruments and horns figure prominently. The final part of the first movement is strong and dramatic. The second movement consists of a set of variations on a simple theme, and is an exquisite bit of harmony. The third is a sort of intermezzo, and the fourth savors strongly of the Russian dances. The symphony is full of pleasing variations of a melodic character, and was charmingly played throughout.

The other two numbers on the programme were Goldmark's overture to "Prometheus Bound" and the Bach chaconne in D minor.

THE MUSICAL COURIER.

NEW YORK, WEDNESI ', OCTOBER 18, 1899.

THE first concert of the Boston Symphony seems to be the watchword for the musical season's opening, and conversations easily turn from golf, seaside, mountains, &c., to new soloists, new symphonies, new chamber music, and all the light and the serious talk that one hears while listening to people talk about "the musical season," and all that goes with it.

There is an atmosphere of sincerity about it, too, that makes it worth while listening to what is being said, even if one in no way agrees with the ideas advanced. There are promises of innumerable concerts both by foreign and local talent, and whatever may be presented it is certain that nothing can or will attract such audiences as the Boston Symphony. The seats for the afternoon rehearsals are practically sold out, and the night concerts are just about as liberally patronized. It is a fact that never in the history of the Boston Symphony has the sale of seats been so enormous.

* * *

It was a gracious thing, and altogether a thing to be appreciated, that the soloist for the opening concert was an American young girl, who, having been remembered from a successful piano recital given in March, was presented to the Boston music lovers as pianist with this superb organization. And very ably did Miss Katherine Ruth Heyman discharge the difficult duty of being the first soloist of the season. Miss Heyman was not only an instantaneous success, but the cordial reception accorded her in the afternoon by night expanded into an enthusiastic appreciation of her charming attainments, and perhaps not less of her modest and refined personality.

* * *

The concerts of Friday afternoon, October 13, and Saturday night, October 14, were the first of the nineteenth season, and this is to be the last season in the present Music Hall, which holds so many dear and sacred memories to the residents of this city, and to the musicians who have seen hopes flourish and hopes die within these four walls. There will always linger memories of those who lived the idol of the hour and passed on to make a path for whom? Some were kindly claimed to drink of that darker cup, and others have lived to know who their successors were, and to tell and re-tell to those who have learned by heart the oft-repeated story of "When I played—or sang—in Music Hall"—but the stride of civilization is rapid and iconoclastic.

Faneuil Hall, at whose name the country once trembled with emotion, is Faneuil Hall still, but it is the market place. The Boston Library on Boylston street has been razed to the ground to become a great modern theatre. What will hear the echoes of the musical glories of the past after the close of the nineteenth season of the Boston Symphony in Music Hall?

[The Boston Music Hall property has been purchased by Henry Savage, manager of the Castle Square Opera Company in this city.—EDS. MUSICAL COURIER.]

The first program was as follows:

Prelude to The Master Singers of Nuremberg................Wagner
Concerto for piano, in F minor, op. 2........................Arensky
(First time in Boston.)
Capriccio Italien, op. 45..................................Tschaikowsky
Symphony No. 1, in B flat major, op. 38..................Schumann

The second number served to present a novelty as to composition and pianist, Katherine Ruth Heyman, of New York.

The composition was certainly not ineffective, but it was one of the many and well-known which please the public and fail to satisfy the critics and the musical ascetics. It is very certain that if Chopin had not lived this concerto would not have been written in this style. There is nothing characteristic of its nationality until the finale, when it becomes unmistakably Russian.

It is numbered op. 2, which reinforces me in the belief that when so important a work as a piano concerto is only op. 2 it ought never to be published. Miss Heyman's attainments as an artist, however, is another matter, she having played with poise and dignity to such an extent as to entitle her to this much abused appellation. There were many places where she refrained from dropping into an oversentimentality that would have made the composition an impossibility in the realm of art, yet she was delicately poetic and æsthetic throughout. Miss Heyman is well equipped technically, and, although frail to look upon, her bravura octaves were anything but in keeping with her physique. She evoked a storm of applause from critical Boston. The other two numbers are too well known to require any comment further than the fact that they were admirably presented.

Next Friday and Saturday the soloist will be Elsa Ruegger, who will play Lalo's concerto for violoncello in D.

* * *

Katherine Ruth Heyman will give a piano recital in Boston within six weeks or thereabouts.

The Boston Symphony will be heard in Providence, R. I., Wednesday evenings, at Infantry Hall, October 25, November 15, December 20, January 31, March 7, March 28, April 11, April 25.

Baltimore, Md., Tuesday evenings, at Music Hall, November 7, December 12, January 16, February 20, March 20.

Philadelphia, Pa., two series, at Academy of Music. First series, Monday evenings, November 6, December 11, January 15, February 19, March 19. Second series—Saturday evening, November 11; Friday evening, December 15; Friday evening, January 19; Saturday evening, February 24; Friday evening, March 23.

New York, see THE MUSICAL COURIER of last week.

Brooklyn, Academy of Music, five concerts, Friday evening, November 10; Saturday evening, December 16; Saturday evening, January 20; Friday evening, February 23; Saturday evening, March 24.

These are to be evening concerts only, as conditions existing in Brooklyn did not warrant the management in presenting the afternoon rehearsals as heretofore.

Cambridge, Mass., Thursday evenings, at Sanders' Hall, October 19, November 2, November 23, December 7, December 28, January 11, January 25, February 8, March 1, March 15.

Soloists to appear at these concerts are Sembrich, Ternina, Hambourg, Leonora Jackson, Clara Butt, Elsa Ruegger, Kneisel, Adamowski, Marian Titus, Adele Aus der Ohe, Antoinette Szumowska, Ernest Dohnanyi, George

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Fred Comée is managing a series of ten chamber concerts, under the patronage of Harvard University, to be given in Sanders Theatre, Cambridge, Mass.

Tuesdays evenings, October 24, November 21, December 5, January 9, January 30, February 13, February 27, March 13, April 3 and April 24, at 7:45 P. M. These concerts are partly illustrative of a course of lectures given to students by Prof. John K. Paine, on the "History of Music."

Sale of seats will begin Saturday morning, October 21, at 8 o'clock. A limited number of seats have been reserved for officers of the university, the students who take the course, and invited guests.

List of performers include the Kneisel Quartet (at nine concerts), the Adamowski Quartet; solo pianists, Szumowska, Lotta Mills, Hopekirk, Burmeister, Perabo and Gebhardt, and soloists from the Boston Symphony Orchestra.

* * *

Monday, October 9, at Trinity, the wedding of Henry L. Higginson's son, Alexander Henry Higginson, to Miss Rosamond Tudor, was the occasion of the most elaborate wedding music ever known in this country. It was furnished as a surprise and compliment by Wm. Gericke and the Boston Symphony Orchestra, and those who heard it in the great, magnificent church say that such effects never have been heard anywhere. The selections were from "Lohengrin," the hackneyed bridal song not being of the number, and a wedding march composed by Frederic S. Converse, the bride's brother-in-law. Those of the orchestra present as invited guests were: C. A. Ellis, Mr. and Mrs. Fred R. Comée, Mr. and Mrs. Kneisel, Mr. and Mrs. Gericke, Mr. and Mrs. Adamowski, Mr. and Mrs. Svecenski, Mr. and Mrs. Schroeder, Mr. Loeffler and Mr. Roth.

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Boston Transcript

FRIDAY, OCTOBER 20, 1899

NEW MUSIC HALL IS RISING

Day by Day the Building Gains in Construction—Delay in Securing Steel Retards the Work

Work on the new Music Hall at the corner of Huntington and Massachusetts avenues is progressing rapidly. The stone foundation is finished and the walls on the two sides of the big building back from the street and that on the Massachusetts avenue side are already up to the first gallery. The structural steel is being set and the floors, posts and other interior construction are in hand. Over all stand the staging and the skeleton framework complete.

In laying the stone foundation, excavation nineteen feet below the level of the sidewalk was necessary. When the old bed was finally reached, solid concrete five feet in depth was laid and on this was built five more solid feet of granite. To overcome the tidewater while the excavating was in progress, steam pumps were kept constantly at work and these were in use until the concrete flooring was laid. The walls of the cellar are now finished. They were built of pressed brick and on their outer side two heavy coats of pitch were laid to prevent moisture from entering.

The work on the walls above ground and on the steel structure generally would be much further advanced if the rolling mills were able to furnish the necessary steel promptly. Every rolling-mill in the country is going full blast with all the force it can handle and yet the demand from all the large cities is so great that few if any contracts made by the steel producers are being filled on time. This general condition has greatly affected the rapidity of the work on the new Music Hall, and the contractors fear that, despite their best efforts, they will be held back on account of it in the near future. The occasional visitor to the Back Bay district, however, cannot but be impressed by the rapid strides being made in the construction.

By the end of the week the brick walls all around the building will be up as high as the first gallery and much of the structural steel work will be set. Some eighty-five men—carpenters, brick-masons, laborers, stone-masons, etc.—are employed by the contractors. An instance of the desire of the Music Hall corporation to make the new site perfect in every respect came up yesterday. An electric trolley pole stands directly in front of what will be the Massachusetts avenue entrance to the building. H. L. Higginson, the corporation's president, had his attention called to this fact and, acting immediately on the suggestion offered him, he petitioned the Elevated Railway Company to have it removed. The petition was rushed through the hands of the various officials until it came to the division chief, who at once issued orders to have the objectionable pole removed.

The first of the series of concerts by the Boston Symphony Orchestra was given last evening in Sanders Theatre, Cambridge. A large and appreciative audience was present and liberally applauded the various numbers. The concert opened with Wagner's vorspiel to "Die Meistersinger," which was not so well received as some of the other numbers. The most appreciated number on the entire programme was the "Capriccio Italien," by Tchaikovsky. Miss Gertrude May Stein was the soloist.

Boston Sunday G

SUNDAY, OCT. 22, 1899

MISS RUEGGER'S SUCCESS

It is not often that our concert stage is graced by a woman cellist, but the audiences at the Symphony last week had excellent reason to feel that in Miss Elsa Ruegger, the violoncello has an unaffected, rarely skilful and singularly sympathetic interpreter. She was heard in Lalo's concerto in D minor, announced on the program as given for the first time in this city. At the outset an unusual command of the possibilities of the cello was made manifest. A delightful and delicately managed "singing tone" was perhaps chief among the characteristics of Miss Ruegger's playing. Her marked technical skill, evidenced particularly in the closing movement of the concerto, commanded admiration, all the more because it was made manifest without the slightest apparent effort. As might reasonably have been expected from symphony players, the accompaniment given by the orchestra to the soloist proved delightful—never over emphasized, nor obtruded upon attention, but, under director Gericke's guiding baton, aiding and supplementing the effect of Miss Ruegger's remarkable solo performance. She was thrice recalled by the rehearsal assemblage, in whose plaudits the musicians joined heartily, as such an artist might well have been.

There was a symphony, too, given for the first time in Boston—Glazounoff's No. 6 in C minor. Being the work of a subject of the czar, there are Russian themes in it, "worked up" and wrought up with true Slav impetuosity and verve. True, there is a little more strenuousness in gaining some effects than seems quite necessary to a non-Russian audience, but abundant demonstration is given of a strong and strongly talented musical individuality, who is not in the least conventional. The symphony gives proof of delicate skill at more than one point—notably in the handling of theme variations in the second movement. A fugato and a notturno are remarkable illustrations of Glazounoff's characteristic ability in gaining unhackneyed and unexpected effects. Obviously he thoroughly understands an orchestra, even if he does sometimes make rather heavy drafts in this symphony upon the skill and endurance of its members.

Goldmark's "Prometheus Bound" overture and Bach's chaconne in D minor, orchestrated by Joachim Raff, served to complete Mr Gericke's second program. Each was given to fine effect, and each added to his audience's enjoyment.

Miss Clara Butt will be the soloist at the rehearsal and concert this week. She is announced to contribute two arias. The orchestra's offerings, besides Humperdinck's "Moorish Rhapsody" for a first hearing, include Mendelssohn's "Melusine" overture and Mozart's symphony in G minor, which has not been heard as yet at the symphony concerts.

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The Glazownoff symphony, No. 6 in C minor, played here for the first time, is in four movements, in each of which the wood instruments and horns figure prominently. The final part of the first movement is strong and dramatic. The second movement consists of a set of variations on a simple theme, and is an exquisite bit of harmony. The third is a sort of intermezzo, and the fourth savors strongly of the Russian dances. The symphony is full of pleasing variations of a melodic character, and was charmingly played throughout.

The other two numbers on the programme were Goldmark's overture to "Prometheus Bound" and the Bach chaconne in D minor.

Boston Journal.
SUNDAY, OCTOBER 22, 1899.

ELSA RUEGGER.

First Appearance of This 'Cellist in Boston.

A Player of True and Delightful Talent.

A New Symphony by Alexander Glazounoff.

The program of the second Symphony concert last night, Mr. Gericke conductor, was as follows:

Overture, "Prometheus Bound"....Goldmark
Concerto for 'cello in D minor............Lalo
Chaconne in D minor................Bach-Raff
Symphony No. 6, in C minor, op. 58..
Glazounoff
(First time in Boston.)

Miss Elsa Ruegger, the 'cellist, who appeared last night for the first time in America, was born at Lucerne, Switzerland, Dec. 6, 1881. She studied with Jacobs of the Brussels Conservatory; she played in a charity concert when she was 11 years old, and when she was 13 she made a concert tour. She was awarded in June, 1896, the first 'cello prize of the Brussels Conservatory "with the highest distinction." Since then she has played in the chief cities of Europe.

The concerto which she chose was first played at a Pasdeloup concert in Paris Dec. 9, 1877, when Lalo, the composer, was 54 years old. The player was Adolph Fischer, the Belgian, who died eight years ago in a madhouse. He played the concerto in several cities of Europe in 1878. It is my impression that Mr. Hekking played it while he was in this country, but it had not been heard in Boston before last night.

The work is not one of marked interest, except possibly in the orchestration. The first movement makes pompous announcements that lead to nothing; the themes are dry and labored, and with the exception of the pompous declamation the music is of an austere melancholy that at times is almost sour. The intermezzo is again in melancholy vein, with the exception of a piquant village dance. The finale, in spite of its rhythmic effects and skillful workmanship, is of little real musical interest. Lalo was a man of indisputable ability and noble ambition; but this concerto is below the standard of his orchestral and chamber music. I admit the extreme difficulty of writing a great concerto for the 'cello, an instrument which soon fatigues the ear; for the sensuous beauty of cantabile quickly becomes monotonous and bravura excites admiration only as a nimble gymnastic exercise.

Miss Ruegger's reputation is well deserved. Her tone, though it is comparatively small, is eminently agreeable and pure; her technic is sure and well-rounded; she is not over-sentimental in melody; her phrasing is musician-like; and, free from virtuoso trick or affectation, she is respectful to the composer and art.

⁂

Glazounoff has a habit of writing symphonies as well as symphonic poems. The one played last night is about a year and a half old, and it has already excited warm discussion in cities of Germany and in London. As a whole, it is not distinctively Russian, as are the symphonies of Borodine, and the composer thinks in the Western tonality. Perhaps you may detect the Russian in the finale by certain rhythmic and harmonic predilections, and there is always an Oriental love of gorgeous color; but the music is not Cossack. The first movement is thematically weak, thus the second theme is absolutely banal, but the development is full of interest and strength, there is a truly passionate mood, and you are convinced that the man has his own way of saying things, and although you may quarrel with his isolated main thoughts, there is nevertheless the power of cumulative eloquence. The variations are well made, well contrasted, brilliantly orchestrated, and —rare thing—never tedious. The third movement, an intermezzo, pleased me less, and again there was more expression than thought. The finale is rhythmically exciting—for a time; and then the piquancy and surprise of rhythm are dangerously near monotony. The climax, long deferred, hinted at constantly—suffers; it is as though you heard Glazounoff saying to the audience, "Wait a minute; it's coming; it's almost here. Look out! Bang! A-h-h-h! What do you think of that?" Brilliantly played, the symphony certainly made an impression. Whether a second hearing would deepen or lessen this impression is another question.

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Raff in 1872 was made an honorary member of the Philharmonic Society, New York, and his arrangement of Bach's Chaconne was dedicated by him to the society. It was first played, however, under his direction March 20, 1874, at Wiesbaden, and the first performance in America was Dec. 12 of that year at a concert of the Philharmonic, led by Carl Bergmann. Raff believed that many of Bach's works for the violin were originally conceived for combinations of instruments, and he stated that the polyphonic structure of the chaconne clearly indicates that the violin piece as we know it was "only an arrangement." His transcription is a tour de force, ingenious, creditable; but are such transcriptions worth while?

The overture by Goldmark has been highly praised. To me it is long-winded, with episodes that suggest padding, with certain noble passages, with certain harmonic progressions which, while they are strongly Wagnerian, are time painted with the well-known Goldmarkian brush. Take the overture from beginning to end, and it is not characteristic of Goldmark or Aeschylus.

The performance throughout the concert was of a high order of excellence. The program suffered by continuity of thought in the minor, and it was a risky experiment to bring two sets of variations in close proximity.

Philip Hale.

MISS CLARA BUTT will sing for us Saturday at the Symphony concert. The story that she is six feet in height has been industriously circulated by her manager and agents. They have done her injustice; for she is 6 feet 2¼; but whether in her stockings, or in her presumably dainty boots, deponent saith not. And they say that Miss Butt has other qualifications which should command attention.

Now there has been no comment about those extraordinarily high sopranos, Miss Ellen Beach Yaw and Miss Ada Colley. The former, they say, repented of her virtuoso ways and has worked hard to win success as a singer rather than as a phenomenon. But is Miss Colley, the Australian, who now knows Koster and Bial's and frankly confesses that she has had only slight musical training, short, or medium, or a giraffe?

Miss Butt, whose height is the subject of so much press work, is a contralto.

She was born at Southwick, near Brighton, England. Studying under Mr. Rootham at Bristol, she sang in concert in December, 1889. She entered the Royal College of Music, distinguished herself at the concerts of this institution, and shone in opera. She made her début in London with the Royal Choral Society in Sullivan's "Golden Legend," Dec. 7, 1892, and the 10th of the same month she made a sensation by her impersonation of Orpheus in Gluck's opera at the Lyceum Theatre in a performance given by the Royal College of Music. Let me quote the remarks of a critic concerning this appearance:

Miss Butt gave signs of so much talent that her future career may be spoken of as a matter of national, rather than of local, importance.

As this young lady is only just out of her 'teens, and has had, we believe, no histrionic experience, she is not yet, of course, a Giula Ravogli as regards gesture; but apart from quite unnecessary comparisons (in this case they would be more than usually odious), her performance was in all respects remarkable.

July 19, 1893, at the annual meeting of the Corporation of the College, the Prince of Wales in his speech congratulated her, and mentioned the fact that he had not only heard her in "Orpheus," but also at the Queen's Concert and at a private concert given by his daughter. And His Royal Highness allowed that he wished her well.

Miss Butt sang again with the Royal Choral Society Nov. 23, 1893; at the Hanley Festival, Oct. 21, 1893; at the Bristol Festival, Oct. 25, 1893; at the Handel Festival of 1894; and since then in many festivals and concerts. She has studied in Paris with Bouhy and in Berlin with Gerster.

Her latest appearance of importance that I have noticed was Oct. 5, at the Norwich Festival, when she sang songs by Edward Elgar with orchestral accompaniment. These songs were written especially for her and the Festival, and Mr. Blackburn spoke of them and the singer as follows:

I definitely recognize in Mr. Elgar the musician who has the greatest claims of any Englishman of quite his period to serious consideration. He has, first, a wonderful gravity of purpose; he never trifles. So far as I know, all Mr. Elgar's music is distinguished by a most perfect sincerity, a complete responsibility. That in itself would be only a recommendation, not a final tribute to his art. Beyond this solid foundation, however, he has orchestral powers which demand the highest attention. In such a work, for example, as his "Meditation," played yesterday, the orchestra is handled with the facility of a master, and with an instinct for the right placing of musical sound—the purely untechnical phrase must be forgiven for its appropriateness—which together are not far removed from genius. This again is rather a recommendation, though of a more splendid sort, than a final tribute; but added to this, and to an extremely fine technique, it must be acknowledged that Mr. Elgar has an inspiration and a sense of beauty that are among the rare things of art. His sea-pictures are five in number, and they are concerned with the moods of the sea, in its slumberous appeal, in its depths, in its cruelty and in its more human aspect. They are not all equally fine; but the finest, perhaps, "In Haven," is extremely fine. Only those who understand (in Henley's splendid phrase) how all the universe can be "narrowed to the compass of a ring" will see how, in this slight-seeming creation, there is housed so great an artistic emotion. The poet saw in the smallest of flowers just the one shut door which kept him from all the mystery "of this unintelligible world;" so in one short song this exquisite composer houses the even more unintelligible mystery of artistic beauty. The big drama of the last song, "The Swimmer," by Adam Lindsay Gordon, was excellent and moving, but it was less personal, less secretly touching than the one I have already described; and the three remaining songs stand within the lines of merit drawn by these two. The songs were composed for, and were sung by, Miss Clara Butt. I admired this singer extremely a day or two ago, when she gave us the Biblical Songs of Dvorák; but I admired her more last night. Miss Butt has, for a beginning, an emotional temperament which has been steadily, so far as I have observed this great singer, growing with her progress in the paths of her art; and on this occasion she gave a really wonderful utterance of that temperament at its highest point. I have said that Mr. Elgar had been at pains—and at most successful pains—to interpret certain moods of the sea; Miss Butt caught those moods, and with just the right discrimination and power gave them the clothing of her magnificent voice. The result was a sort of vocal tone-picture, which, becoming a perfect part of Mr. Elgar's creation, made to my hearing a unique experience. It was good to hear the raptures of applause which followed the close of each song, and particularly the close of the last.

And somebody sang of Miss Butt as follows:

AN IMPROMPTU.

Norwich: October 5.

She sang of seas: and, as she sang,
  There came along th' heroic note,
The sound of music-winds that clang
  Where seabirds wheel, and curve, and float.

She sang of seas: then saw I clear
  The broad sea spreading to the sky,
Pulsating softly, as the dear
  And tender night came gently by.

She sang of seas: the sun waxed great
  And seemed like sound of brazen bell:
My heart, that voice was like a fate
  Calling the dead from the deep's deep hell.

She sang of seas: Ah, ye who mourn
  With sea-farewells of all regret,
That voice should make you less forlorn,
  Yea, though its message were "Forget."

But you would prefer gossip of a more intimate nature than a dry statistical record of her career, so I add here the report of an interview which, published some time ago in the Pall Mall Gazette, has not been reprinted in this country. It is headed, "From a Bristol Correspondent."

Miss Butt makes an ordinary man feel almost tiny in her presence, for she will not allow the odd quarter of an inch to be deducted from her height, which is 6 feet 2¼ inches—a height she bears so well few would suspect she attained it. I was curious to know at what age she first felt the power and passion of music; but, although as a child she enjoyed singing, she was by no means an infant prodigy. It was not until 14 or 15 that it was discovered she had a rich contralto, and not a soprano, as one early teacher deemed. "When I was told I was to be trained to be a singer I could hardly believe it!" she exclaimed, with a ray of pleasure filling her dark, expressive eyes. Then she told me of her early days, when she sat back in the choir of the Bristol Festival: in the same orchestra I had witnessed her triumph as the famous songstress.

"Ah! but those were pleasant days," she said: "I reveled in the pleasure of them."

"You were very good last night to your audience," I interjected.

"How could one help it, to one's own people?"

All her family are musical. "It would be a marvel if any of my brothers or sisters could not sing; my mother has an excellent voice." The German Emperor was right when he told her he was not afraid of being disappointed; her voice in speaking was enough. It is full of sympathy and rich in tone.

Having but lately come from a course of study abroad, I was anxious to hear her opinion upon the value of foreign study. She is quick at languages, having promptly mastered the pronunciation of French, German and Italian; but somewhat to my surprise she confessed to a preference for French as a singing language, the liquids of that tongue being rather a difficulty with most English singers.

On my venturing to ask her as to the value of a foreign training for young beginners, she replied with much warmth, that "for grounding" she thought "English teaching was good, but music was taken more seriously abroad. There one seemed to breathe music; it was their whole life and passion; their intense love for their art made them less satisfied with mediocrity. In England we were satisfied with a ballad concert and a little light opera, and the different attitude of the audience proved the power with which music swayed a people. In England often people talked; while in other countries if even your chair creaked your neighbors would kill you with a look."

Her rendering of a setting of the words "Abide with me" had proved that in her voice at least she possessed great dramatic force. Small wonder I thought as she produced her rich low notes, an old school teacher had thought it was a boy singing; and her expression ranged through the tender and submissive to the triumphant and passionate, and thence, in the last verse, to the pleading, her lower notes having a powerful, massive intonation that produced a great effect upon the intent audience.

Could this power of voice be added to the art of this actress? And with this thought I asked if she preferred ballad or operatic singing.

"Oh, I love acting! and have sung in 'Orpheo.'" But in spite of her triumphs here and in Europe, the young singer has ambitions and hopes to sing in an opera written for her. Perchance some day Sir Arthur Sullivan might write a "Cleopatra," with the title role for herself; and certainly Miss Butt would personate a magnificent Cleopatra. Her features of a Greek type, broadened out, if one may so venture to describe them, her dark hair and expressive eyes and commanding figure (probably more commanding than was Antony's destroyer) would all give effect to the part; and if Sir Arthur allowed full play to his rich imagination, and gave full scope to Miss Butt's compass, we might have an English Cleopatra that would satisfy the musical world, for miracles are sometimes worked even nowadays.

The program of the Symphony concert Saturday will include Mendelssohn's overture "Melusina," Humperdinck's "Moorish Rhapsody" (first time here), Mozart's Symphony in G minor No. 25 (first time at these concerts). Miss Clara Butt, contralto, will sing two arias.

SUNDAY HERALD.
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THE SYMPHONY CONCERT.

Second of the Series Brings Out Some Surprises.

Minor in First Selections Makes Subsequent Brightness Attractive—Charming Movements Finely Interpreted—Miss Ruegger Cordially Received.

For the second concert of the Boston Symphony orchestra, Mr. Wilhelm Gericke, conductor, in Music Hall, last evening, this was the programme:

Overture, "Prometheus Bound".......Goldmark
Concerto for 'cello in D minor...........Lalo
Chaconne in D minor...................Bach
(Scored for orchestra by Raff).
Symphony No. 6 in C minor.........Glazounoff

The soloist was Miss Elsa Ruegger. The concerto and the symphony were new to Boston.

There was an undue prevalence of the minor in the selections, all of them being in that strain, and this imparted overmuch of tonal monotony and sombreness to the general effect of the concert, though it was brightened after the opening of the symphony, the three other movements being in major keys.

The Goldmark overture is a noble work, powerfully impressive in its vigorous dramatic feeling, strong in color and steadily interesting in the rich splendor of its orchestration. Here and there are moments in which the composer seems to have had his "Sakuntala" overture rooted so firmly in his mind that he unconsciously fell into reminiscences of it, now close and now merely suggestive; and, singularly enough, the very opening strain is almost identical with the first bars of the other work. It is, however, conceived and carried out in a larger and loftier spirit, and is on the whole, perhaps, the finest example that Goldmark has given of his powers in a majestically serious vein. The reading and the performance were of uncommon beauty.

The Lalo concerto has no lack of melodiousness and, the second movement, an intermezzo, is full of graceful charm in its appealing opening theme; but, taken altogether, it appears, at least on a first hearing, to be too wanting in contrasting variety of sentiment and constantly elegiac. Its chief interest seems to be more in the orchestration than in the solo part, and it is not wholly free from the charge of dullness. Then, too, it is spun out to an extent that is unfortunate in a composition in which the 'cello is the most prominent feature, for, noble as the instrument is as a vehicle for depth of musical expression, its tones pall and become depressingly monotonous when they are displayed at a length to which they are continued in this concerto.

Miss Ruegger's performance of the solo part showed her to be a young artist of admirable skill. Her tone is not large or firm, but it is pure. Her technique is ample, and she plays with a musician's sincerity of style, and a freedom from affectation and unnecessary display that win esteem for her at once. Elegance, warmth of feeling, intelligence and a leaning toward what is best and worthiest in her art are among the strongly marked qualities that were clearly apparent in all that she did. Her intonation is faultless, her execution without a blur, and her taste wholly refined. A larger tone and a broader vigor would have made her performance more satisfying; but these will probably come to her by and by. As it is, she is an excellent and very interesting artist, and the justly favorable impression she made was convincingly emphasized by the cordial applause and the enthusiastic recalls she received at the end of the concert.

The Glazounoff symphony was something of a surprise as a work by a composer of the modern Russian school. It is singularly free from the characteristic extravagances that we have learned to expect from the young disciples of that school. Not only this, but it is perfectly clear on a first hearing. More, still, its themes are bright, their treatment is without self-conscious eccentricity, and they are fairly melodious. The second movement, a theme and variations, is, perhaps, the most attractive and interesting part of the work; but there is an inspiriting fire in the finale, which is worked up with great skill and immense effect.

Scattered through the symphony profusely are fresh and charming moments of invention, of harmonic devices and of orchestration, especially in the passionate first allegro. The performance was one of splendid brilliancy, the orchestra being heard at its very best.

The arrangement of the Bach chaconne is remarkably ingenious, and shows the large learning and the profound mastery which Raff had over the details of his art; but, after all, the chaconne is better and more effective as it came from the great master's hand, and, wonderfully clever as the transcription undoubtedly is, the spirit of the original evaporates in the treatment to which the work is here subjected, dignified as it may be. The reading by Mr. Gericke and the performance by the orchestra were exquisite. A word of admiration is also due to the beauty of the accompaniment which Mr. Gericke vouchsafed to the 'cello concert.

The programme for the next concert is: Overture, "Melusine," Mendelssohn; "Moorish Rhapsodie," Humperdinck (first time), and symphony in G minor, No. 25, Mozart, which will be given for the first time at these concerts. The soloist is to be the English contralto, Miss Clara Butt, who will contribute two arias to the programme.

Sanders Theatre was filled with a large and brilliant company of subscribers at the first concert for this season by the Symphony orchestra on Thursday night. Miss Gertrude May Stein, the soloist, was received with great heartiness and was obliged to acknowledge many recalls. She was attractive in a shell pink satin gown, with seed pearl embroidery, the low corsage studded with diamonds; a pink and white pompon was worn in her hair. Among the audience we noted Col. and Mrs. Henry L. Higginson, Bishop William Lawrence and family, Prof. John K. Paine, President and Mrs. Charles W. Eliot, Prof. and Mrs. John Fiske, Prof. C. C. Everett and family, Mr. and Mrs. Walter I. Badger, Mr. and Mrs. William M. Richardson, Prof. Barrett Wendell, Dr. and Mrs. William T. Councilman, Miss Elsie Mills, Dr. and Mrs. John G. Blake and Mr. and Mrs. Thomas C. Wales.

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[illegible] MORNING, OCT. 23, 1899.

Symphony Concert—A Glazounoff Symphony.

In a book catalogue issued in London a few years ago, two works were specified as "Prometheus—unbound," and "Prometheus—bound." The symphonic concert of Saturday began with a musical setting of the latter, and judging by the heavy orchestration, it was bound in full [illegible].

We think Goldmark more equally successful in his overtures than in any other of his instrumental forms, and were therefore not surprised to find some noble climaxes in this mythological theme, but there were also pretty touches, in vivid contrast, which spoke of the gentler vein of the composer of "The Cricket on the Hearth" and of the sensuous style of the writer of "The Queen of Sheba," which seemed out of place in the portrayal of such an aggravated case of liver complaint.

Possibly (this guesswork is the weak point in almost all "programme-music") the brighter music suggests the shooting of the eagle, by Hercules, and the final liberation of the captive. The number was grandly played and deservedly applauded.

More sorrow followed in the shape of a rather tragic violoncello concerto by Lalo. Here the composer seems to consider only the grave side of the instrument and tears his passions to tatters, especially during the first movement.

The slow movement presents a gentler, lace-handkerchief style of grieving, and even ventures upon some lively bits of rusticity, while the constantly recurring figures of the accompaniment are novel in treatment and give a picturesque monotony which is charming.

The finale begins with a melancholy sort of recitative (the work indulges too much in recitative for the solo instrument), but soon bursts into a more vigorous and less plaintive theme. It is not a concerto that attracts on a first hearing, and we doubt its chance of finding more favor by repeated performance.

It served to introduce to our public a very talented young lady violoncellist, Miss Elsa Ruegger, who won a marked success. This means a good deal in a city like Boston, which has always had great violoncellists among its residents. Wulf Fries in the early days, Hekking and Schulz in later times, the born genius of the instrument—Fritz Giese, and at present the thorough artist, Schroeder, all these have caused the Bostonian to become a good connoisseur of performance on this particular instrument.

To win a success here, therefore, means something, and Miss Ruegger may be quite satisfied with her achievement. Her tone is not broad and massive (one feels this defect in some of the C string passages), but it is sympathetic and always true to pitch, while her surety is commendable.

The Bach quarry seems to yield up unsuspected treasures once in a while; Gounod dug into a prelude and exhumed an "Ave Maria;" Raff drilled into a violin solo and blasted out a set of symphonic variations. Raff's orchestral setting of the famous Chaconne in D minor may astonish, but can scarcely compel praise except for its ingenuity; he finds as many strange and unsuspected things in the violin solo as Sheridan found in Lord Burleigh's nod or Ignatius Donnelly in Shakespeare! One may alter the French saying, for this occasion, and exclaim—"C'est magnifique, mais ce n'est pas Bach!"

This particular Chaconne seems to invite the composers especially; it is not the first time it has been tampered with, and added accompaniments for piano and for orchestra have been made to its measures. It was brilliantly performed and, placing the question of fitness entirely aside, was an interesting number.

After which Mr. Gericke gave us our weekly Russian, this time a fine example of the best music of the north. Perhaps it is unjust to class Glazounoff's sixth symphony, in C minor, as Russian at all; true art is of no nationality, and the fault that we have often charged against many of the young Russians, that they thrust their national condiments too conspicuously into their works, is absent from this excellent symphony. Glazounoff carefully avoids that barbarrerrie which mars many of the recent Muscovite productions; of many of the orchestral productions of this school one can say, with Angelo:

> "This will last out a night in Russia
> When nights are longest there."

But just this prolixity is absent from Glazounoff's work; it is of normal length, clear shape, splendid development, and while giving a great degree of counterpoint makes no ostentatious parade of learning.

It is but natural that we should compare the composer with the great Russian symphonist—Tschaikowsky; Glazounoff does not lose by the juxta-position; he has not the mannerisms of Tschaikowsky (the solemn growls of low-toned wind instruments, for example, are seldom in evidence) and he equals him in thematic development.

Possibly the St. Petersburg critics will condemn the cosmopolitan character of such music, as they did in the case of Tschaikowsky, whom they accused of not being representatively Russian, but to our mind such music reaches a loftier plane than can be obtained by mere local coloring.

There is a little of the influence of Schumann present in the first movement, the incomplete return of themes in development being a favorite touch of the German master, and the splendid treatment and bold syncopation, sharp contrast of themes, are also Schumannesque.

The second movement, in the "Andante con Variazioni" form, is a masterpiece; not a trace of monotony, not a [illegible] of reiteration, noble scoring [illegible] contrasts. The theme itself [illegible] and the first variation [illegible] touches [illegible]

[illegible] the fourth variation was [illegible] contrast that made the number effective. The dainty pipings of the woodwind in the coda of the third and sixth variations were most charmingly bucolic. The impressive treatment of the brasses in the finale made a sufficiently broad climax.

The Intermezzo was unambitious; here the composer has followed Brahms in not giving a complete return of the first form after the Trio, but retaining a double contrast by bringing back the first period as coda. The flute had prominent work here, and did it well. Perhaps the modest prettiness of this movement finds its excuse in the fierce combat of themes and rhythms that is to follow in the finale.

The last movement had more syncopations than the great syncopationist—Schumann—would have dared to introduce. These were in contrast with a piquant theme which seemed to have come direct from Bizet's "Suite Arlesienne." The coda of this movement was wonderfully contrapuntal, but the movement as a whole did not seem to balance the power of the first two movements.

But it is refreshing to find a composer who still clings to the sonata form; it is delightful to see that all the old landmarks were not all swept away by the death of Brahms. It must be understood, however, that in speaking of Glazounoff in the same sentence with Brahms, we refer only to form; in spirit the composer is, as he ought to be, sui generis.

Louis C. Elson.

The Boston Traveler

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Oct 23

THE SYMPHONY.

First Boston Appearance of Elsa Ruegger, 'Cellist—A New Glazounoff Symphony.

Nineteenth season Boston Symphony Orchestra; second concert. Miss Elsa Ruegger, soloist. The programme:

Overture, "Prometheus"	Goldmark
Concerto for 'celo in D Minor	Lalo
Chaconne in D Minor	Bach-Raff
Symphony No. 6, in C Minor	Glazounoff

The concert was of a very great sameness in that there was such an overabundance of the minor mode, and two sets of variations near to one another. And there was not a single work of the four possessing any great and real interest, nothing to hold you fast and make you oblivious to the clock. The orchestra played in masterly style from first to last, but it takes more than even our fine band to make an evening of delight for the practised Symphony-goer.

Goldmark's "Prometheus" bears all the marks of the composer of "Sakuntala"; it is its twin brother, a trifle less good-looking. The rich and glowing orchestration is there and the smoothly flowing melody, but not quite so much of inspiration or nobility. Mr. Longy's beautiful playing of the little oboe passage in this work was one of the most charming things of the evening.

Miss Ruegger has a remarkable mastery of the 'cello for so young a woman—or for a woman at all, for that matter. She brings out a pure, perfectly controlled tone, and her technique is wholly sufficient. Her method is full of grace and beauty; she also has intelligence and artistic taste in interpretation. But with all these positive merits, Miss Ruegger could scarcely make the Lalo concerto very interesting. It says nothing much, and it takes a long time in doing that. There are moments of dainty elegance, such as the little dance movement in the intermezzo, but as a whole there is too much for the 'cello to do—a very real fault, because the instrument easily becomes monotonous. The orchestration is exceedingly well done.

In a certain sense Glazounoff was a disappointment. I had expected to be greeted with rank whiffs of vodka and paprika from his symphony, had looked for an avalanche of Russian themes and Slavic tonality. But the flavor is weak, although some of the writing is strong and stirring. There is a deal of bustle and tumult, yet two or three of the modern Germans might have produced it. In fact, the intermezzo is quite remarkably like Brahms. It is in the handling of the orchestra that Glazounoff seems to excel. He can lay the paint on thick, yet preserve the outlines of the picture in an impressive way. A little musical inspiration and thought are thus made to go a long way and to produce some brilliant effects that will not, however, bear very close analysis. The symphony was played with superb virtuosity, so Mr. Glazounoff had all the benefit arising therefrom. Perhaps further acquaintance with the work might make some revision of opinion necessary.

WILDER D. QUINT.

American Art Journal.

The Oldest Musical Weekly Published in America.

NEW YORK, SATURDAY, OCT. 21, 1899.

The Boston Symphony Orchestra, Wilhelm Gericke, conductor, will give five Wednesday matinees and five Thursday evening concerts, at Carnegie Hall, on the following dates: Nov, 8 and 9, Dec. 13 and 14, Jan. 17 and 18, Feb. 21 and 22, March 21 and 22. Mme. Sembrich, Fri. Ternina, Leonora Jackson, Dohnanyl Mark Hambourg, Franz Kneisel, Timothee Adamowski will be the solists.

[illegible] ER 23, [illegible]

Music Hall: Boston Symphony Orche[illegible]

The programme of the second Symph[illegible] Concert, given in the Music Hall last [illegible]urday evening, was as follows:

Goldmark: Overture to the "Prometheus Bound" of Æschylus, opus 38.
Lalo: Concerto for Violoncello, in D minor. (First time in Boston.)
Bach: Chaconne in D minor, scored for orchestra by Raff.
Glazounoff: Symphony No. 6, in C minor, opus 58. (First time in Boston.)

Miss Elsa Ruegger was the 'cellist.

If one were to pick out two ill-assorted names in history, one could hardly do better than to choose Æschylus and Goldmark. Perhaps Mr. Swinburne, who called Victor Hugo's Guanamara "a character of Æschylean grandeur,' might find something of that quality ins Goldmark overture, but, as for my single self, I cannot. Like the above-mentioned Guanamara—in "Les Burgraves"—the work does not rise above the Hugoesque; it is at moments strenuous, impassioned music, at others, merely pompous and showy; but of Æschylus's grand simple forcefulness there is nothing in it. Worst of all, except in the richness of the instrumentation, it is not particularly characteristic of Goldmark. I doubt if anyone in the audience would have spotted the composer had his name not been down on the programme. It is music that passes in at one ear, and out at the other, leaving nothing behind. It was beautifully, admirably played.

Raff's easy contrapuntal skill, his musical imaginativeness and mastery over the orchestra, make his arrangement of the Bach Chaconne a thing of more than transitory effectiveness; which can hardly be said of Esser's arrangements of the F major Toccata and the Passacaglia in C minor. In the palmy days of the Harvard Musical Association these could still pass muster, and John S. Dwight write glowingly about them in perfect good faith; but, when the Passacaglia was last played here—in the season of 1894-95—the only effect it had was to make one wonder how a composer could so arrange the marvellous work as to leave nothing but its academic side visible. Raff's arrangement of the Chaconne, however, is considerably more than merely academic; it shows true imaginativeness, shows that the composer had well felt his way to the very heart of the composition, and makes you feel how old Bach was able to stretch forth his mighty arm far beyond the confines of his century, and shake hands with the present. No composer yet has succeeded in being more modern than Bach; and Raff's brilliant orchestral dress fits his Chaconne to a T. It, too, was played to perfection.

Of Glazounoff's sixth symphony—well, humph! It is eminently worth playing and hearing, which is more than could be said of his Lyric Poem that Mr. Paur gave us two years ago; but, beyond this, the impression it makes is exceedingly vague. The composer does not seem to have very much to say; and, though he says it well enough, he hardly says it so brilliantly as to make it interesting. One looks in vain for an individuality, even for a nationality, in the music; you can see that the finale is recognizably Russian, but you do not really feel it to be so; Russian though it be in rhythm and accent, it sounds no more Samoedic than the authentically Russian themes Beethoven wove into his quartets—eliminating all their national flavor by a certain magic of his own. Only, Glazounoff's skill can hardly be called magical; in this finale he so harps on eccentricities of rhythm as to make their infinite variety monotonous. I liked the variations in the third movement best; here the composer falls easily and naturally into the romantic vein, and you follow him willingly. His orchestration is exceedingly beautiful, often grandly sonorous without noisiness. Upon the whole, the work inspires respect, if nothing warmer. The performance seemed impeccable.

Lalo's concerto gave fresh emphasis to the thought that, when a composer has hung a solo 'cello round his neck, the best thing for him to do next is to cast himself into the sea. Oh, what unspeakable monotony there is in that warm richness of tone, when you hear it through three long movements! It is worse than a male part-song, for that does not last half an hour. You feel like throwing something hard and sharp-cornered at the instrument! The usually bright and inventive Lalo has found no true inspiration in it; he has written as good a 'cello concerto as another, if you will, but, hold it beside his Symphonie Espagnole for the violin, and it shows very dull and murky. It is all in triple time, what the French call "mouvement de valse,' but gives you no cue for dancing. After all, it is eminently respectable, and the bravura in it is so skilfully written that it does not make you actually groan in sprit. Miss Ruegger, a young girl of eighteen, is plainly a master of her instrument; her tone, if not particularly large, is smooth, warm and searching; her phrasing, artistic in the extreme, her technique, absolute. Left-hand and bow-work are equally fine. Then she has evident temperament, and a well-trained musical understanding. Her success was unqualified.

The next programme is: Mendelssohn, overture to the legend of "The Fair Melusina," opus 32, —, aria; Humperdinck, Moorish Rhapsody (first time in Boston); —, aria; Mozart, Symphony No. 25, in G minor, Kochel, No. 183 (first time at these concerts). Miss Clara Butt will be the singer.

W. F. A.

[illegible] reaches an [illegible] these opinions and they are [illegible] quoted with a view doubtless of increasing the reputation of the orchestra here, and repeated year after year, "lest we forget," or, perchance, intrepidly dare to question the facts set forth. The prospectus is built along lines which have become a tradition here and contain only such particulars as pertain to the dates, prices, opportunity of getting tickets and a partial list of the soloists.

There are to be two series of five concerts each. "Both series of concerts will be the same in character and equally attractive, but with different programmes and soloists."

The dates, alternating for each series, are November 6-11, December 11-15, January 15-19, February 19-24, March 19-23. No remark is vouchsafed concerning either the principal works or the novelties to be given during either series, and, in the absence of these, it may safely be presumed that the historic policy of musically inadequate programmes and an almost total absence of new or unknown works will again obtain at these concerts.

Last season the only complete musical treat of orchestral music was the programme of the second concert, and this was punctured with a large black hole by Willy Burmester. The only new work heard during that season was Richard Strauss' tone poem, "Death and Transfiguration."

In Boston it is different, as the following novelties are announced for performance for the first time at concerts there: Symphonies by Glazounow (No. 6), Tschaikowsky (No. 3), Anton Bruckner, Wilhelm Berger, Felix Weingartner, a "Maurische Rhapsodie," by Humperdinck; "Heldenlied," by Dvorak; "Les Eolides," by Cesar Franck; "Medei," by D'Indy; "Norwegische Ballade," by Jul Rontgen; "Symphonic Dances," by Edvard Grieg; a new composition by Horatio Parker; overtures by Siegfried, Wagner, George W. Chadwick, Goldmark and Dresicke. The standard works to be given include Beethoven symphonies Nos. 2, 6, 7, 8 and 9, Schumann symphonies Nos. 1 and 4, two Mozart symphonies, two Haydn symphonies, Brahm's symphonies Nos. 1 and 4, and the "Romeo et Juliette" symphony, by Berlioz.

Of course, each of the series of concerts here will witness no diminution in patronage from that which last season quickly took up every available seat, and this is as it should be. The musical public of the city is as large and opulent as that of any city which the orchestra visits, and it may quite naturally be expected that the Boston Symphony Orchestra will receive greater support here than any other concert organization until a local orchestra shall arrive to excel it in both musical accomplishments and programmes. Even then .. will be encouraged and properly supported upon proper principles of rivalry and in remembrance of its pioneer influences.

IN THE MUSIC WORLD

French Grand Opera—Aborn Company—Boston Symphony.

A treat is in store for music lovers in the French Grand Opera Company, which will begin a season at Music Hall on November 1. French grand opera appeals to a large class of music lovers in Baltimore. Many native residents speak French fluently, and it is an especial pleasure to them to hear the beautiful Parisian speech emphasized by its union with music. The "Faust" legend, it is said, although following the German of Goethe in the poem and the opera, is essentially French. "Carmen" is also French, although the subject is Spanish. "William Tell" was in opera a victory of French over the older Italian music in the mind of the genial Rossini himself; Verdi's great "Trovatore" was a break from Italian trills and arpeggios, and "Romeo and Juliet" is the international poem of youth, love and death, which arose in Italy, was developed in England and finally set to charming music by the French author of the immortal "Faust."

The four Aborn Opera companies have been united in one for a season of fall and winter performances, which will begin at Music Hall on November 11. The company will be complete in every respect. It has a list of brilliant artists, a large chorus, a chorus of children, a good orchestra, a military band for the stage and all the necessary accessories. Fine renditions of good standard operas are relied upon to bring success.

Baltimore is sure of at least one more season of fine orchestral concerts. The sales of seats for the Boston Symphony Orchestra are fully up to the record-breaker of last year, and does away with the guarantee which was necessary last year. Gericke is probably the best director under which this organization has ever played. His programs are always well chosen. Three artists—Dohnanyi, Hombourg and Jackson—all new to Baltimore, are announced, and two great vocalists are booked for the other two concerts. The first concert takes place Tuesday, November 7.

Boston Symphony Orchestra.

The sale of season tickets for the series of Boston Symphony Orchestra concerts promises well. Although changes have been made on the first floor of Music Hall, the division of prices remains the same. The season will consist as usual of five concerts, to be given on Tuesdays, November 7, December 12, January 16, February 20, and March 20. Conductor Wilhelm Gericke has been retained, which will make this his seventh year with this famous organization. He will have under his control 87 musicians with exactly the same artists he had last season. The soloists engaged up to the present time are as follows: Mark Hambourg, a noted Russian pianist, who created a sensation as a boy prodigy. He studied with Leschetizky in Vienna for three years and when he returned before a critical audience of the same city he astonished the public with a rare technic and marvelous command of expression. The second soloist is Miss Leonora Jackson, a young violinist born in Boston. In 1896 she won the Mendelssohn State-prize at Berlin, where she was a pupil of Professor Joachim. A year later she made her debut with a philharmonic orchestra in Berlin and has since played in public with remarkable success. Ernst Donnanyi, another of the soloists, is a young Hungarian pianist who has been specially engaged with this famous orchestra.

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To win a success here, therefore, means something, and Miss Ruegger may be quite satisfied with her achievement. Her tone is not broad and massive (one feels this defect in some of the C string passages), but it is sympathetic and always true to pitch, while her surety is commendable.

The Bach quarry seems to yield up unsuspected treasures once in a while; Gounod dug into a prelude and exhumed an "Ave Maria;" Raff drilled into a violin solo and blasted out a set of symphonic variations. Raff's orchestral setting of the famous Chaconne in D minor may astonish, but can scarcely compel praise except for its ingenuity; he finds as many strange and unsuspected things in the violin solo as Sheridan found in Lord Burleigh's nod or Ignatius Donnelly in Shakespeare! One may alter the French saying, for this occasion, and exclaim—"C'est magnifique, mais ce n'est pas Bach!"

This particular Chaconne seems to incite the composers especially; it is not the first time it has been tampered with, and added accompaniments for piano and for orchestra have been made to its measures. It was brilliantly performed and, placing the question of fitness entirely aside, was an interesting number.

After which Mr. Gericke gave us our weekly Russian, this time a fine example of the best music of the north. Perhaps it is unjust to class Glazounoff's sixth symphony, in C minor, as Russian at all; true art is of no nationality, and the fault that we have often charged against many of the young Russians, that they thrust their national condiments too conspicuously into their works, is absent from this excellent symphony. Glazounoff carefully avoids that bizarrerrie which mars many of the recent Muscovite productions; of many of the orchestral productions of this school one can say, with Angelo:

> "This will last out a night in Russia
> When nights are longest there."

But just this prolixity is absent from Glazounoff's work; it is of normal length, clear shape, splendid development, and while giving a great degree of counterpoint makes no ostentatious parade of learning.

It is but natural that we should compare the composer with the great Russian symphonist—Tschaikowsky; Glazounoff does not lose by the juxta-position; he has not the mannerisms of Tschaikowsky (the solemn growls of deep-toned wind instruments, for example, are seldom in evidence) and he equals him in thematic development.

Possibly the St. Petersburg critics will condemn the cosmopolitan character of such music, as they did in the case of Tschaikowsky, whom they accused of not being representatively Russian, but to our mind such music reaches a loftier plane than can be obtained by mere local coloring.

There is a little of the influence of Schumann present in the first movement, the incomplete return of themes after development being a favorite touch of the German master, and the splendid figure treatment and bold syncopation, the sharp contrast of themes, are also Schumannesque.

The second movement, in the "Andante con Variazioni" form, is a masterpiece; not a trace of monotony, not a suspicion of reiteration, noble scoring and effective contrasts. The theme itself is impressive, and the first variation [illegible] with bold chromatic touches still [illegible]. The second variation gives a [illegible]

The use of the third Gregorian tone in the fourth variation was another contrast that made the number effective. The dainty pipings of the woodwind in the coda of the third and sixth variations were most charmingly bucolic. The impressive treatment of the brasses in the finale made a sufficiently broad climax.

The Intermezzo was unambitious; here the composer has followed Brahms in not giving a complete return of the first form after the Trio, but retaining a double contrast by bringing back the first period as coda. The flute had prominent work here, and did it well. Perhaps the modest prettiness of this movement finds its excuse in the fierce combat of themes and rhythms that is to follow in the finale.

The last movement had more syncopations than the great syncopationist—Schumann—would have dared to introduce. These were in contrast with a piquant theme which seemed to have come direct from Bizet's "Suite Arlesienne." The coda of this movement was wonderfully contrapuntal, but the movement as a whole did not seem to balance the power of the first two movements.

But it is refreshing to find a composer who still clings to the sonata form; it is delightful to see that all the old landmarks were not all swept away by the death of Brahms. It must be understood, however, that in speaking of Glazounoff in the same sentence with Brahms, we refer only to form; in spirit the composer is, as he ought to be, sui generis.

Louis C. Elson.

The Boston Traveler
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Oct 23

THE SYMPHONY.

First Boston Appearance of Elsa Ruegger, 'Cellist—A New Glazounoff Symphony.

Nineteenth season Boston Symphony Orchestra; second concert. Miss Elsa Ruegger, soloist. The programme:

Overture, "Prometheus"..............Goldmark
Concerto for 'cello in D Minor..............Lalo
Chaconne in D Minor..................Bach-Raff
Symphony No. 6, in C Minor..........Glazounoff

The concert was of a very great sameness in that there was such an overabundance of the minor mode, and two sets of variations near to one another. And there was not a single work of the four possessing any great and real interest, nothing to hold you fast and make you oblivious to the clock. The orchestra played in masterly style from first to last, but it takes more than even our fine band to make an evening of delight for the practised Symphony-goer.

Goldmark's "Prometheus" bears all the marks of the composer of "Sakuntala"; it is its twin brother, a trifle less good-looking. The rich and glowing orchestration is there and the smoothly flowing melody, but not quite so much of inspiration or nobility. Mr. Longy's beautiful playing of the little oboe passage in this work was one of the most charming things of the evening.

Miss Ruegger has a remarkable mastery of the 'cello for so young a woman—or for a woman at all, for that matter. She brings out a pure, perfectly controlled tone, and her technique is wholly sufficient. Her method is full of grace and beauty; she also has intelligence and artistic taste in interpretation. But with all these positive merits, Miss Ruegger could scarcely make the Lalo concerto very interesting. It says nothing much, and it takes a long time in doing that. There are moments of dainty elegance, such as the little dance movement in the intermezzo, but as a whole there is too much for the 'cello to do—a very real fault, because the instrument easily becomes monotonous. The orchestration is exceedingly well done.

In a certain sense Glazounoff was a disappointment. I had expected to be greeted with rank whiffs of vodka and paprika from his symphony, had looked for an avalanche of Russian themes and Slavic tonality. But the flavor is weak, although some of the writing is strong and stirring. There is a deal of bustle and tumult, yet two or three of the modern Germans might have produced it. In fact, the intermezzo is quite remarkably like Brahms. It is in the handling of the orchestra that Glazounoff seems to excel. He can lay the paint on thick, yet preserve the outlines of the picture in an impressive way. A little musical inspiration and thought are thus made to go a long way and to produce some brilliant effects that will not, however, bear very close analysis. The symphony was played with superb virtuosity, so Mr. Glazounoff had all the benefit arising therefrom. Perhaps further acquaintance with the work might make some revision of opinion necessary.

WILDER D. QUINT.

American Art Journal.
The Oldest Musical Weekly Published in America.
NEW YORK, SATURDAY, OCT. 21, 1899.

The Boston Symphony Orchestra, Wilhelm Gericke, conductor, will give five Wednesday matinees and five Thursday evening concerts, at Carnegie Hall, on the following dates: Nov, 8 and 9, Dec. 13 and 14, Jan. 17 and 18, Feb. 21 and 22, March 21 and 22. Mme. Sembrich, Frl. Ternina, Leonora Jackson, Dohnanyl Mark Hambourg, Franz Kneisel, Timothee Adamowski will be the solists.

Boston Transcript
MONDAY, OCTOBER 23, 1899

Music Hall: Boston Symphony Orchestra

The programme of the second Symphony Concert, given in the Music Hall last Saturday evening, was as follows:

Goldmark: Overture to the "Prometheus Bound" of Æschylus, opus 38.
Lalo: Concerto for Violoncello, in D minor. (First time in Boston.)
Bach: Chaconne in D minor, scored for orchestra by Raff.
Glazounoff: Symphony No. 6, in C minor, opus 58. (First time in Boston.)

Miss Elsa Ruegger was the 'cellist.

If one were to pick out two ill-assorted names in history, one could hardly do better than to choose Æschylus and Goldmark. Perhaps Mr. Swinburne, who called Victor Hugo's Guanamara "a character of Æschylean grandeur,' might find something of that quality ins Goldmark' overture, but, as for my single self, I cannot. Like the above-mentioned Guanamara—in "Les Burgraves"—the work does not rise above the Hugoesque; it is at moments strenuous, impassioned music, at others, merely pompous and showy; but of Æschylus's grand simple forcefulness there is nothing in it. Worst of all, except in the richness of the instrumentation, it is not particularly characteristic of Goldmark. I doubt if anyone in the audience would have spotted the composer had his name not been down on the programme. It is music that passes in at one ear, and out at the other, leaving nothing behind. It was beautifully, admirably played.

Raff's easy contrapuntal skill, his musical imaginativeness and mastery over the orchestra, make his arrangement of the Bach Chaconne a thing of more than transitory effectiveness; which can hardly be said of Esser's arrangements of the F major Toccata and the Passacaglia in C minor. In the palmy days of the Harvard Musical Association these could still pass muster, and John S. Dwight write glowingly about them in perfect good faith; but, when the Passacaglia was last played here—in the season of 1894-95—the only effect it had was to make one wonder how a composer could so arrange the marvellous work as to leave nothing but its academic side visible. Raff's arrangement of the Chaconne, however, is considerably more than merely academic; it shows true imaginativeness, shows that the composer had well felt his way to the very heart of the composition, and makes you feel how old Bach was able to stretch forth his mighty arm far beyond the confines of his century, and shake hands with the present. No composer yet has succeeded in being more modern than Bach; and Raff's brilliant orchestral dress fits his Chaconne to a T. It, too, was played to perfection.

Of Glazounoff's sixth symphony—well, humph! It is eminently worth playing and hearing, which is more than could be said of his Lyric Poem that Mr. Paur gave us two years ago; but, beyond this, the impression it makes is exceedingly vague. The composer does not seem to have very much to say; and, though he says it well enough, he hardly says it so brilliantly as to make it interesting. One looks in vain for an individuality, even for a nationality, in the music; you can see that the finale is recognizably Russian, but you do not really feel it to be so; Russian though it be in rhythm and accent, it sounds no more Samoedic than the authentically Russian themes Beethoven wove into his quartets—eliminating all their national flavor by a certain magic of his own. Only, Glazounoff's skill can hardly be called magical; in this finale he so harps on eccentricities of rhythm as to make their infinite variety monotonous. I liked the variations in the third movement best; here the composer falls easily and naturally into the romantic vein, and you follow him willingly. His orchestration is exceedingly beautiful, often grandly sonorous without noisiness. Upon the whole, the work inspires respect, if nothing warmer. The performance seemed impeccable.

Lalo's concerto gave fresh emphasis to the thought that, when a composer has hung a solo 'cello round his neck, the best thing for him to do next is to cast himself into the sea. Oh, what unspeakable monotony there is in that warm richness of tone, when you hear it through three long movements! It is worse than a male part-song, for that does not last half an hour. You feel like throwing something hard and sharp-cornered at the instrument! The usually bright and inventive Lalo has found no true inspiration in it; he has written as good a 'cello concerto as another, if you will, but, hold it beside his Symphonie Espagnole for the violin, and it shows very dull and murky. It is all in triple time, what the French call "mouvement de valse,' but gives you no cue for dancing. After all, it is eminently respectable, and the bravura in it is so skilfully written that it does not make you actually groan in sprit. Miss Ruegger, a young girl of eighteen, is plainly a master of her instrument; her tone, if not particularly large, is smooth, warm and searching; her phrasing, artistic in the extreme, her technique, absolute. Left-hand and bow-work are equally fine. Then she has evident temperament, and a well-trained musical understanding. Her success was unqualified.

The next programme is: Mendelssohn, overture to the legend of "The Fair Melusina," opus 32, ——, aria; Humperdinck, Moorish Rhapsody (first time in Boston); ——, aria; Mozart, Symphony No. 25, in G minor, Kochel, No. 183 (first time at these concerts). Miss Clara Butt will be the singer.

W. F. A.

The Boston Symphony Orchestra has issued its prospectus for the season, indorsed with the usual expression of New York critics. New England provincialism still attaches an undue importance to these opinions and they are therefore quoted with a view doubtless of increasing the reputation of the orchestra here, and repeated year after year, "lest we forget," or, perchance, intrepidly dare to question the facts set forth. The prospectus is built along lines which have become a tradition here and contain only such particulars as pertain to the dates, prices, opportunity of getting tickets and a partial list of the soloists.

There are to be two series of five concerts each. "Both series of concerts will be the same in character and equally attractive, but with different programmes and soloists."

The dates, alternating for each series, are November 6-11, December 11-15, January 15-19, February 19-24, March 19-23. No remark is vouchsafed concerning either the principal works or the novelties to be given during either series, and, in the absence of these, it may safely be presumed that the historic policy of musically inadequate programmes and an almost total absence of new or unknown works will again obtain at these concerts.

Last season the only complete musical treat of orchestral music was the programme of the second concert, and this was punctured with a large black hole by Willy Burmester. The only new work heard during that season was Richard Strauss' tone poem, "Death and Transfiguration."

In Boston it is different, as the following novelties are announced for performance for the first time at concerts there: Symphonies by Glazounow (No. 6), Tschaikowsky (No. 3), Anton Bruckner, Wilhelm Berger, Felix Weingartner, a "Maurische Rhapsodie," by Humperdinck; "Heldenlied," by Dvorak; "Les Eolides," by Cesar Franck; "Medel," by D'Indy; "Norwegische Ballade," by Jul Rontgen; "Symphonic Dances," by Edvard Grieg; a new composition by Horatio Parker; overtures by Siegfried, Wagner, George W. Chadwick, Goldmark and Dresicke. The standard works to be given include Beethoven symphonies Nos. 2, 6, 7, 8 and 9, Schumann symphonies Nos. 1 and 4, two Mozart symphonies, two Haydn symphonies, Brahm's symphonies Nos. 1 and 4, and the "Romeo et Juliette" symphony, by Berlioz.

Of course, each of the series of concerts here will witness no diminution in patronage from that which last season quickly took up every available seat, and this is as it should be. The musical public of the city is as large and opulent as that of any city which the orchestra visits, and it may quite naturally be expected that the Boston Symphony Orchestra will receive greater support here than any other concert organization until a local orchestra shall arrive to excel it in both musical accomplishments and programmes. Even then .. will be encouraged and properly supported upon proper principles of rivalry and in remembrance of its pioneer influences.

Elsa Ruegger arrives in this

IN THE MUSIC WORLD

French Grand Opera—Aborn Company—Boston Symphony.

A treat is in store for music lovers in the French Grand Opera Company, which will begin a season at Music Hall on November 1. French grand opera appeals to a large class of music lovers in Baltimore. Many native residents speak French fluently, and it is an especial pleasure to them to hear the beautiful Parisian speech emphasized by its union with music. The "Faust" legend, it is said, although following the German of Goethe in the poem and the opera, is essentially French. "Carmen" is also French, although the subject is Spanish. "William Tell" was in opera a victory of French over the older Italian music in the mind of the genial Rossini himself; Verdi's great "Trovatore" was a break from Italian trills and arpeggios, and "Romeo and Juliet" is the international poem of youth, love and death, which arose in Italy, was developed in England and finally set to charming music by the French author of the immortal "Faust."

The four Aborn Opera companies have been united in one for a season of fall and winter performances, which will begin at Music Hall on November 11. The company will be complete in every respect. It has a list of brilliant artists, a large chorus, a chorus of children, a good orchestra, a military band for the stage and all the necessary accessories. Fine renditions of good standard operas are relied upon to bring success.

Baltimore is sure of at least one more season of fine orchestral concerts. The sales of seats for the Boston Symphony Orchestra are fully up to the record-breaker of last year, and does away with the guarantee which was necessary last year. Gericke is probably the best director under which this organization has ever played. His programs are always well chosen. Three artists—Dohnanyi, Hombourg and Jackson—all new to Baltimore, are announced, and two great vocalists are booked for the other two concerts. The first concert takes place Tuesday, November 7.

Boston Symphony Orchestra.

The sale of season tickets for the series of Boston Symphony Orchestra concerts promises well. Although changes have been made on the first floor of Music Hall, the division of prices remains the same. The season will consist as usual of five concerts, to be given on Tuesdays, November 7, December 12, January 16, February 20, and March 20. Conductor Wilhelm Gericke has been retained, which will make this his seventh year with this famous organization. He will have under his control 87 musicians with exactly the same artists he had last season. The soloists engaged up to the present time are as follows: Mark Hambourg, a noted Russian pianist, who created a sensation as a boy prodigy. He studied with Leschetizky in Vienna for three years and when he returned before a critical audience of the same city he astonished the public with a rare technic and marvelous command of expression. The second soloist is Miss Leonora Jackson, a young violinist born in Boston. In 1896 she won the Mendelssohn State prize at Berlin, where she was a pupil of Professor Joachim. A year later she made her debut with a philharmonic orchestra in Berlin and has since played in public with remarkable success. Ernst Donnanyi, another of the soloists, is a young Hungarian pianist who has been specially engaged with this famous orchestra.

The World of Music.

Second Series of Symphony Concerts—The Thomson Concert Attraction.

Phila Press

Sunday Oct 22/99

By the decision of the management of the Boston Symphony Orchestra to give two series of five evening concerts in this city during the coming season, Philadelphia adds to its wonderful and unique record of a complete "sell out" for the first series the reputation of taking second place to Boston only in the number of concerts given in outside cities.

Philadelphia also has the distinction of being the first city visited by the orchestra outside of New England. It was on April 10, 1886, that the Boston Symphony Orchestra made its debut at the Academy of Music under the direction of the present conductor, Mr. Wilhelm Gericke, and since that time 71 concerts have been given. It is an interesting coincidence in the way of statistics that the concert to be given in Boston on the afternoon of Friday, November 3, just previous to their opening concert here, will be the 900th performance in Boston and the 1700th in all. These figures are exact, and a matter of record.

Such totals as these explain the marvelous ensemble in the work of the orchestra and also show how this organization is making the musical history of the United States. And all this because of the desire of one man to present good music in the best way. Nowhere else in the wide world does there exist such an organization, conceived and carried out unselfishly to a glorious consummation, and the tremendous support so generously given by musical and social Philadelphia is to the mutual credit of the founder, the orchestra, and its clientele here.

The second series of five evening concerts is intended to meet the demands of hundreds of the lovers of the best in music in this city who have tried the past two seasons to attend the Monday evening series, but have been unable to secure seats of any kind for any of the five performances. The second series will be the equal of the first in every detail, with an entire change of programme. That there is a wiedspread interest in this series is shown by the repeated requests of the subscribers to the first series for their same seats for the second, with numerous urgent appeals received by the management to set aside seats in advance of the sale. The decision to adhere strictly to the rule of "first come, first served," has compelled a negative reply to all such demands. The limit of ten tickets to one person has been established by the management. The scale of prices will be the same as for the first series; in fact, the two series will be as near alike, with the single exception of different programmes, as they can be made. The sale of season tickets opens to-morrow morning at 1103 Chestnut Street, at 8 o'clock.

BOSTON HERALD.

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THURSDAY, OCTOBER 26, 1899.

It is said that Miss Clara Butt, the English contralto, who is to be soloist at the Symphony concert this week, has been debarred from appearing on the lyric stage on account of her extreme height. She stands six feet in her silk stockings. Now, I should not think that would prevent her being a very personable page. Suzanne Adams isn't short, by any means, but these gallant youngsters in opera are not expected to sing in deep contralto tones such as Miss Butt possesses. However, we can tell better after next Saturday.

PROVIDENCE JOURNAL,

THURSDAY, OCTOBER 26, 1899.

SYMPHONY CONCERT.

A Brilliant Beginning for the Season.

The first concert of the Boston Symphony Orchestra for this season was given in Infantry Hall last evening. In spite of the fact that the attendance has not been over-encouraging during the last two or three years, the full course of eight concerts will be given again this season. This is a boon to those who appreciate the highest forms of musical art, even if the general public fails to manifest the interest and enthusiasm which attend the performances of the orchestra at home and in the other cities to which it pays yearly visits. But the patronage in Providence is at least constant if not large. One sees the same faces at the concerts year after year, and those who attend are fully appreciative of the fine work done by the premier orchestra of America.

Last night's audience was of about the usual size, perhaps sufficient to fill half the seats in the hall. The programme consisted of the following numbers:

Prelude to "The Master Singers of Nuremberg"……………………Richard Wagner
Cassandra's Aria from Act I. of "Les Troyens"………………Hector Berlioz
Capriccio Italien, op. 45………………………………Peter Ilyitch Tchaikovsky
Songs, with pianoforte, (a) "Schmerzen," (b) "Traume"…………Richard Wagner
Symphony No. 1, in B-flat major, op. 38……………………Robert Schumann
I. Andante un poco maestoso (B-flat major).
Allegro molto vivace (B-flat major).
II. Larghetto (E-flat major).
III. Scherzo: Molto vivace (D minor).
Trio I.: Molto piu vivace (D major).
Trio II.: (B-flat major).
IV. Allegro animato e grazioso (b-flat major).

The programme was shorter than the average, the concert being concluded by half-past nine. Any lack of quantity, however, was amply set off by the quality of what was offered and the general characteristic of brilliancy that pervaded the concert from first to last. And the players, fresh from a season of rest, were in condition to do full justice to the resplendent piling up of climaxes with which they were called upon to deal. It is doubtful if there is to be found in the whole range of orchestral music anything more gorgeously rich and brilliant than the famous prelude to Wagner's "Meistersingers." On top of some of the most marvellous polophonic writing since Bach—some of it burlesque and some of it earnest, but all of it effective—Wagner has superimposed all the wealth of tone-color and intricacy of instrumentation in the handling of which he is so pre-eminently a master. When delivered with the splendid vim and sonority that marked its performance last night, the most rabid of anti-Wagnerites can hardly fail for the nonce to recant his belief, and the true disciple bends his knee, if possible, a little lower.

The note of brilliancy thus struck at the outset was well sustained in Tschaikowsky's "Italian Capriccio." Mr. Horatio W. Parker, the well-known American composer, is reported in a recent interview as saying that "in a few more years nothing will be left of Tschaikorsky's music." Similar remarks are now and then quoted from other sources. A peculiar fact to be noted in this connection is that all these prophets are devout disciples of the Brahms cult. It would be interesting to know if there exists any basis for such a ridiculous idea save the well-known antagonism between the two composers. Brahms could not abide the music of Tschaikorsky any more than the latter could that of the ponderous German. When Jove takes snuff must we all sneeze?

It is just as well to remember, before we come to shelving things so hastily, that composers have, with very few exceptions, always proved to be the poorest judges of each other's work. To the musician without prejudice the compositions of the great Russian contain the elements of lasting worth rather than of decay. He is the only man with a new word to say in music since Wagner. Where else can be found such originality, such power, such daring or such masterly grasp of detail. When such monumental art-works as Tschaikorsky bequeathed us begin to fade into nothingness, it will be about time to close the book.

Of the "Capriccio" played last evening it only need be said that it is at once a fanciful and powerful composition. There is no attempt to suggest hidden meanings, but simply the elaborating and piquant setting forth of original and attractive musical matter. It is at once characteristic and tremendously effective. The performance was marked by the greatest spirit and virtuosity. A very satisfactory presentation of Schumann's fine B-flat symphony closed the enjoyable programme.

The soloist of the evening was Miss Gertrude May Stein, always a most welcome figure on our concert platform. For voice, for purity and elegance of style, for consummate musicianship exhibited in every shade of nuance and in unfailing stability to pitch, we must indeed go far to find her equal. She chose for her principal number an aria from a little known opera by Berlioz, finely suited to her powers of dramatic delivery. The two songs given with piano accompaniment were well contrasted with the aria, and displayed her versatility as an interpreter of lieder. She was cordially applauded.

The second concert by the orchestra will be given on Wednesday evening, Nov. 15.

This evening, at Infantry hall, will be inaugurated the eighteenth season in this city of the Boston Symphony orchestra. For all these years this organization has been presenting to Providence the very best illustration of high class music attainable. The quality of performance, the standard of programme, and the soloists, have all been in keeping with the splendid reputation long ago established by the orchestra. In every other city visited, the record has been one of slow, but always sure growth, until today, everywhere except in Providence, the orchestra is welcomed by audiences equaled in enthusiasm and in size only by those at home. In Philadelphia, for illustration, last year every seat in the vast Academy of Music was sold for the season to subscribers of the previous year in advance of the advertised sale, and this season again the same record has been made. Encouraged by this magnificent support, the management announced a second series of five evening concerts, and the season ticket sale for this series, which opened yesterday morning, promises a repetition of the splendid record of the first series; in other words, a clean "sell-out" for this additional series. In New York, also, from the beginning the audiences have grown in numbers and enthusiasm, until today it is safe to say that both the concerts and audiences of the Boston Symphony orchestra are second to none in the city.

Under these circumstances, it is indeed perplexing and discouraging to admit that Providence stands alone as the only luke-warm city on the list of those visited by the best orchestral organization in this country. Explanations of this state of affairs can be as numerous as they are unsatisfying. The prices are the lowest of those in any city visited, so there is absolutely no argument on this ground. The management is almost tempted to offer a special prize to the person who can satisfactorily explain such an unusual and unsatisfactory state of affairs.

Notwithstanding all this, the orchestra will continue to give the same splendid performances, in the hope that at some time in the near future the public of Providence will awaken to a proper sense of appreciation of the visits of this organization. At the opening concert this evening the soloist will be Miss Gertrude May Stein, a great favorite in this city, and the following excellent programme will be presented: Wagner, prelude to "The Master Singers of Nuremberg"; Berlioz, Cassandra's Aria from Act 1. of "Les Troyens"; Tschaikovsky, Capriccio Italian, op. 45; Wagner, songs with pianoforte. (a) "Schmerzen," (b) "Traume"; Schumann, symphony No. 1, in B-flat major, op. 38.

Season tickets for the series of eight concerts, and single tickets for the performance this evening, can be had at the box office, Infantry hall.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, OCTOBER 25, 1899.

THE second symphony concert on Saturday night presented a superb program, and this week included the magnificent piano recital of De Pachmann, so it would seem as though had it contained nothing else the week would have been replete, and music lovers may well have been thoroughly satisfied.

* * *

The symphony program presented was:

Overture to the Prometheus Bound, of Æschylus, op. 38...Goldmark
Concert for violoncello, in D minor..Lalo
(First time in Boston.)
Chaconne in D minor..J. S. Bach
(Scored for orchestra by Joachim Raff.)
Symphony No. 6, in C minor, op. 58........................Glazounoff
(First time in Boston.)

Elso Ruegger, the 'cellist, made her first appearance in America as soloist, and if the success of her tour may be measured by her success upon this occasion it will assuredly be very great. Miss Ruegger is young, but nineteen, and beautiful to look upon, yet when she plays one fails to see the physical, attractive as it is, for such preponderance of musical intelligence, refinement and elegance is in evidence. Miss Ruegger came as so many others come, totally unknown except through the medium of a sort of heraldry which so often is the cause of disappointment. It is agreeable then to state that in no way has she fallen short of the most exalted expectations. She handles her instrument with an ease which is almost unexpected upon a violoncello, her intonation is flawless and her refinement and intellect vie with her musicianship, which is really great. She needs no apology for either youth or sex, as she is an artist in every sense, and the public has proved its recognition of this fact.

The Lalo Concerto is not grateful in the first movement, and were it not for many charming bits in the two latter movements, not even Miss Ruegger's skill could have saved it. It opens in a quiet Lento with a sudden and persistent fortissimo chord, which returns when it is least expected and least wanted. The recitative form is used almost to a degree of incoherence and entirely to the degree of monotony. When, however, the intermezzo comes like relief all else must be forgotten, as it contains melody and all the musical merits that is expected of Lalo.

Miss Ruegger was enthusiastically received.

The orchestral numbers were delightfully chosen, and the Glazounoff Symphony, a novelty, was a surprise to all. Mr. Apthorp in his program notes says:

> Alexander Glazounoff was born in St. Petersburg on August 10, 1865. His parents were well off, and enabled to give him an excellent education; indeed, he has always been in such easy circum stances that he could devote all his time to the practice of his art without the burden of giving music lessons. At the age of thirteen he was put under Nicolai Rimsky-Korsakoff for his musical education. In 1883 his first published work, a string quartet, was produced. He was one of the musicians who represented Russia at the Paris Exposition of 1889, conducting his symphonic poem, "Stenka Rakine," at the Trocadéro on June 22, and his second symphony, in F sharp minor, op. 16, on June 29; both of these works were exceedingly favorably noticed in the Paris press. The symphony was written in memory of Franz Liszt.

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Miss Butt, who is strikingly tall, has a rich and resonant contralto voice that might truthfully be called ponderous. It is too large for a small hall and is much more effective and satisfying when accompanied by an orchestra than when the piano is used. Her lower tones are organ like, the two registers are well blended, the tonal qualities of the upper voice are quite even and a fair degree of flexibility is shown. It appears after a single hearing as if the voice had been carefully developed, for Miss Butt sings quite easily and with marked artistic expression, mainly along dramatic lines. Her declamation in the Gluck aria was almost masculine in its intensity and volume. The song from "Nadeshda" contained contrasting episodes which gave the soloist a wider range for expression and except for an undue accentuation in the more dramatic portions, here Miss Butt clearly indicated her right to be classed as a singer with great natural gifts supplemented by careful preparation. She has a remarkable voice and one which will cause much discussion, pro and con. She was most cordially received, being recalled to the platform many times.

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THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, OCTOBER 25, 1899.

THE second symphony concert on Saturday night presented a superb program, and this week included the magnificent piano recital of De Pachmann, so it would seem as though had it contained nothing else the week would have been replete, and music lovers may well have been thoroughly satisfied.

* * *

The symphony program presented was:

Overture to the Prometheus Bound, of Æschylus, op. 38...Goldmark
Concert for violoncello, in D minor.....Lalo
(First time in Boston.)
Chaconne in D minor.....J. S. Bach
(Scored for orchestra by Joachim Raff.)
Symphony No. 6, in C minor, op. 58.....Glazounoff
(First time in Boston.)

Elso Ruegger, the 'cellist, made her first appearance in America as soloist, and if the success of her tour may be measured by her success upon this occasion it will assuredly be very great. Miss Ruegger is young, but nineteen, and beautiful to look upon, yet when she plays one fails to see the physical, attractive as it is, for such preponderance of musical intelligence, refinement and elegance is in evidence. Miss Ruegger came as so many others come, totally unknown except through the medium of a sort of heraldry which so often is the cause of disappointment. It is agreeable then to state that in no way has she fallen short of the most exalted expectations. She handles her instrument with an ease which is almost unexpected upon a violoncello, her intonation is flawless and her refinement and intellect vie with her musicianship, which is really great. She needs no apology for either youth or sex, as she is an artist in every sense, and the public has proved its recognition of this fact.

The Lalo Concerto is not grateful in the first movement, and were it not for many charming bits in the two latter movements, not even Miss Ruegger's skill could have saved it. It opens in a quiet Lento with a sudden and persistent fortissimo chord, which returns when it is least expected and least wanted. The recitative form is used almost to a degree of incoherence and entirely to the degree of monotony. When, however, the intermezzo comes like relief all else must be forgotten, as it contains melody and all the musical merits that is expected of Lalo.

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AN ARTIST.

Mlle. Elsa Ruegger,

THE FIRST WOMAN 'CELLIST WHO
HAS EVER APPEARED WITH THE

BOSTON SYMPHONY ORCHESTRA

Scores a Triumph

ASSOCIATED PRESS DISPATCHES.

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ABBREVIATED BOSTON CRITICISMS.

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BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING OCTOBER 29, 1899.
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THIRD SYMPHONY CONCERT.

A larger audience than the week before was present at last night's Symphony concert, drawn thither, doubtless, by the presence of the new English contralto, Miss Clara Butt, who was heard here for the first time. To speak first of the soloist, she is tall and willowy, has a fine, expressive face, and altogether a pleasing stage presence. She is easy and natural, and sings with little effort. Her first number was an air from the opera "Alceste," by Christoph Willibald. Neither composer nor opera are familiar to Boston audiences, so, therefore, last night's performance was in the nature of a novelty.

The selection gave ample opportunity to display all the qualities of her voice, and the very first notes showed the [illegible] to which she could go. For a contralto her range is quite wide. Her notes have a clear, bell-like quality, though not possessing much body. In volume of tone she quite equals any singer heard here in a long time, but last night there was a slight tendency to be explosive. For clearness of enunciation, she is to be heartily commended, and almost as much so for her style of singing.

Her second number, a song by Goring Thomas, was less successful, owing largely to the monotony of the song, which, while full of florid passages, is yet colorless. However, after each number she was heartily applauded, and bowed her acknowledgments with a true English cordiality. During her performance she stood with her hands behind her, instead of in front, which is so characteristic of English singers.

A novelty on the programme was the Moorish Rhapsody by Humperdinck. It has three movements, each as distinct from the other as possible, and every one full of quaint variations, showing the inventive, resourceful mind of the composer. Each movement is thoroughly descriptive, telling the story quite as plainly in music as might be done in speech.

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Belongs to the People who Inhabit It.
Oct 28
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It is strange that our city is no more advanced, musically, at this day than it was a quarter of a century ago, says the Brooklyn Eagle. Indeed, it is longer ago than that since Theodore Thomas made his most noted successes in the dingy hall, with its accessory bar and sandwich counter, that was called Central Park Garden. Population at that time centred miles below the park, and the only way to go there was by means of horse cars that required about an hour to make the trip from the lower part of the city, unless one resorted to the shaky little elevated road, with 2 story cars and 10-ct. fares, on Ninth ave., a mile away.

Yet those concerts were well patronized and it was there that Mr. Thomas confirmed his reputation and made his place as the leading orchestra director in this country. It was there that Wagner was popularized and the Fifth Symphony was heard through clouds of cigar smoke.

If good music can be given under such conditions, why can it not be supplied under better conditions, if there is no increase in price? It must be that the reason for the fewness of orchestral concerts is in the timidity of managers. In Brooklyn the people do not care so much for music as they used to dö. The Boston Symphony Orchestra, the best in the world, does not bring out so many of them as Mr. Thomas did in the days of the Philharmonic.

This seems strange when we hear that Philadelphia has sold in advance every seat for every concert of the same orchestra; but Brooklyn always did like to be different, and she may not patronize orchestral concerts worthily until she has a good band of her own.

Has Brooklyn gone backward in 25 yrs., in spite of its doubled population, or has it found that music and surf makes the most agreeable combination? There must be a revival of interest in the highest music one of these days. It cannot be that Boston is continually to hold the lead over us.

AN ARTIST.

Mlle. Elsa Ruegger,

THE FIRST WOMAN 'CELLIST WHO
HAS EVER APPEARED WITH THE

BOSTON SYMPHONY ORCHESTRA

Scores a Triumph

ASSOCIATED PRESS DISPATCHES.

BOSTON, Oct. 20, 1899.

Mlle. Ruegger's genius was recognized by the large audience present. Her execution was superb at times, and on the whole was masterful.

Special to the New York Press:

BOSTON, Oct. 21, 1899.

Mlle. Elsa Ruegger, the young Swiss 'cellist, at her American début with the Boston Symphony Orchestra yesterday, had an enthusiastic reception. Although only seventeen years old, she is called by many one of the leading 'cello players of the world. Mlle. Ruegger's personal magnetism was no small factor in her success. Several times she was called out.

ABBREVIATED BOSTON CRITICISMS.

Boston Journal, Oct. 22, 1899.

Mlle. Ruegger's reputation is well deserved. Her technic is sure and well rounded; her phrasing is musician-like; she is respectful to the composer and art.—PHILIP HALE.

Boston Herald, Oct. 22, 1899.

Mlle. Ruegger's performance showed her to be a young artist of admirable skill. Elegance, warmth of feeling, intelligence and a leaning toward what is best and worthiest in her art are among the strongly marked qualities that were clearly apparent in all that she did. Her intonation is faultless, her execution without a blur, and her taste wholly refined.

The justly favorable impression she made was convincingly emphasized by the cordial applause and enthusiastic recalls she received at the end of the concert.—WOOLF.

Boston Globe, Oct. 22, 1899.

After Miss Elsa Ruegger's remarkable solo performance, she was thrice recalled by the rehearsal assemblage, in whose plaudits the musicians of the orchestra joined heartily.

Boston Evening Gazette, Oct. 21, 1899.

Mlle. Ruegger is a 'cello player of rare excellence; in the way of technic she has little to learn; her style is large and full and dignified, her intonation is faultless, and she plays with the easy grace of a master.

Boston Times, Oct. 22, 1899.

Mlle. Ruegger's European success was duplicated at Music Hall in the Lalo Concerto, with the Boston Symphony Orchestra. It was a masterful rendering.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING OCTOBER 29, 1899.
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THIRD SYMPHONY CONCERT.

A larger audience than the week before was present at last night's Symphony concert, drawn thither, doubtless, by the presence of the new English contralto, Miss Clara Butt, who was heard here for the first time. To speak first of the soloist, she is tall and willowy, has a fine, expressive face, and altogether a pleasing stage presence. She is easy and natural, and sings with little effort. Her first number was an air from the opera "Alceste," by Christoph Willibald. Neither composer nor opera are familiar to Boston audiences, so, therefore, last night's performance was in the nature of a novelty.

The selection gave ample opportunity to display all the qualities of her voice, and the very first notes showed the depth to which she could go. For a contralto her range is quite wide. Her notes have a clear, bell-like quality, though not possessing much body. In volume of tone she quite equals any singer heard here in a long time, but last night there was a slight tendency to be explosive. For clearness of enunciation, she is to be heartily commended, and almost as much so for her style of singing.

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The other numbers were the Bartholdy overture to "The Fair Melusina" and the Mozart symphony No. 25 in G minor.

At next week's Symphony the soloist will be Mark Hambourg, who will be heard in the Rubinstein concerto for piano, No. 4, while two numbers heard here for the first time will be the overture to "Der Barenhauten," by Siegfried Wagner, son of the famous composer, and the symphony in B flat major by W. Berger.

Belongs to the People who Inhabit It."

Oct 28

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[32]

BOSTON DAILY ADVERTISER.
Established 1813.
The Official Paper of the State
The Official Paper of the City.
MONDAY MORNING, OCT. 30, 1899.

Third Symphony Concert—Miss Butt's First Appearance.

There was no great intellectual strain on those who heard the third Symphony concert Saturday night. Everything was pretty, and well-bred, and nice, and extremely ladylike. Even the Humperdinck rhapsody was provocative of mental excitement only because of its extremely gaudy coloring and its multitude of Humperdincky outbursts.

There was the sweetly solemn thought of the Mendelssohn "Melusina" and there was a symphony in G minor (not "the" symphony in G minor, but the "boy-prodigy" work of the composer at an early age, when he stole better men's themes and wrote them out in his own hand), and Miss Butt, the contralto, who was making her first Boston appearance, sang an aria from Gluck's "Alceste," and also a song from Goring-Thomas's "Nadeshda."

The weather was out of place for the last of October, and the air was so damp that more than one string was unexpectedly snapped; but within Music Hall there was peace and refinement and as thoroughly enjoyable a time as if it were an afternoon tea over which "Mrs." Mendelssohn was presiding. The Humperdinck outburst was really the only outre episode of the evening.

Of that interesting but sometimes garrulous and blatant number, it is to be said that it has many merits, but these are too obtrusively presented. The composer has found some good stories, but that is no reason why he should persist in telling them so insistently and so abundantly, ringing the changes so constantly, until his hearers are likely to call him a bore.

There is much that is admirable in his tales of Morocco, but the man who bores his acquaintances too much with his experiences of foreign travel is eventually shunned like a Chelsea smallpox suspect.

With a stern and conscientious use of the blue pencil, the rhapsody would be much improved. It sometimes seems a pity that the censor devotes himself exclusively to war news in these days, and lets an inviting thing like the Moorish rhapsody escape him.

Miss Butt is a singer of much merit who has an unusually good voice in the lower register. She chose as her first song the aria "Divinites du Styx," which was sung with far more dramatic effect by Blanche Marchesi last season.

It is not altogether profitless to compare the two, for Miss Butt sang with a remarkable contralto voice and Mme. Marchesi had a far inferior voice; yet the memory of the earlier singer showed that Miss Butt did not seize all her opportunities. Her change from a contralto to a higher register showed a sudden reediness. It would be wiser to choose less exacting numbers, so as to give fuller scope for her best tones, or else to endeavor to cultivate in her higher register the same beautiful fulness and charm that are so delightful in the lower tones.

There could be no doubt as to the impression made on her auditors. A really good, resonant contralto is so rare that it is not surprising that the soloist was recalled again and again, after each of her songs. Although she missed something of the full dramatic effect in the Gluck aria, it is to be said at least that her singing is of a decidedly higher level than the average blanked-eyed, staring-at-the-wall concert singers. There are many concert-singers of pretensions who would sing the aria with about the same expression and intensity as a clerk reading the call for a democratic caucus in Wd. 11.

Of the orchestral work generally, it is worth special comment that the handicap of the weather on the strings (and it must have been serious) could not produce any departure from the absolutely artistic and almost perfect ensemble. Entirely apart from any question of the merits of the works presented, the orchestral achievements under such conditions absolutely compelled admiration. The achievement was limited to no special number, but perhaps it was most noteworthy in the many difficult passages of the Mendelssohn overture. The brilliant coloring of the opening movement, those delicate arpeggios which represent the flowing waters from which Melusina came (perhaps "sprang" would be the better word, as they were spring waters) was deliciously given, where a less skilful orchestra would have suggested merely the spasmodic gurgling of a soda-fountain faucet.

Of the Mozart symphony, it must be admitted that there is little in the score itself to evoke awe or unrestrained delight. When young, Mozart must have had an easy-going disposition, for he certainly took things as he found them. He exploits a number of his finds in the G minor symphony that was given at the concert; but these foundlings are not always interesting. Yet the orchestra certainly left no room for criticism on its ability or judgment. Indeed there was rather cause for wonder that so uninteresting a symphony could be played with such thorough command and oftentimes with really attractive beauty.

Altogether the soloist and the orchestra turned what had promised to be a rather dull entertainment into a pleasant and delightful evening, in many ways. Mr. Gericke was his old self again and had his men under perfect command. The programme for next Saturday's concert mentions Wagner's overture "Der Baerenhaeuten," for the first time, Berger's symphony in B flat major, also a novelty, and Mark Hambourg as soloist.

Boston Journal.
SUNDAY, OCTOBER 29, 1899.

CLARA BUTT.

First Appearance of This Contralto in Boston.

A Singer of Noble Voice in Lower Register.

Old and New Works by Mozart and Humperdinck.

(By Philip Hale.)

The program of the third Symphony concert in Music Hall last night, Mr. Gericke conductor, was as follows:

Overture, "The Fair Melusina"..Mendelssohn
"Divinités du Styx"....................Gluck
Moorish Rhapsody..............Humperdinck
(First time in Boston.)
I. Tarifa, Elegy at Sunrise.
II. Tangier, A Night in the Moorish Café.
III. Tetuan, A Ride into the Desert.
Song, "My Heart is Weary," from "Nadeshda"....................Goring Thomas
(First time in Boston.)
Symphony No. 25, in G minor (Kochel, No. 183)..........................Mozart
(First time in Boston.)

Humperdinck wrote his "Moorish Rhapsody" for the Leeds Festival of 1898, and the first performance of the first two movements was at Leeds, Oct. 7, when he conducted. The same movements were played at Heidelberg in November of that year, and the first performance of the Rhapsody as it was heard last night was at Frankfort-on-the-Main, Feb. 17, 1899, when Kogel led. Humperdinck, a Rhinelander by birth and present residence, spent two years ('85-'87) in Barcelona, where he taught att he conservatory. Hence, possibly, the thought of a Moorish Rhapsody.

I wish that Mr. Apthorp had been ungentlemanly enough to disregard the singular request of the publisher of the score, and had printed the poems by Gustav Humperdinck, the father of the composer, in the program-book. These poems might show the literary-musical intentions of the Humperdinck family. As it was, the music was in great measure absolute, and the hearer who has not visited the three towns, roaming at large or personally conducted by an agent of good Mr. Cook, was obliged to receive merely musical impressions.

The work is in certain ways ingenious and interesting. There are piquant rhythms, there is exotic melody, there are gorgeous and fascinating pages of orchestration. The reminiscences of Humperdinck, however seriously they may vex others, do not disturb me, for they are sporadic and no doubt accidental rather than chronic and deliberate. There is much to admire in the workmanship. The composer is a master of polyphonic treatment, and his utterance in this respect is authoritative and often his own. You may be reminded for a moment of Wagner, or Liszt, or Smetana, but, after all, Humperdinck has a good deal to say. I may add that he says too much, for he is garrulous, especially in the last movement.

He is too enamored of his own effects, especially of a peculiarly ingenious thickening of color. You wish that something would check, or, on the other hand, reinforce the long tune of the first violins. The exotic melody, the Oriental scale, the ultra-modern harmonization—all these finally bring weariness and you feel that a few commonplaces of tonic and dominant and subdominant would add contrasting piquancy. Yet you hear with pleasure and you remember after the concert the effective close of "Tangier"; the lively tune of the obe in "Tarifa," the opening measures of "Tetuan," and many strong, irresistible orchestral effects. If the third movement were condensed, I am sure the whole would make a stronger impression.

⁂

The symphony of Mozart, exhumed by Mr. Gericke, was written in Salzburg when the "glorious boy" was about 17 years old, and, as Mr. Apthorp reminds us, nearly 20 years before the first of Haydn's "Salomon" symphonies. It therefore may have a historical interest. It has no other interest, for melodically, harmonically, rhythmically and orchestrally it is dull and as dead as King Pandion. Even the presence of four horns in the orchestra in 1773 does not console me.

I had not heard the Melusina overture for some years. When I was a student in Berlin it was a favorite piece, and it was used alternately with the equally celebrated "Oberon" overture. It is not to be ranked with the "Hebrides" overture, which is one of the very few masterpieces of Mendelssohn—you can count them on one hand.

⁂

Miss Clara Butt, who made her first appearance in Boston, is a popular singer in her own country. She sings at Festivals, and she sings in concerts where artless and sentimental tunes arouse the crowd to delirious applause. The Prince of Wales complimented her publicly when she was still in school, and just before her departure for this country some passionate soul addressed to her a poem which was published in the Pall Mall Gazette on the page which at present reeks with bloodthirsty articles against the Boers.

She sang last night the great air from "Alceste," which is not a contralto aria; it was written for a dramatic soprano and sung first by Bernasconi, and then by Rosalie Levasseur. The air itself loses half its force when it is taken from its frame and exhibited on the concert stage. I have heard Gabriele Krauss deliver it with thrilling effect, even when she had passed her prime, but Krauss was a great dramatic singer and a mistress of the grand style. Miss Butt also sang an air of the Princess from Goring Thomas's Russian opera "Nadéshda," produced at Drury Lane April 16, 1885, when this air was sung by Josephine Yorke. Julian Sturgis wrote the libretto and the following verse sung by Miss Butt suggests at once a pleasing ballad of the heart and home:

Oh, my heart is weary,
Weary night and day,
For dreaming of my children
And doom of brothers' fray.

Goring Thomas has written delightful things, but this song is an admirable specimen of the sheet-music, drawing-room ballad that moves the bulbous British matron after a solemn, potent dinner. It is a pity that Miss Butt did not give us the opportunity of hearing Mr. Elgar's Sea-Songs with orchestral accompaniment which were written expressly for her.

Miss Butt has lower tones of noble sonority and haunting beauty. Her upper register is in sharp contrast. The tones are artificial and without body. You are reminded of Wordworth's "two voices are there"; but, alas, each is not "a mighty voice." Her middle tones are weak, and the transition from natural strength to that which is artificial and precarious is disagreeably marked. She has pronounced dramatic feeling, and she could, therefore, dispense with a few mannerisms that suggest affectation. She sings with an abandon that is often extremely effective; and she is so evidently a woman favored by Nature that you regret the lack of thoroughly grounded technic. It seems to me that sudden and tumultuous praise when she was at the beginning of her career swereved her from the long and narrow path that must be tramped laboriously; that, seeing how easy it is to gain applause, she relied chiefly on the sumptuousness of certain and natural lower tones. And I was disturbed constantly during her performance, even when I was thrilled by the strength and the beauty of her lower register, by the suspicion that she would much prefer to be singing the world-famous ballad of the late Mr. Crouch and awaiting the thunderous applause that would follow a "soulful" interpretation of that ditty.

Philip Hale.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CVI., NO. 121.
SUNDAY, OCTOBER 29, 1899.

THE SYMPHONY CONCERT.

Third for This Season, with Miss Butt as Soloist.

Three Novelties of Differing Merits on the Programme—Splendid Orchestral Work in Difficult Compositions—The English Singer Meets with Favor.

The programme for the third concert of its season by the Boston Symphony orchestra, Mr. Wilhelm Gericke conductor, in Music Hall, last evening, was:

Overture, "Melusina"..............Mendelssohn
Air, "Divinites du Styx," from "Alceste"..................................Gluck
Moorish rhapsody................Humperdinck
(First time in Boston.)
Song, "My Heart is Weary," from "Nadeshda"......................Goring Thomas
(First time in Boston.)
Symphony No. 25, in G minor (Kochel, 183)
Mozart
(First time in Boston.)

The soloist was Miss Clara Butt, an English contralto, who has won great popularity in her own country.

Of the three novelties, the Humperdinck rhapsody was the most important. On a first hearing its meaning is not made very clear. The programme informs the listener that the opening movement is an "Elegy at Sunrise" at Tarifa; the second, "A Night in the Moorish Cafe" at Tangier, and the third, "A Ride Into the Desert" at Tetuan. The musical treatment of all three movements seems to be much in the same vein; and if the descriptive titles had been differently applied, it is to be doubted if any one would be the wiser, as far as the general effect is concerned.

A more familiar acquaintance with the work may possibly lay bare melodic beauties that were not apparent last night. As it was, the chief interest of the composition was in the orchestration, which is extraordinarily elaborate, often singularly ingenious, and at times strikingly original. The score is almost amazing in its variety of instrumental color. There is much of noise, much of solid massing of brass, little that charms by reason of grace and tenderness. Everything burns at a white heat. One at last wearies of the clever and brilliant orchestral complexity, and yearns for something more of repose and of simplicity.

The spirit of the whole is Wagnerian, but there is a lack of the clearness, the largeness and the admirable judgment shown in Wagner's scoring. That there is vigorous power in the rhapsody is undeniable, but, taken altogether, its interest falls off after the opening of the second movement, owing to the persistence with which the same orchestral devices are repeated again and again, and yet again. The demands made on the virtuosity of the players, strings, wood and brass, are immense, but, it is hardly necessary to add, these were met and overcome with fluent success, and the performance displayed the splendid quality and discipline of the orchestra at their highest point.

The Mozart symphony is not to be ranked with the greater works in kind of the composer, but it does not deserve the neglect with which it has been treated, and Mr. Gericke is to be heartily thanked for the opportunity he has afforded to hear it. The score is remarkable, inasmuch as it is without flutes, clarinets and trumpets, and also because it is the only work in which the composer has used four horns. The wood wind is confined to two oboes and two bassoons.

After the storm and stress of the rhapsody, it was interesting to observe how solid a body of tone and what vigorous effects Mozart has obtained from the simple means to which he resorted. The symphony is notable for its sustained vigor and for the infrequency with which are heard those peculiar characteristics which we have learned to call Mozartish. The second theme of the opening movement and of the finale, and the charming trio in the minuet for the wind instruments alone, are, however, unmistakable. Mr. Gericke's reading of the work was delightfully frank and sympathetic, and its performance was, of course, faultless.

It was gratifying to hear the graceful and poetic Mendelssohn overture again, especially in the beautiful interpretation that was accorded it.

Miss Butt has a superb voice of remarkable range. It is a real contralto, of which the lower notes are of extraordinary volume and richness and surprisingly masculine in timbre. The upper notes are clean, but scarcely of pleasing quality, and there seems to be a decided gap between her deeper and her higher registers; in fact, they do not seem to be connected by what may be called a middle register naturally growing out of the the lower one and joining it to the upper. In fact, there is a point at which the contralto quality seems to stop short. With the exception of her lower notes, her tone, though large, is hollow, and appears to be lacking in proper support by the breath.

She has fire and temperament, natural gifts of a high order, and sings with a frankness that is decidedly winning. She declaimed the Gluck aria with intelligent dramatic feeling in its leading theme; but elsewhere something of necessary largeness and sincerity of style was missing.

The trashy Goring-Thomas aria was wholly out of place on a Symphony programme. It is little better than a parlor song bombasted beyond its due proportions, and exasperating in its flabby pretentiousness. In this song, however, the artist was heard with better general effect than in the Gluck selection, and after hearing her in this music it was easy to understand the great favor she has won abroad as a singer of songs and ballads in which her beautiful voice and her limited command over the higher essentials of her art are not too exactingly taxed. Miss Butt was received cordially and was applauded and recalled with great enthusiasm after each of her contributions to the concert.

The programme for the next performance is: Overture, "Der Baerenhaeuten," Siegfried Wagner (first time); concerto for pianoforte, No. 4, Rubinstein; symphonic poem, "Orpheus," Liszt; symphony, B-flat major, W. Berger (first time). Mr. Mark Hambourg is to be the soloist.

Some of us want to call her "Mr." Clare Butt, she is such a good fellow, and when she acknowledges the audience's applause we wish to keep calling her out again and again, just to see her bow. There is plenty of Swedish movement about this young giantess, who is as limber as a willow wand.

Miss Clara Butt, the English contralto and one of the handsomest singers who has visited America for some years, made a tremendous success at the symphony rehearsal and concert last week. She has just arrived from her home in London where she is well known to many Boston people who have met her at Mrs. Ronald's, and other smart houses during the season. Miss Butt's voice is beautifully placed, of splendid compass and rare power, and she sings with great dramatic force. She is superbly tall, standing six feet two, and her head is so well set on her shoulders and she carries it so high that she seems even of greater height than she is. It is a treat to see a woman so exceedingly tall, as svelte and graceful as Miss Butt is. Her figure is like a young sapling in its splendid suppleness. Friday afternoon Miss Butt wore black, the tunic of thinner material, heavily paillетted with steel and jet. The bodice was done in the same way, slightly opened at the throat to show a deep dog collar of pearls. She wore a rope of pearls extending far below the waist, and was without a hat. Last night Miss Butt was simply resplendent in a London gown of latest mode of white satin and chiffon. She carried the crowded house by storm, not more by her voice than her magnetic personality. A few in the crush noted at the rehearsal were Mr. and Mrs. Gerard Bement, Miss Mary Parkman, Mrs. R. D. Evans and Miss Hunt, Miss Alice Cotting, Miss Constance Morse, Mrs. Sewell H. Fessenden, Mr. and Mrs. William B. Merrill, Mr. and Mrs. George Inches, Mrs. John Lowell, Mr. Homer Norris, Miss Rita Hollander, Mr. Lothrop Thorndike, Mrs. W. P. Fay with her brother Mr. Abbott, Miss Mabel Jones of Cambridge, Mrs. S. V. R. Crosby, Mrs. William Hooper, Mrs. E. D. Jordan and her son, Mrs. Herbert Dumaresq and Miss Elsa Sherwood.

Miss Butt made a sensation at the Hollis Street Theatre on Friday night, where she went to see Mr. and Mrs. Kendal. She was in a box with Mr. C. A. Ellis and wore the same gown in which she appeared at the rehearsal.

MARK HAMBOURG, THE RUSSIAN PIANIST.

HAMBOURG IS HERE

Young Russian Pianist Arrives in New York.

PLEASING PERSONALITY

Artist Is Easy to Approach and Talks Interestingly of His Career and Achievements—Made His Debut in Moscow.

Mark Hambourg, the young Russian pianist, arrived in New York on Wednesday, crossing on the Teutonic. Young Hambourg has made a remarkable record in the Old World, and now comes to the United States to establish an American reputation.

Mr. Hambourg is an attractive young fellow from every standpoint. He is approachable, quite communicative, and seems willing to talk about himself without appearing at all egotistical. The pianist is 20 years old, but he looks any age between that and 30. He is short and square-shouldered, with a pale, intellectual face, a huge forehead and a mass of dark-brown hair, brushed back in careless fashion. His hands are rather small and delicately slender, but in his forearms and shoulders there are muscles that are as hard as hickory sticks. He speaks English fluently.

He was seen at the Hotel Martin, in New York, on Thursday, and gave the following facts about himself to a representative of the Herald.

Born in Bogutschar.

"You want some statistics about me, I suppose," Mr. Hambourg said. "I was born in Bogutschar and studied with my father. I was not fond of practicing at that time, and used to do all sorts of things to avoid having to practice. I recollect my best scheme was to run splinters and pieces of wood into my fingers, accidentally, of course, so that I would be excused from regular work at the piano. When I was 9 years old I made my debut in Moscow. Then I had a short career as a prodigy. I went to Leschititsky to study in 1895. I have played in Germany, Paris and England and have made two tours in Australia."

"You use the dumb keyboard, Mr. Hambourg?"

"Oh, yes. I used it on shipboard."

"What do you practice on it—simply exercises, to keep your fingers in trim?"

"Oh, no—anything," he said with a shrug.

"And for memorizing?"

"No, for that I use the piano."

"You memorize easily, then?"

"Oh, yes. I think I have a very good memory. I play over a piece a couple of times, and I have it—a short piece; a longer one, 15 minutes."

"Do you practice much?"

"Hardly ever more than three hours and a half a day."

"And what do you do the rest of the time?"

"I read. Yes, I think I have a pretty good education. I have read a good deal of philosophy. One has to know many things nowadays; we live so fast. They used to say if a man had a musical education that was enough. But I think music is a gift all by itself. Look at Beethoven—what did he know?"

"He knew Shakespeare."

"Yes, he could read Shakespeare and understand him—but that was genius."

"Who are your favorite composers, Mr. Hambourg?"

"Oh, you mustn't ask me my opinions," said Mr. Hambourg, looking somewhat bewildered. "I like the three B's—Bach, Beethoven and Brahms. I like Schuman and Chopin, too."

Hard to Decide.

"Who is writing the best music for the piano now?"

"Ah, that is very hard to say. They are all writing very well. Ah, but they understand it. They learned it from Liszt. He was the greatest of them all. He made the piano. Why, before he showed them how no one could play Beethoven's sonatas. Everyone made them so dry, so dull—it made Beethoven himself crazy—'chopping sticks,' he called it. But they all played like that then. There was Clementi. He was dry and formal as could be. People want 13-story buildings nowadays, and they want 13-story pieces."

"But the ideas—take Haydn, for example?"

"Haydn is too simple to play nowadays. The idea of a one-story building may be very good, but people want the 13- story buildings. This is a nervous age, and people want emotional music."

"Speaking of the sonatas, you know the glissando runs in the last movement of the Waldstein sonata"—

"Oh, yes," said Mr. Hambourg, humming them and waving his hands, as though he were playing them. "But I do not play them glissando. Paderewski does, but no one else. They are easy, however. I once saw the original manuscript of the Waldstein sonata," continued Mr. Hambourg, "and over those glissando runs Beethoven had written nicht zu schnell' (not too fast). It shows what a genius he had. He could forsee that pianists would want to play those runs too fast. I have some Beethoven autographs of my own—a sketch of an overture. I collect autographs and coins. I have many works on numismatics, in German, French and English—quite a library."

"Do you like the last sonatas of Beethoven, Mr. Hambourg?"

"Now, don't ask my opinion about that. It is quite heretical and would shock people. Beethoven tried to write contrapuntally—fugues, canons—in those sonatas. But he was greatest in melody. Bach has said the last word in fugue. Bach is the Shakespeare in music. He has said everything. Take a score of Wagner. There is nothing new in it He is all in Bach. And so many of Bach's works aren't known. I discovered a little while ago that he wrote thirty-two variations—canons, fugues, chorals—all with the most modern harmonies."

"Are you going to play them?"

"No; they would take too long and are very dry besides."

"Shall you play any novelties?"

"Yes, some rather new things. Some of my own, too."

'And all the war horses?"

"What do you mean by war horses?" said Mr. Hambourg, looking puzzled.

The reporter explained.

"Oh, yes, I have a pretty good repertoire. I play seventeen concerti. There are only twenty-one that you can play everywhere."

"Are you at all nervous when you play?"

'Oh, yes, just before I play. I think it grows on me the more I play. But a player ought to be a little bit nervous That makes the audience nervous and they get in sympathy with him."

"Have you ever thought of doing anything else besides playing, Mr. Hambourg?"

Thinks Only of Art.

"No. Isn't that enough—and writing some for the piano?"

"In Melbourne, Australia, I met Mark Twain, who was lecturing at the same time I appeared there. I was introduced to Mr. Clemens on the afternoon of one of my concerts, and he promised to be present at my recital that evening. I was just about to take my place at the piano at the time Mark Twain was entering the hall. There was some applause from the audience during the time Mark Twain took his seat. He immediately got up from his position in the hall, and bowed right and left. He thought it was a very good joke, and tried to make me believe next day that he considered the applause was intended for him—not for me. I have since gotten to be a very good friend of Mr. Clemens, and he [illegible] me several strong letters of introduction to friends of his in this country. It will not be a breach of confidence if I read you one of these, wherein he says, 'This will introduce to your kind favor and consideration, Mr. Hambourg, a friend of the Clemens family, whom we have known for three or four years. He has more musical ability than I have, but not as good a complexion.' "

Mr. Hambourg comes to Baltimore the week after next with the Boston Symphony Orchestra, when the music-lovers of this city will have an opportunity of judging Mr. Hambourg's capabilities as a pianist.

Boston Symphony Orchestra.

At the close of the first week of the sale of season tickets for the five concerts to be given at Music Hall on Tuesday evening, November 7, December 12, January 16, February 20 and March 20, by the Boston Symphony Orchestra, it seems assured that Baltimore will take the same high position in appreciation of this magnificent organization as last year.

April 12, 1886, the orchestra made its debut in this city at the Academy of Music, under the direction of the present conductor, Wilhelm Gericke, and since that time 53 concerts have been given. It is an interesting coincidence in the way of statistics that the concert to be given in Boston on the afternoon of Friday, November 3, just previous to their opening concert here, will be the 900th performance in Boston and the 1,700th in all. These figures are exact, and a matter of record. Such totals as these explain the marvelous ensemble in the work of the orchestra and also show how this organization is making the musical history of the United States. And all this because of the desire of one man to present good music in the best way! Nowhere else in the wide world does there exist such an organization, conceived and carried out unselfishly to a glorious consummation, and the tremendous support so generously given by musical and social Baltimore is to the mutual credit of the founder, the orchestra, and its clientele here.

As the opening of another season approaches the management acknowledges its marked appreciation of the generous action of a few public-spirited gentlemen of this city who last year put their names to a guarantee fund to make sure of the usual series of five concerts. It is also a matter of much pride to the management of the orchestra that at the expiration of the second concert of the series of five last year they were enabled to release the guarantors from any further responsibility, as the receipts were very handsomely in excess of the specified amount.

No performance to be given in Music Hall during the coming winter will be more improved and benefited by the recent change in the hall by which the seats have been raised from the middle of the floor toward the rear. The addition of 10 boxes is also a move in the direction to give to the interior of the hall an effect similar to that which obtains in New York and Philadelphia, where box parties are a distinct feature of the concerts of this orchestra.

The management notes with much pleasure the frequent expressions of appreciation by the patrons of these concerts of the plan adopted this year of allowing season ticket holders of last year to renew the same seats, thus saving them the inconvenience of standing in line. This idea has been received with equal appreciation and pleasure in the other cities, and has grown to be a distinct feature of the concerts of this organization.

It will be a matter of great interest to Baltimore patrons to know that at a very early date one or two singers of the highest artistic ability will be added to the list of soloists for the Baltimore concerts. Season tickets are on sale at 15 North Charles street.

Music and Musicians.

At the close of the first week of the sale of season tickets for the five concerts to be given at Music Hall on Tuesday evenings, November 7, December 12, January 16, February 20 and March 20, by the Boston Symphony Orchestra, the results have been such that it is apparent the orchestra will be well supported. On April 12, 1886, the orchestra made its debut in this city at the Academy of Music, under the direction of the present conductor, Mr. Wilhelm Gericke, and since that date fifty-three concerts have been given. The concert to be given in Boston on November 3 will be the nine hundredth performance in Boston and the seventeen hundredth in all. The orchestra has won its way to the front rank. There is no better organization of its kind in the world. The increased attendance every year bears evidence that it is thoroughly appreciated wherever it appears.

The generous action of a few public-spirited gentlemen of Baltimore who last year put their names to a guarantee fund to make sure of the usual series of five concerts is deeply appreciated by the managers. At the expiration of the second concert of the series of five last year the receipts were such that the guarantors were released from any further responsibility. The improvements made in Music Hall, by which the seats have been raised from the middle of the floor toward the rear, will make the house more comfortable. Ten boxes have been added.

Mark Hambourg, the young pianist, arrived in New York last Thursday from Europe. He will shortly appear with the orchestra. Young Hambourg is a Russian and is twenty years old. He played in London when eleven years old and made a success. He has studied under Leschetizky and has played in most of the larger cities of Europe and has also made a tour in Australia. The young player is said to be free from mannerisms and has been warmly praised wherever he has appeared.

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Clara Butt at The Symphony.

Nineteenth season Boston Symphony Orchestra, third concert. Miss Clara Butt, soloist. The programme:

Overture, "Melusina"	Mendelssohn
Air, "Divinites du Styx" from "Alceste"	Gluck
Moorish rhapsody	Humperdinck
(First time in Boston.)	
Song, "My Heart in Weary," from "Nadeshda"	Goring Thomas
(First time in Boston.)	
Symphony No. 25, in G minor (Kochel, 183)	Mozart
(First time in Boston.)	

There were curious streaks of good and bad music, interesting and dull in the concert. In fact, they were almost arranged in alternate layers. The beautiful—and, of late years unhackneyed—"Melusina" overture has the true Mendelssohnian loveliness and grace; without being great, it is appealing and fascinating. Nothing could be more beautiful in its way than the ocean-like flow of that principal theme; no man has ever equalled Mendelssohn in sea pictures like that. The overture was played to perfection.

Humperdinck's "Moorish Rhapsody" is bizarre, noisy and generally uninteresting. His tone views are cloudy, they suggest little of detail. Each movement is over-elaborated and carried to inordinate lengths. There are germs of good musical stuff in each, but so much rubbish is piled over them that their full flower is never attained. The chief value and interest of the work is its rich and ingenious orchestration. At every turn of a phrase there is some new effect of tone-massing, some fresh laying on of the instrumental paint. But it all becomes wearisome at last, and the effect is nil. It was no easy thing to play, but the orchestra never flinched.

The Mozart symphony, which had never been given here before, was well worth while. It was youthful, imitative and weak by comparison, but still full of dainty melody and very charming effects. It was read with exquisite taste by Mr. Gericke.

Miss Clara Butt, the English contralto of rather meteroric fame, is a very tall and willowy young woman, with a sincere determination to please, and a rather crude style. Her voice is powerful and impressive in its low register, but loses as it ascends, and is faultily produced. I should say that Miss Butt has a great deal of technique still to learn. Still, her natural equipment is great, and she is even now an attractive singer. Her singing of the great Gluck aria was not wholly effective, but had moments of beauty. The song from Goring Thomas' "Nadeshda" was such unmitigated trash as to make one wonder shudderingly what the rest of the work is like. Miss Butt sang it very well, and was applauded.

WILDER D. QUINT.

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Boston Transcript

MONDAY, OCTOBER 30, 1899

Music Hall: Boston Symphony Orchestra

The programme of the third Symphony Concert, given in the Music Hall on Saturday evening, was:

Mendelssohn: Overture to the Legend, "Die schöne Melusine," opus 32.
Gluck: Air, "Divinités du Styx," from "Alceste."
Humperdinck: Moorish Rhapsody.
(First time in Boston.)
Goring Thomas: Song, "My heart is weary," from "Nadeshda."
(First time in Boston.)
Mozart: Symphony No. 25, in G minor (Köchel, No. 183).
(First time in Boston.)
Miss Clara Butt was the singer.

The playing of Mendelssohn's "Melusine" overture was an answer to old prayers—so old as to be half-forgotten—from some of us. This overture was one of the most frequently played twenty years, or so, ago; and how we did long to hear that arpeggio-phrase played just as it was played last Saturday evening!—in smoothly flowing, accentless legato. But we never succeeded in getting it so played then; there was always an accent on the first note of every group of six. What the first flute, first clarinet and strings did with this phrase on Saturday evening was simply perfect; it suggested just the right Mendelssohnian picture of smoothly flowing water. Indeed, the whole performance was masterly. And, even apart from its poetic suggestiveness, what a wonder of plastic beauty this overture is; how every phrase, every recurrence of a figure comes exactly in the right place, so that you feel that it, and nothing else, belongs there! What an unflagging wealth of musical imagination and resource there is through it all! There is much in Mendelssohn that is now dead past hope of resurrection, much that is fast dying; but here we have something that will down at no modern thunderer's bidding.

Humperdinck's new Moorish Rhapsody somehow made me think of that "Humoreske" of his, with which he made his first bow to our public, under Mr. Nikisch's auspices. A good deal has come into Humperdinck's life since he wrote that "Humoreske:" a considerable and fruitful experience of Bayreuth, for one thing. This Moorish Rhapsody shows the effects of it. Yet, from beneath all the dazzling technique and Bayreuth-Wagnerian varnish, I cannot help thinking I see the old Humperdinck of the "Humoreske" peep forth—the same old sixpence. The man has no little poetry in him, he looks at things in an imaginative way, finding more in them than the ordinary prosaic eye describes; yet, with all this, he is but a bon bourgeois at heart, the man to write apposite music to the picture described by Monsieur Poirrier. Mr. Runciman calls "Fidelio" a "Hausfrau opera;" well, in one sense, it is; the subject is essentially bourgeois, poignant, if you will, but commonplace, quite on the Monsieur Poirrier level; but how Beethoven's music takes that homely picture and sets it among the stars! The subjects Humperdinck has taken to illustrate musically in his Rhapsody—an Elegy at Sunrise in Tarifa, a Night in the Moorish Café in Tangier, a Ride into the Desert at Tetuan—are not, in themselves, commonplace at all; they have a certain poetic distinction; but the cast of his musical feeling does seem to me desperately commonplace. He is not without a sense for beauty, he is often exceedingly ingenious; but his feeling is bourgeois. Then take what I have called his dazzling technique; the trouble with it is that it is only dazzling, not illuminating. It is a borrowed technique (from Wagner), not his own; he makes astonishing play with it, but to little real musical purpose; his several themes cross and recross one another with hair-raising ingenuity, but all this contrapuntal skill does not help the composition onward, it does not make it grow and develop; as Leech's old farmer said of claret: "We drink, and we drink, but we don't get no forrader!" The orchestration is a wonder; but whose is not nowadays? Of the three movements, I liked the third best, perhaps because I had not heard it previously at rehearsals, and had had no chance to get tired of it; but there are, none the less, some absolutely original and very striking effects in this movement. The performance of the whole rhapsody was admirable in the extreme.

The new Mozart symphony was, to me, a disappointment. Mozart was only seventeen when he wrote it; and, though one of the most precocious geniuses on record, his precocity was not very thorough-going. It was more a precocity of technical musicianship than early maturity of feeling; Mendelssohn's "Midsummer Night's Dream" overture (written also at the age of seventeen), even making allowance for over fifty years' difference of period, shows far more maturity than this swmphony. In the first, third and fourth movements you feel strongly the influence of Gluck—"Orfeo," with which Gluck's "great" manner began, was brought out in Vienna eleven years before—while the Andante shows just as surely the influence of Bach. Was the Bach influence the more subtile and pervasive of the two, an influence of deeper-going quality than that of mere manner? One can suspect it; for, in the Andante of this symphony, the young Mozart seems to work with more freedom under it, to be more himself, than in the three Gluckish movements, which are full of reminiscences of "Orfeo." After all, the symphony is a stoutly constructed, well written work, with many passages of unmistakable beauty; but it is still plainly the work of a very young, immature man (or boy), and its interest is, to me, more biographico-historical than anything else. It was excellently well played. And, by the way, it gives the lie to those historians who have set the first use of four horns in the orchestra at—where have they set it, come to think of it? I fancy in one of Rossini's operas. But here are the four horns, in this early symphony of Mozart's, written in 1773.

Last Saturday evening happened to be the first time I ever heard Gluck's "Divinités du Styx" sung with orchestra. I was prepared to be disappointed (pardon the bull); for Gluck was not immortal all through and all over, and the rhapsodies Berlioz and others of his time have written about this air seemed a thought too good [illegible] true. But I was not disap-

me great, noble, magnificent music, a little formal in cut, if you will, but in the grand tragic vein, and with now and then a phrase bedewed with the true Gluck tear. To be sure, I could not but feel how much more deeply effective the air would be in its proper place, on the stage, than in the concert hall; Gluck was a scenic craftsman to the tips of his fingers, and the dramatic stage must be taken into account in all he wrote. Since Mme. Viardot-Garcia's revival of "Alceste" in Paris in 1861, this air has come within the contralto repertory—not entirely to its advantage, as I suspect.

Miss Butt, who made her first appearance before a Boston audience on this occasion, has a booming contralto voice, rather of the velvety than if the trimbrée sort, but with some cavernous tones in it of distinct tragic value. She has decided temperament, and a certain appreciation of grandeur of style; she has what the French call "Envarguré"—literally, "stretch of yard," i. e., wide spread of canvas—and does nothing in a small way. As might be expected of a young Englishwoman, she tends at moments to fall from the dramatic vein into the oratorical (I mean this adjective to relate to oratory, not to oratorio), from apostrophe into haranguing; at some repetition of the phrase, "Divinité du Styx," you felt that, if the deities turned a deaf ear to her, she would "cry sleep to death!" Upon the whole, hers is a talent that will bear some pruning-down and polishing; there is enough in her, vocally and temperamentally, to stand this. But she is very effective, very frank, sincere and outspoken; there is no sham about her.

Would that I could have formed some rational opinion of her singing of Goring Thomas's song, and of the music itself! But I really could not. You see, it had been my misfortune to have to copy out the words of the song for the programme book; and whoever has once seen those words can surely not forget them. Even if I could have forgotten them under ordinary conditions, Miss Butt's beautifully distinct articulation would have made forgetting useless. Now, singing a sentimental, pathetic or tragic song to those words is like singing it under an upheld tattered old cotton umbrella, or with a farce-comedy facial make-up, or anything else that forbids seriousness of mood. Let the blood be upon Goring Thomas's head; he did not write that astounding balderdash, but he accepted it and set it to music. In the presence of those words, not even the death of a dear friend could keep you from laughing. I could think of nothing else! But let me say that Miss Butt was loudly applauded, and repeatedly recalled, after both songs.

The next programme is: Siegfried Wagner, overture to "Der Bärenhäuter (first time in Boston); Rubinstein, concerto for pianoforte, No. 4, in D minor, opus 70; Liszt, symphonic poem No. 4, "Orpheus"; Wilhelm Berger, symphony in B-flat major (first time). Mr. Mark Hambourg will be the pianist.

W. F. A.

RECORD MONDAY OCTOBER 30 1899.

MISS BUTT'S FIRST APPEARANCE WITH THE SYMPHONY ORCHESTRA.

There was no great intellectual strain on those who heard the third Symphony concert Saturday night. Everything was pretty, and well-bred, and nice, and extremely ladylike. Even the Humperdinck rhapsody was provocative of mental excitement only because of its extremely gaudy coloring and its multitude of Humperdincky outbursts.

There was the sweetly solemn thought of the Mendelssohn "Melusina" and there was a symphony in G minor (not "the" symphony in G minor, but the "boy-prodigy" work of the composer at an early age, when he stole better men's themes and wrote them out in his own hand), and Miss Butt, the contralto, who was making her first Boston appearance, sang an aria from Gluck's "Alceste," and also a song from Goring-Thomas's "Nadeshda."

The weather was out of place for the last of October, and the air was so damp that more than one string was unexpectedly snapped; but within Music Hall there was peace and refinement and as thoroughly enjoyable a time as if it were an afternoon tea over which "Mrs." Mendelssohn was presiding. The Humperdinck outburst was really the only outre episode of the evening.

Of that interesting but sometimes garrulous and blatant number, it is to be said that it has many merits, but these are too obtrusively presented. The composer has found some good stories, but that is no reason why he should persist in telling them so insistently and so abundantly, ringing the changes so constantly, until his hearers are likely to call him a bore.

There is much that is admirable in his tales of Morocco, but the man who bores his acquaintances too much with his experiences of foreign travel is eventually shunned like a Chelsea smallpox suspect.

With a stern and conscientious use of the blue pencil, the rhapsody would be much improved. It sometimes seems a pity that the censor devotes himself exclusively to war news in these days, and lets an inviting thing like the Moorish rhapsody escape him.

Miss Butt is a singer of much merit who has an unusually good voice in the lower register. She chose as her first song the aria "Divinites du Styx," which was sung with far more dramatic effect by Blanche Marchesi last season.

It is not altogether profitless to compare the two, for Miss Butt sang with a remarkable contralto voice and Mme. Marchesi had a far inferior voice; yet the memory of the earlier singer showed that Miss Butt did not seize all her opportunities. Her change from a contralto to a higher register showed a sudden reediness. It would be wiser to choose less exacting numbers, so as to give fuller scope for her best tones, or else to endeavor to cultivate in her higher register the same beautiful fulness and charm that are so delightful in the lower tones.

There could be no doubt as to the impression made on her auditors. A really good, resonant contralto is so rare that it is not surprising that the soloist was recalled again and again, after each of her songs. Although she missed something of the full dramatic effect in the Gluck aria, it is to be said at least that her singing is of a decidedly higher level than the average blanked-eyed, staring-at-the-wall concert singers. There are many concert-singers of pretensions who would sing the aria with about the same expression and intensity as a clerk reading the call for a democratic caucus in Wd. 11.

Of the orchestral work generally, it is worth special comment that the handicap of the weather on the strings (and it must have been serious) could not produce any departure from the absolutely artistic and almost perfect ensemble. Entirely apart from any question of the merits of the works presented, the orchestral achievements under such conditions absolutely compelled admiration. The achievement was limited to no special number, but perhaps it was most noteworthy in the many difficult passages of the Mendelssohn overture. The brilliant coloring of the opening movement, those delicate arpeggios which represent the flowing waters from which Melusina came (perhaps "sprang" would be the better word, as they were spring waters) was deliciously given, where a less skilful orchestra would have suggested merely the spasmodic gurgling of a soda-fountain faucet.

Of the Mozart symphony, it must be admitted that there is little in the score itself to evoke awe or unrestrained delight. When young, Mozart must have had an easy-going disposition, for he certainly took things as he found them. He exploits a number of his finds in the G minor symphony that was given at the concert; but these foundlings are not always interesting. Yet the orchestra certainly left no room for criticism on its ability or judgment. Indeed there was rather cause for wonder that so uninteresting a symphony could be played with such thorough command and oftentimes with really attractive beauty.

Altogether the soloist and the orchestra turned what had promised to be a rather dull entertainment into a pleasant and delightful evening, in many ways. Mr. Gericke was his old self again and had his men under perfect command. The programme for next Saturday's concert mentions Wagner's overture "Der Baerenhaeuten," for the first time, Berger's symphony in B flat major, also a novelty, and Mark Hambourg as soloist.

Boston Transcript

FRIDAY, NOVEMBER 3, 1899

FOR A HARVARD CLUB

Major H. L. Higginson Gives $150,000

It Will Be Erected Opposite Beck Hall

Meeting-Place for All Harvard Men

To Be Modelled After Finest Social Club Houses

Major Henry L. Higginson, '55, who gave Soldiers Field to Harvard University, has given the sum of $150,000 to be used for the erection and equipment of a building suitable to the uses of a university club. The corporation, in return, offers the Warren property, at the corner of Harvard and Quincy streets, for the site of the building. Plans for the erection of the building have been under consideration since last spring, when a new committee was formed by combining the old University Club and the Memorial committees. The committee decided last spring that the best form of memorial to the Harvard men who died in the Spanish war would be a building which should be so connected with the daily life of the students that the memory of our volunteers should be constantly impressed on each successive generation of Harvard students.

A meeting of the members of the committee will be called next week to consider more fully what the internal arrangement of the club should be.

It was three or four years ago when this plan for a university club was first pushed to the front. It engaged the attention of graduates all over the country, and influential Harvard men of this city gave active assistance in developing the idea. After some agitation, a meeting was held at the University Club, at which thirty or forty Harvard men were present, among them President Eliot, John C. Ropes, Major Higginson and others. What was said at that meeting showed in a general way what the club could be, and what it must not be, but although a committee had the furtherance of the plans under consideration for some time, the matter eventually had to be dropped for a time. As President Eliot said at that time, it was of little avail to try to go ahead with the project on the strength of what funds could be gathered together from relatively small individual subscriptions; what was needed was a large contribution in the lump, sufficiently large of itself to make the building a possibility. He estimated at that time that $200,000 would not be too large a sum on which to begin operations, and he expressed the [illegible] have to be held in abeyance until something like a contribution of that magnitude should be received. Now the gift of Major Higginson has met the need.

When the original promoters theorized about the plan and scope of the club before, it was held that it should be to college life what the finest social clubs are to a city. Its building should be handsome and elegant enough, so that the wealthiest men in the university would not feel averse to it, yet the fees should be low enough so that no man who could afford to give any attention at all to the social life at the university would be excluded. President Eliot at that time urged that the yearly fees should in no case be more than $10, for he argued that as soon as the expense of membership should be raised above that figure, a great number of men would not be able to afford the privileges of membership, and the club would become only a repetition of the present type of college club, to which only men of considerable means can afford to belong.

It is not believed that the theory as to what the club should be has changed materially, though the plans have not been formulated. The gift is admittedly an outcome of the agitation of some years ago, and presumably the plans will follow the idea of the university clubs at Oxford and Cambridge, which are known as the Oxford Union and Cambridge Union. In the rough, the idea is to provide a place where Harvard men of all classes and conditions, undergraduates, graduates, instructors and professors shall meet on a common ground, socially; where graduates shall feel at home, especially on the days of the great gatherings at Cambridge, such as commencement, class day and the days of the great games; where the life of the university may centre. Following out this idea, there would be rooms for reading and writing, comfortable rooms for lounging and smoking, rooms for small gatherings of one sort or another, perhaps where meetings incidental on social or athletic affairs might be held, much as in the fine city clubhouses, the whole to be of such a character that the men would care to go there and that the club would be in fact, as well as in theory, the centre of the university life. From what has been already hinted in regard to the building, it would be perhaps not more than three stories in height. It is not expected that there will be any attempt to provide offices for the college papers or things of that sort, as has been stated in print, for the nature of the building would be inconsistent with business quarters of any sort. The social idea is the one that is emphasized.

Among the university people at Cambridge the news of Colonel Higginson's gift aroused new enthusiasm for the club project, and arrangements were at once begun for a meeting of the general committee that has been working in the interest of the scheme. The meeting is planned for next Monday evening in the Fogg Art Museum at Cambridge. It is hoped that Major Higginson will be present. He is chairman of the committee, which is made up, aside from himself, of Robert Bacon, '80; J. J. Storrow, '85; A. C. Coolidge, '87; J. H. Sears, '89; Henry James, 2d, '99; Arthur Adams, '99; W. A. M. Burden, 1900; C. D. Daly, 1901; J. H. Hyde, '98; C. E. Morgan, '98; Malcolm Donald, '99; F. M. Alger, '99; W. B. Cutting, 1900; W. H. Phillips, 1900; G. C. Clark, 1901. The first nine of these were appointed after a mass meeting of students in Sanders Theatre Oct. 21, 1398, held to consider a memorial for the Harvard men who responded to the call for service in the Spanish war. The others were appointed at a mass meeting held in 1897 in the Fogg Art Museum to take measures to promote the University Club project.

COMMERCIAL ADVERTISER.

SATURDAY, NOVEMBER 4, 1899.

BOSTON LOVES MUSIC.

An accompanying picture illustrates the demand for high-class music in Boston. The photograph from which the half-tone cut is reproduced was taken the last year that seats for the Symphony Orchestra concerts were sold to first arrivals. It was the demand that compelled a change of methods.

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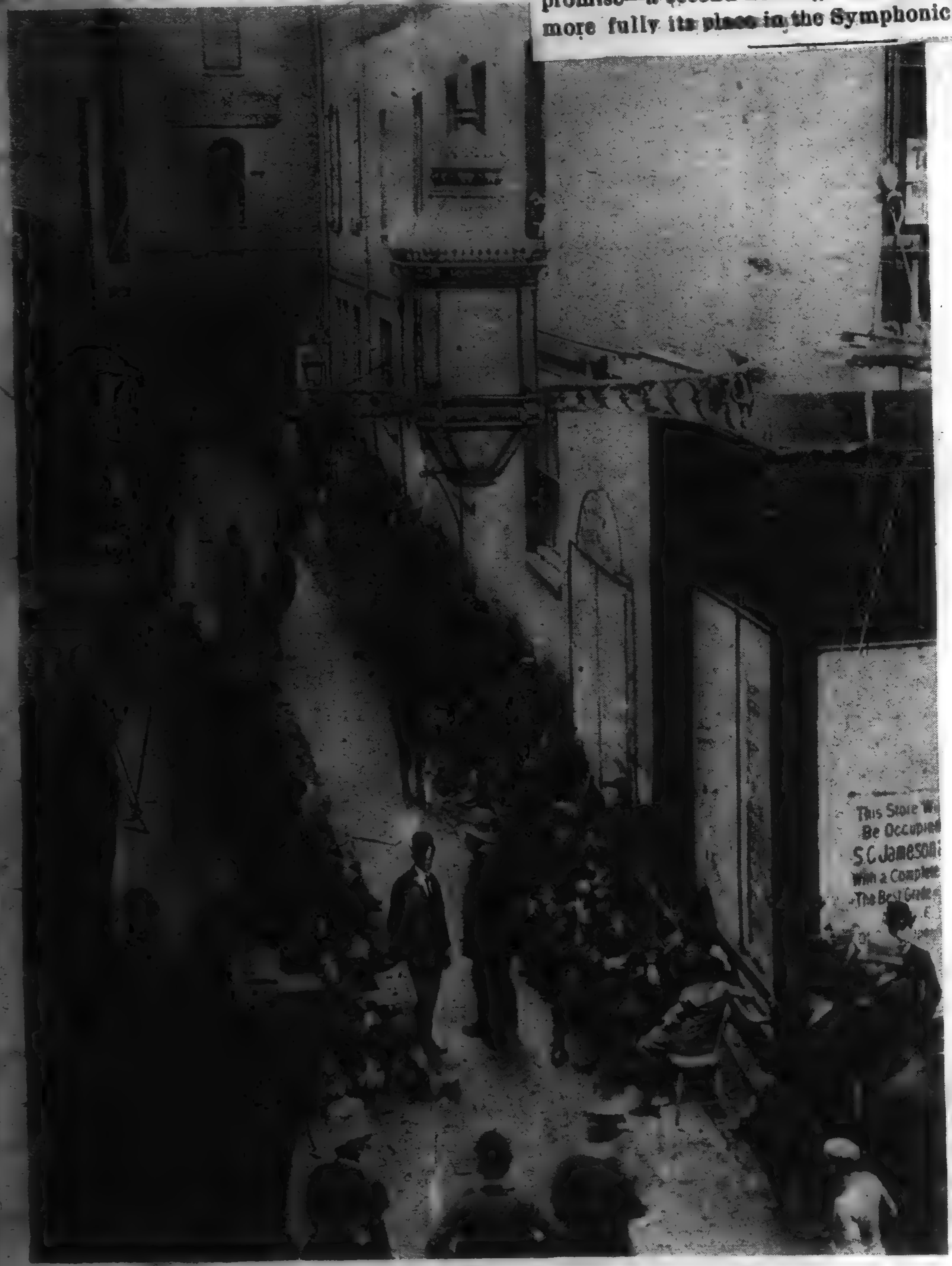

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Boston Courier.

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PUBLISHED [illegible] YEAR
VOL. [illegible] NO. [illegible]

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The symphony is a work of great merit. Though eminently modern in treatment it is clear, free from extravagance in conception and in its themes, and its form leans steadily in the direction of the older masters. Dignity, solidity and heartfulness of sentiment are its leading characteristics. It is tuneful, free from any suggestion of labored deliberation in invention and appeals uninterruptedly to the attention of its hearers.

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HOWARD ATHENEUM.

For several seasons past the

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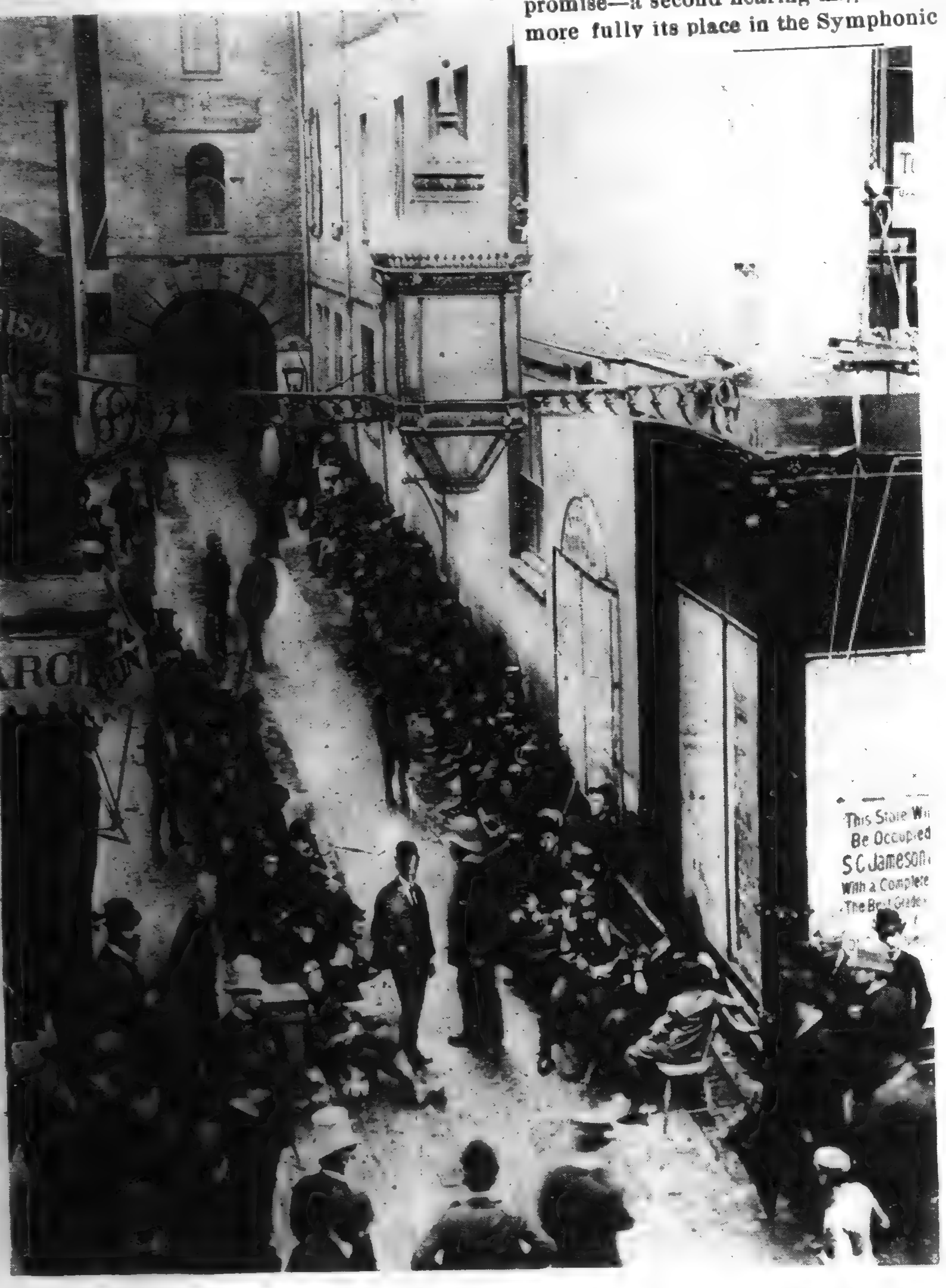

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SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
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HOWARD ATHENEUM.

For several seasons past the firm

ADVERTISER

NOVEMBER 6, 1899.

MUSICAL MATTERS.

The Symphony Concert—Siegfried Wagner's Overture.

Once in a while a musical genius has a son who approaches the ability of his father. The great Alessandro Scarlatti was almost rivalled by his son Domenico; the great Bach gave rise to several lesser Bachs, to two of whom the word "Baechlein" could by no means be applied; indeed Burney said of C. P. E. Bach—"He is learned, I think, even beyond his father, whenever he pleases, and is far before him in variety of modulation,"—which was not true. Generally, however, it means obliteration to be born under the shadow of a great name, as witness the case of W. A. Mozart, junior, of Michael Haydn (brother of the famous Haydn), and now of Siegfried Wagner.

Siegfried Wagner was an architect; possibly he read Schlegel's famous remark, so often attributed to Mme. de Stael,—"Architecture is frozen music,'—and he proceeds to thaw it out.

It may have lost something in the process of liquefaction, or possibly the auditor wearied of seeing the leit-motif business carried on at the old stand, at all events, the overture to "Der Baerenhaeuter" carried no conviction with it and awakened no enthusiasm; the public were not inclined to accept Astyanax in the place of Hector.

Although one could easily detect the Beyreuth school in the work, everything seemed diluted and weakened; there was a little Siegfried blowing his horn, there was a more respectable Isolde, and there was also a suspicion of frankly melodic comic opera music. That the "ewig Weibliche" touches of the overture could not reach Wagnerian intensity was foreordained; the young Siegfried will do well not to attempt the per-fervid eroticism of his awful father.

Years ago the present writer made a journey to Munich to hear Richard Wagner's first opera—"The Fairies."

It would be difficult to imagine anything more suggestive of musical shreds and patches than that opera. Siegfried Wagner is some years older than his parent was when he committed this indiscretion, but he starts better. The orchestration is generally good, the contrasts often effective, but the rambling style, the incoherent babbling of short themes that lead nowhere, are flaws in the work.

Some of this incoherency might vanish on acquaintance with the opera itself, and one hesitates to pronounce decisive judgment; we would like to shelter ourselves, on this first hearing, behind a species of Dreyfus verdict—"Not proven, but with extenuating circumstances, and recommended to mercy!"

Now came a solo upon the piano-fortissimo! It was Rubinstein's fourth concerto, but Rubinstein manages to keep his favorite instrument well in the foreground, to make a solo out of a concerto, and on this occasion he was ably abetted by Mr. Mark Hambourg.

Mr. Hambourg is an artist of high standing; he has but recently emerged from the "prodigy" cocoon, and is tempted to flutter his wings in the field of virtuosity. His technique was far more in evidence than his poetic feeling. The first movement was rather prosaic; Rubinstein has not very much to say in this, and Mr. Hambourg did not do much more than deliver the goods.

The second movement was somewhat more poetic, a tender song-form with the old device of allowing the theme to appear the second time upon an orchestral instrument (the clarinette in this case) while the piano wreathed an embroidery of embellishments around it.

The finale bristled with technical difficulties and was played with an evident desire to astonish.

Here the instrumental Boanerges thundered along with irresistible might and at a cavalry charge pace, so that the movement was exciting in a high degree. At the end of the third round the piano had not been knocked out. There was much applause and the power of the artist was self-evident; but we hope to hear him in some other than this "King Cambyses vein" before we class him with our very great artists.

It is natural for a young man to glory in his strength, but we fancy that more subtlety is likely to enter into Mr. Hambourg's playing as the years go by.

What a series of novelties we are having at the symphony concerts this year! Each programme presents something absolutely new and generally these novelties are important. The Siegfried Wagner overture, which began this concert, may have been merely a curio, but the Berger symphony in B flat, which ended it, was something more. An unforced work in good form, finely developed (sometimes overmuch) and interestingly scored. The composer was born in Boston, which gave the work a double right to a Music Hall hearing.

The first movement was Addisonian in its correctness and classicality. It was pleasant to listen to a development that was normal and natural, and the absence of visible straining for effect made this intellectual movement a good augury for the work.

In the contrasts of the Scherzo, the introduction of slow episodes seems to intimate that the composer has studied his Brahms. The third movement was rather too prolix, the composer falling a victim to his ease of expression and making his treatment of themes considerably too long.

The finale copies the form of Mozart's "Magic Flute" overture, in so far that it opens with a fugal exposition which [illegible] as chief theme, which returns, however, in the recapitulation, in a more [illegible] state. The contrast between the chief and the subordinate [illegible] admirably effective and the [illegible] treatment ushered in by a

Yet the symphony is not [illegible] an exciting one; it is well within the conservative lines; were it a little briefer it might be compared with the symphonies of Volkmann. In these days when almost every composer tries to make his works proclaim, "I am a Genius," it is refreshing to find a few marching along the beaten track and satisfied with being talents where Beethoven and Brahms have forbidden further displays of genius. And better a talent on the right road than a genius on the wrong one.

Louis C. Elson.

Boston Journal.

SUNDAY, NOVEMBER 5, 1899.

NEW SYMPHONY

By Wilhelm Berger, a Bostonian by Birth.

Mark Hambourg Makes His Debut in This Country.

"Baerenhaeuter" Overture by Wagner the Little.

(By Philip Hale.)

Thep rogram of the fourth Symphony concert last night in Music Hall, Mr. Gericke, conductor, was as follows:

Overture "Der Baerenhaeuter"........... Siegfried Wagner
(First time in Boston.)
Concerto for piano No. 4 in D minor.... Rubinstein
Mr. Mark Hambourg.
Symphony in B flat major, op. 71........ W. Berger
(First time in Boston.)

I met and talked with Siegfried Wagner at Dresden in the early fall of 1882, when he was the guest of an American dentist who attended professionally the great Richard himself and inferior rulers who wore real, practical crowns. The boy was then 13 years old; he had no liking, no aptitude for music, and he was firmly resolved to be an architect, a man who has been defined as one that has artistic leanings, but has not enough sand to risk being poor. Siegfried studied this profession at Charlottenburg and Karlsruhe, he designed and built the mausoleum of his grandfather Liszt at Beyreuth, and he gave promise of an honorable career.

Instead of which, as Judge Boompointer would say, he has taken to conducting and composing. His symphonic poem, "Schusucht" (1895), has been played in New York.

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The Symphony Concerts to be given by the Boston Symphony Orchestra in Brooklyn, N. Y., are headed with a large number of names well known to this city, and for November 16 the first concert is announced. Among the subscribers is President A. Augustus Healy of the Institute of Arts and Sciences, under which auspices there Mr. Howard Malcolm Ticknor of this city lectured so successfully last winter.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, NOVEMBER 5, 1899.

(Copyright, 1899, Post Publishing Company.)

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The overture by Siegfried Wagner (the only son of Richard Wagner) does not impress one at a first hearing of being anything more than a work which lacks invention, and the scoring of which is respectable but reminiscent of other works. Possibly there is something in the work which on a future hearing might be of interest, but at present it seems to be a case of a composer who is simply "the son of his father," and that may be the reason why the work has had several European hearings, besides the one in Boston.

The Berger symphony has points of interest; there are several excellent themes, which are developed at great length with much elaboration and with effective scoring. The fugal exposition in the last movement shows the composer to be of much scholastic attainment, and, taken as a whole, the symphony, while not a work of genius, apparently, is nevertheless of as much musical value as most of the recent works of its class. The performance of these new works by the orchestra was superb at every point. The soloist, Mr. Mark Hambourg, who is a stranger to this city, is a young man and a recent pupil of Leschetitsky. He has already made for himself an excellent European reputation.

He played the Rubinstein concerto superbly, so far as complete mastery of the technical difficulties of the work is concerned. His touch is at times rather unsympathetic, and the quality of tone inclined to be dry and unmusical. Perhaps it seemed so from the fact that there has been heard some wonderfully beautiful piano playing here this past week which still lingers in the memory. While Mr. Hambourg is at present immature in many respects in the artistic sense, there is the making of a pianist in him far above the average. He had a very flattering reception from the audience.

There will be no rehearsal and concert this coming week.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, NOVEMBER 8, 1899.

THE fourth Symphony concert was notable for its first presentation in America of Mark Hambourg, another young man who, by right of his qualifications, may take his place among the colossal pianists of the world. So it would seem, at least to those who witnessed his success of both Friday afternoon and Saturday night, upon which occasions he had the enormous audiences of the Boston Symphony at his feet instantly. Hambourg selected for his initial appearance Rubinstein's Concerto in D minor.

It is well known that the demands of this Concerto upon technic are most severe, and his technical equipment is astounding in its virility, its surety and its breadth. Agility and delicacy in scale passages are as marked in octaves or double notes of any kind as in simple scales, and his reading had the mental breadth of maturity impossible to conceive in one of his years.

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Hambourg need not fear to challenge comparison with any of the pianists of the present day, for he can hold his own.

The accompaniment of the orchestra was adequate, and none was so enthusiastic and appreciative of this fact as Hambourg himself.

The orchestral numbers were Siegfried Wagner's overture to "Der Bärenhauter" and a Symphony in B flat major by William Berger. The overture is a distinct combination of Wagner père motifs and Wagner fils kindergarten reconstruction of same. Trivial, pretty, tiresome, yet amusing in a résumé of the work of his father's boy.

Apthorp tells us in the program book that Berger was born in Boston, Mass., in 1861, and is still living in Berlin. He only lived in America one year at that time, so could in no way have become contaminated with America's musical or unmusical influences. His studies were made under Friedrich Kiel.

The Symphony is good, straightforward, healthy writing, which is interesting and tuneful throughout, notwithstanding extreme length. That it would live into succeeding ages is doubtful, as there is nothing of such nature that would warrant it, for it is not especially original, although, be it well understood, for from reminiscent of anything—perhaps individuality rather than originality is what is lacking.

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Is it necessary to state that it was admirably presented? No, not when it is understood that it was given by Gericke and his admirable band of artists, the Boston Symphony.

There will be no concerts next week, as the orchestra will be on tour. Hambourg is the soloist on this tour.

Boston Symphony Orchestra.

NOVEMBER ITINERARY FROM DATE.

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Concert at Carnegie Hall, Thursday evening, November 9, at 8 P. M.
Concert at Academy of Music, Brooklyn, Friday, November 10, at 8 P. M.
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NEW YORK, WEDNESDAY AFTERNOON, NOVEMBER 8, AT 2:30.

PROGRAM.

Overture to the Prometheus Bound of Æschylus, op. 38.................................. Goldmark
Concerto for piano, No. 4, in C minor........ Saint-Saëns
Capriccio Italien, op. 45.................... Tschaikowsky
Symphony No. 1, in B flat major, op. 38........ Schumann
Soloist, Mark Hambourg.

NEW YORK, THURSDAY EVENING, NOVEMBER 9.

PROGRAM.

Overture, Der Bärenhauter............. Siegfried Wagner
(First time.)
Maurische Rhapsodie....................... Humperdinck
(First time.)
Concerto for piano, No. 4, in D minor.......... Rubinstein
Symphony No. 6, in C minor, op. 58............ Glazounow
(First time.)
Soloist, Mark Hambourg.

DAILY ADVERTISER,
NOVEMBER 6, 1899.

MUSICAL MATTERS.

The Symphony Concert—Siegfried Wagner's Overture.

Once in a while a musical genius has a son who approaches the ability of his father. The great Alessandro Scarlatti was almost rivalled by his son Domenico; the great Bach gave rise to several lesser Bachs, to two of whom the word "Baechlein" could by no means be applied; indeed Burney said of C. P. E. Bach—"He is learned, I think, even beyond his father, whenever he pleases, and is far before him in variety of modulation,"—which was not true. Generally, however, it means obliteration to be born under the shadow of a great name, as witness the case of W. A. Mozart, junior, of Michael Haydn (brother of the famous Haydn), and now of Siegfried Wagner.

Siegfried Wagner was an architect; possibly he read Schlegel's famous remark, so often attributed to Mme. de Stael,—"Architecture is frozen music,'—and he proceeds to thaw it out.

It may have lost something in the process of liquefaction, or possibly the auditor wearied of seeing the leit-motif business carried on at the old stand, at all events, the overture to "Der Baerenhaeuter" carried no conviction with it and awakened no enthusiasm; the public were not inclined to accept Astyanax in the place of Hector.

Although one could easily detect the Beyreuth school in the work, everything seemed diluted and weakened; there was a little Siegfried blowing his horn, there was a more respectable Isolde, and there was also a suspicion of frankly melodic comic opera music. That the "ewig Weibliche" touches of the overture could not reach Wagnerian intensity was foreordained; the young Siegfried will do well not to attempt the per-fervid eroticism of his awful father.

Years ago the present writer made a journey to Munich to hear Richard Wagner's first opera—"The Fairies."

It would be difficult to imagine anything more suggestive of musical shreds and patches than that opera. Siegfried Wagner is some years older than his parent was when he committed this indiscretion, but he starts better. The orchestration is generally good, the contrasts often effective, but the rambling style, the incoherent babbling of short themes that lead nowhere, are flaws in the work.

Some of this incoherency might vanish on acquaintance with the opera itself, and one hesitates to pronounce decisive judgment; we would like to shelter ourselves, on this first hearing, behind a species of Dreyfus verdict—"Not proven, but with extenuating circumstances, and recommended to mercy!"

Now came a solo upon the piano-fortissimo! It was Rubinstein's fourth concerto, but Rubinstein manages to keep his favorite instrument well in the foreground, to make a solo out of a concerto, and on this occasion he was ably abetted by Mr. Mark Hambourg.

Mr. Hambourg is an artist of high standing; he has but recently emerged from the "prodigy" cocoon, and is tempted to flutter his wings in the field of virtuosity. His technique was far more in evidence than his poetic feeling. The first movement was rather prosaic; Rubinstein has not very much to say in this, and Mr. Hambourg did not do much more than deliver the goods.

The second movement was somewhat more poetic, a tender song-form with the old device of allowing the theme to appear the second time upon an orchestral instrument (the clarinette in this case) while the piano wreathed an embroidery of embellishments around it.

The finale bristled with technical difficulties and was played with an evident desire to astonish.

Here the instrumental Boanerges thundered along with irresistible might and at a cavalry charge pace, so that the movement was exciting in a high degree. At the end of the third round the piano had not been knocked out. There was much applause and the power of the artist was self-evident; but we hope to hear him in some other than this "King Cambyses vein" before we class him with our very great artists.

It is natural for a young man to glory in his strength, but we fancy that more subtlety is likely to enter into Mr. Hambourg's playing as the years go by.

What a series of novelties we are having at the symphony concerts this year! Each programme presents something absolutely new and generally these novelties are important. The Siegfried Wagner overture, which began this concert, may have been merely a curio, but the Berger symphony in B flat, which ended it, was something more. An unforced work in good form, finely developed (sometimes overmuch) and interestingly scored. The composer was born in Boston, which gave the work a double right to a Music Hall hearing.

The first movement was Addisonian in its correctness and classicality. It was pleasant to listen to a development that was normal and natural, and the absence of visible straining for effect made this intellectual movement a good augury for the work.

In the contrasts of the Scherzo, the introduction of slow episodes seems to intimate that the composer has studied his Brahms. The third movement was rather too prolix, the composer falling a victim to his ease of expression and making his treatment of themes considerably too long.

The finale copies the form of Mozart's "Magic Flute" overture, in so far that it begins with a fugal exposition which stands as chief theme, which returns, however, in the recapitulation, in a more homophonic state. The contrast between the chief and the subordinate theme is admirably effective and the grandiose treatment ushered in by a [illegible] is also commendable.

Yet the symphony is not, on the whole, an exciting one; it is well within the conservative lines; were it a little briefer it might be compared with the symphonies of Volkmann. In these days when almost every composer tries to make his works proclaim, "I am a Genius," it is refreshing to find a few marching along the beaten track and satisfied with being talents where Beethoven and Brahms have forbidden further displays of genius. And better a talent on the right road than a genius on the wrong one.

Louis C. Elson.

Boston Journal.

SUNDAY, NOVEMBER 5, 1899.

NEW SYMPHONY

By Wilhelm Berger, a Bostonian by Birth.

Mark Hambourg Makes His Debut in This Country.

"Baerenhaeuter" Overture by Wagner the Little.

(By Philip Hale.)

Thep rogram of the fourth Symphony concert last night in Music Hall, Mr. Gericke, conductor, was as follows:

Overture "Der Baerenhaeuter"........... Siegfried Wagner
(First time in Boston.)
Concerto for piano No. 4 in D minor.... Rubinstein
Mr. Mark Hambourg.
Symphony in B flat major, op. 71........ W. Berger
(First time in Boston.)

I met and talked with Siegfried Wagner at Dresden in the early fall of 1882, when he was the guest of an American dentist who attended professionally the great Richard himself and inferior rulers who wore real, practical crowns. The boy was then 13 years old; he had no liking, no aptitude for music, and he was firmly resolved to be an architect, a man who has been defined as one that has artistic leanings, but has not enough sand to risk being poor. Siegfried studied this profession at Charlottenburg and Karlsruhe, he designed and built the mausoleum of his grandfather Liszt at Beyreuth, and he gave promise of an honorable career.

Instead of which, as Judge Boompointer would say, he has taken to conducting and composing. His symphonic poem, "Schusucht" (1895), has been played in New York.

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Capriccio Italien, op. 45....................Tschaikowsky
Symphony No. 1, in B flat major, op. 38........Schumann
Soloist, Mark Hambourg.

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PROGRAM.

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(First time.)
Maurische Rhapsodie.........................Humperdinck
(First time.)
Concerto for piano, No. 4, in D minor..........Rubinstein
Symphony No. 6, in C minor, op. 58............Glazounow
(First time.)
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ton Transcript

MONDAY, NOVEMBER 6, 1899

Music Hall: Boston Symphony Orchestra

The fourth Symphony Concert was given on Saturday evening in the Music Hall, the programme being:

Siegfried Wagner: Overture to "Der Bärenhäuter."
(First time in Boston.)
Rubinstein: Concerto for Pianoforte, No. 4, in D minor, opus 70.
Wilhelm Berger: Symphony in B-flat major, opus 71.
(First time in Boston.)
Mr. Mark Hambourg was the pianist.

After hearing the "Bärenhäuter" overture, one wonders what sort of an architect Siegfried Wagner would have made. As a composer of music, he is a little unsettling; he turns out to be the last thing I (at least) expected. If ever a young man had a right to brains and talent, by heredity, Siegfried Wagner has; and yet several foolish stories have been told of him. But he has certainly shown praiseworthy ambition in one matter: in his fixed determination that his visiting card should not be the most remarkable thing about him. Fate, to be sure, has been rather unkind to him in this particular; for his is probably the hardest visiting card in Europe to rise superior to; but his determination stands fast. If he, perhaps, showed no great wisdom in abandoning architecture for music, he has, in this "Bärenhäuter" overture, at least, shown considerable brains in not writing a single measure that could in any way recall his father. This is indeed surprising; but the fact stands that, in this overture, there is not a measure that in the least suggest Richard Wagner. There are reflections of Auber and Hérold in it, some of Berlioz, many of—whom shall we say? Perhaps Humperdinck? But of Richard Wagner there is nothing at all; the overture runs even straight counter to Richard Wagner's theories! And this is all that need be said of it; for it is flimsy, silly, poverty-stricken music.

The other novelty, Wilhelm Berger's symphony, is a horse of another color. It is, to be sure, a difficult work to classify; you cannot fairly call it "Kapellmeister-Musik," for it is not wholly that; at times it rises far above that sort of thing, even though it may, at other moments, fall below it. One is tempted to call it very "promising" indeed; only, as Mr. Berger is now thirty-eight, it is about time for him to stop promising. Still there are things in symphony—notably the second movement—that suggest that the composer might, with the next ten years or so, rise to a considerable height of power. The thematic material does not show great fertility of invention; in all four movements there is only one really haunting phrase: the little cantabile theme in the second. I, for one, can find no very distinct individuality nor style in the work; it is remarkably free from reminiscences of other composers or other compositions; you do not keep saying to yourself: "This is Schumann, and this, Brahms, and that, Wagner, and the other, Mendelssohn." The music reminds you of nobody in particular; and yet it has no recognizable individual character of its own. The instrumentation is not up to any very high present standard; at times, especially in the last movement, it is rather brutal and noisy; but it is distinctly modern scoring, and shows technical proficiency. The work is, for the most part, exceedingly elaborate; and this is perhaps why the composer has shown so little recognizable individuality in it; certain technical tasks are performed in pretty much the same way by everybody—except the great masters. It may go on record that the symphony had a succès d'estime; but, as Mr. Berger was born of German parents, and did not spend a year of his life in this country, the mere fact of his having been born in Boston does not seem quite enough to warrant giving it here.

Of Rubinstein's D-minor concerto there is nothing new to say at this date; enough that the composition has had enough in it to keep it alive, and tolerably "modern," for over thirty years! Of Mr. Hambourg's playing, however, a good deal might be said. This young man—he is only twenty-one or twenty-two—is, I own, something of a puzzle to me; I heard some excellent judges settle his hash off-hand last evening, and, as the Germans say, not leave a good hair on him; but his case does not seem to me really so simple as all that. I should very much like to be sure whether he takes himself seriously or not. It seems to me that there is a good deal in him to take quite seriously; that he has decided talent, temperament, and musical feeling; of technique he unquestionably has much, although not yet of the most highly polished sort. Still a man may have all this, and yet not take himself seriously; he may have more of an eye to the main chance than to doing his best as an artist. To be perfectly frank, it is very curious to note how this young man makes up and plays at Anton Rubinstein; I have seldom seen such a case of "blacking all over for Othello;" his stage name ought to be Rubinkiesel. Leaving aside mere externals, as not lying within my critical province (though I am not so sure as I once was that the appeal any artist makes to the eye is not artistically to be reckoned with), his playing is wonderfully like Rubinstein's. (Let me say, by the way, that this last clause is copyrighted, and its isolated use by passionate press-agents will be gerichtlich verfolgt). Mr. Hambourg has caught the Rubinstein manner with wonderful accuracy; he has also caught the Rubinstein exaggerations—those exaggerations which were bearable only with the great, authentic Rubinstein personality behind them, but seem like mere parody and caricature without such backing. I could not help feeling throughout that Mr. Hambourg's real ambition was, not to play either the pianoforte or the music as well as he could, but to play both as nearly like a great pianist as he could. Some things he did beautifully: in the second theme of the first movement he showed genuine fire; in the third theme, true grace. His playing of the slow movement was charming; not more distinguished than the music itself, perhaps, but full of feeling. Then, there is an [illegible] to him. I think his

quality of tone in cantilena would have been exquisite, and his hammering in fortissimo unbearable, but for a circumstance precise mention of which is beyond my control; as it was, one could not tell much about his tone. Upon the whole, Mr. Hambourg makes upon me the impression of being a young man of very exceptional talent, and, at the same time, very young, green and foolish, sorely in need of a trustworthy musical guide to take the nonsense severely out of him. His success with the audience, if not record-breaking, fairly reached the top notch; he was rapturously applauded after every movement, and recalled again and again at the end. Now, it takes some genuine power to produce such a result; even admitting the well-known potency of hair, from Samson's time down to the present day, no one can seriously pretend that half a head of pendulous human hair could, of and by itself, have won all that thrilled and thrilling applause. The hair may have helped, but the playing itself must have been the chief agency.

The next programme—for Friday afternoon, Nov. 17, and Saturday evening, Nov. 18, there being neither rehearsal nor concert this week—is: Marschner, overture to "Hans Heiling;" Dvoràk, "Heidenlied" (first time in Boston); Schumann, Bilder aus Osten, opus 66 (scored by Reinecke); Beethoven, symphony No. 2, in D Major, opus 36.

W. F. A.

The Evening Bulletin

Tuesday, November 7, 1899.

BOSTON SYMPHONY CONCERT

First Performance of the Season by Mr. Gericke's Orchestra Last Night.

The fifteenth Philadelphia season of the Boston Symphony Orchestra was begun last night at the Academy of Music, the customary large and distinguished-looking audience being present and Mr. Gericke being again the conductor. This year there will be a double series of concerts—the "regular" season to be given on one Monday of each month for five consecutive months, and the "second series" to be given on Friday or Saturday of the same week—the programs being entirely different. This innovation has been compelled by the fact that for two or three seasons every reserved seat has been sold prior to the date of the first concert.

There were four numbers on last night's program and three of these were by Russian composers. It cannot be claimed that the result was inspiring. The audience, which was evidently inclined to be enthusiastic at first, became less so as the evening progressed and there were a good many palpable yawns during the symphony. Nor did the soloist, admirable as he was in many respects, serve to make the occasion notable.

The opening number was Siegfried Wagner's overture to his fairy opera, "The Man With the Bearskin," produced in April last at Karlsruhe. The composition is delightful. It would be surprising, indeed, if this son of his father and foster son to the tetralogy itself, was not thoroughly saturated with the music which tells the story of the Rhine-gold; and where the "waldweben" and the "horn motif" appear in this overture, but slightly changed, they seem quite in the picture. But the composition is far from ending there. It is a musicianly piece of work, generally coherent, usually dignified in spite of the absurd printed description copied from the fly leaf of the score, and it exhibits creative power which would command respect for the young composer even if he were not the great man's son.

Tchaiskowsky's Italian caprice was the second number, and while the Italian style was suggested at times, the interpreter was evidently a Cossack and the ruggedness of the Russian was constantly evident, though the masquerader was garbed like an Italian peasant; and, indeed, the result was not uninteresting.

The symphony was by Alexander Glazounoff, a young Russian, practically unknown here, although the work performed is his sixth symphony and bears the opus number 58. The result of a first hearing showed that the work is earnest and sincere; lacking inspiration, perhaps, and yet not without decidedly interesting and even fascinating passages. The symphonic form is not strictly followed, the second movement being a "theme and variations," which proved attractive to educated musicians and to the vast majority of the audience probably a little dull. It was a novelty, to be sure, and there is a considerable section of concert-goers who crave that which is new, but it is quite possible that a majority of last night's audience might have preferred the "Fifth," the "Jupiter" or the "Unfinished," although these are far from being novelties.

The playing of the orchestra was, as it ever is, a liberal education. Long ago it was accepted as the test and standard by which all other similar organizations could be measured. Yet even Achilles was not invulnerable, and it is a matter of fact that the brasses were on two separate occasions "out" last night.

The soloist was Mr. Mark Hambourg, a pianist whose age is quoted at twenty years, and who, indeed, looks but little more mature. He chose Rubinstein's Concerto No. 4 in D minor for his debut in Philadelphia, and therefore demanded criticism on his technical skill, because this work, written by one of the greatest masters of technic of his time, tests the performer's dexterity much, his intellectuality scarcely at all. It might be claimed that there are no indifferent pianists demanding public consideration any more. Unless the performer is very good indeed he has no opportunity of gaining public approval, so that performers are now all good, but some are better than others, and it is to the first of these to which young Hambourg at present belongs. In fact, he has not yet "arrived." His digital skill is great, his staccato passages excellent; but at times he lacks clarity of expression and his left-hand work is blurred. There is little chance to judge of a player's cantabile in this concerto, but at the opening of the second movement there are several measures of this character which were rendered pleasingly enough. But Mr. Hambourg is very young, he already possesses great skill and the soul will find vent when it has grown. He was very nervous last night, but seems an unaffected, modest young fellow. It is a pity that some one does not take the trouble to convince him that hair per se is not any more an evidence of genius than its lack is a guarantee of intellectual greatness, and that the artist who acquires the appearance of a Scotch terrier does not thereby assume a very dignified attitude either toward his art or his audience.

The North American
Daily Advertiser
and United States Gazette.

TUESDAY, NOVEMBER 7, 1899.
VOL. CXXIX. NO. 41.

BOSTON SYMPHONY ORCHESTRA

Very Delightful Evening for Music-loving Philadelphians.

The Boston Symphony Orchestra opened its season last night at the Academy in one of the most brilliant programmes it has given here. Perhaps it was because the long vacation has renewed the sparkle of enjoyment in both hearers and players that it was so enjoyable, but certainly the strings never sounded so bold and fresh, the wind never seemed so buoyant, the brass so broad and noble, the whole orchestra so spontaneous.

Mr. Gericke's baton never felt so commanding, even while he appeared this time to free his men more than ever from the tyrannical subservience that formerly marked his reign. This is truest art in conducting, to command, and yet leave free, and those of us who remember him fifteen years ago are still marvelling at the rebirth of this one-time over-refined conductor. To-day he stands among the greatest of the world's great directors.

An Original Work.

The "Barenhauter Overture" was a surprise. It is a well-written and original work, that does not deserve the somewhat sneering criticism that has been given it. Of course, it shows somewhat the immaturity of the writer, but, though the "Eternal-Womanly" theme savors more than a little of Bellini, the work as a whole is very interesting, and makes one wish to hear the entire opera. It is a crushing gift sometimes to be a great man's son, never more dangerous than in this case; but those who have perceived the great improvement this year in young Wagner's conducting, since he first took the stick in his left hand, can expect some day a great work from the man whose first work is "Der Barenhauter." His father's first efforts were nothing like as promising.

The Prince of Darkness is musically represented by staccato in the wood wind, which seems to show him a rather jocose character, especially in the grotesque figures that are so cleverly brought in in the bassoons. The climaxes of the work in full orchestra are very effective, and came out under Gericke's freer rein with a resounding burst that was inspiring.

The Italian capriccio, Op. 45, by Tschaikowski, is an interesting study of a Russian writing his Italian thoughts in a very easy manner. Past master in orchestral effects and colors, Tschaikowski has in his fanciful work expressed the impressions of a warmer clime in a most effective manner. The inevitable Italian duet in thirds is here, but the trite device grows new with the keen pen that puts it first in simple form, then more involved, and finally uses it as theme in a great tulli in the whole orchestra.

The number appeals to every ear; to the most cultivated as a tour de force in welding somewhat commonplace and presumably Italian folk-songs into a musicianly composition; to others as a catchy "piece" that makes the feet go in the saltarello.

The symphony of Glazounoff, the second novelty on the programme, proved a most enjoyable work. While not characteristically Russian: except in the last movement perhaps, it is the work of a man who has something to say, and says it. It is not as big a message as Tchaikowski's suicidal pathetic symphony. But what would you? We cannot all reach the mountains, and healthy works, like this young man's, are good antidotes to the haunting memories that the haggard chords that palpitate at the end of the desolate last movement of the B minor symphony. And Glazounoff has other words to say.

Powerful Work.

At least it is to be hoped so, for this symphony, his sixth, is a strong work that promises more in the future. The close of the first movement is very strong. I don't know why Apthorp calls it defective. The day is rather late to do so, because the second theme does not return in the tonic key.

The second movement was charming and charmingly played. The second variation with the play of the wood wind was delicious, and gave opportunity to the flute, oboe and bassoon to show us what modern virtuosity in those instruments can accomplish. The third movement is, of course, the most popular. The graceful minuet—miscalled intermezzo—is delightful, and the suggestion of the return of the trio subject in the coda was very effective.

The fourth and last movement is written, as I said before, on Russian lines. The impression to the stranger to the Czar's command is one of great breadth and vigor. We call this Russian—I don't know specially why.

I have reserved Hambourg for the last—for he is the last ward in the piano world. He is a great artist. Ten years from now he will be a greater artist; but to-day, at twenty, he is already a great, an inspiring pianist. With a technique that stops at nothing, that can carry an accelerando through the difficult passages in sixths in the first movement, he is free to interpret as he pleases, and his treatment of the first movement was splendid.

The first theme, majestic, as it should be, slower than the orchestra, slower than I have ever heard any one else do it, and the second theme, tenderly, passionately. It was really great throughout. The second movement was not so good. It was too fast and lacked sentiment. The third movement was taken at great speed, and showed great breadth of treatment. It is, however, the least interesting of all the movements. We shall hear more of Hambourg, I hope.

HENRY G. THUNDER.

TELEGRAPH.
—PHILADELPHIA,
TUESDAY, NOVEMBER 7, 1899.

The Boston Symphony Orchestra.

The opening of the season of the Boston Symphony Orchestra at the Academy of Music last night was, of course, a great event, though the throng did not equal that which has heretofore been in evidence on these occasions. This was natural enough in view of the radical change of procedure which the Orchestra makes this year. It is to double its customary number of concerts, dividing them into two separate series. If all the people who wanted to attend the opening had been at the Academy last night Broad street would have been filled up; as it was, a half of this crowd was diverted to Saturday night of this week, and so there was comparative comfort. But so far from showing any falling off of interest in these concerts the present arrangement indicates a vast advance. The entire house was sold for the first series before the doors were opened last night, and the indications are that nearly, if not fully, as great a triumph awaits the second set of concerts. It seems that the people cannot get sufficient of these matchless opportunities. A great deal of the rush is doubtless a mere following of fashion, but a huge amount of it is solid love of music, and desire to make the most from the most perfect form in which it is at present available to the American public. The management makes a mistake, however, in sacrificing the music for the sake of seating a few more people in the ordinary orchestra space. The effect produced by bringing the players forward on the built up platform is so much better than in that of the arrangement of last night, with the men pushed far back on the stage, that we hope to see the former seating of the orchestra restored. Withal, the improvised parquet seats were but slimly filled last night, so that the project was a failure all around.

The orchestra, if it was not heard as well as at other concerts, never played better. It gave a truly noble demonstration of the highest reach of the art, and Mr. Gericke again showed himself a past master in the faculty of directing and controlling the wonderful mass of tone. It was an exquisite satisfaction to hear such masterful work. It was, on the other hand, rather disappointing to find such perfect art given in large measure to music not worthy of the forces employed. The symphony by Glazounoff, a Russian composer until now unheard here, was singularly uninteresting, and fell as flat as the traditional pancake, and the overture, "Der Barenhauter," by Siegfried Wagner, was not much better, though being shorter it was more easily borne. Novelty is all very well, but there is no point in the "first time" on a programme unless it is worth while to do things the first time, or any time. The things named were certainly not worth while, and the symphony in particular was an infliction which we had done nothing to deserve. With this, what stores of real music there are—symphonies of Mozart and Haydn, among other works—which are never brought out, at least in Philadelphia, though the Boston Orchestra may do them at home. If we can have such things from Mr. Gericke, we will forego novelties.

Other things in the programme had more value—Tschaikowsky's "Capriccio Italien" and especially Rubinstein's fine D Minor Pianoforte Concerto. The latter was the gem of the concert. We think it was in this work that Paderewski made his Philadelphia debut—at least, it was one of the first things he played here. The soloist last night was Mr. Mark Hambourg, a very competent young player, of whom nothing was known locally until this occasion, though after such a striking exhibition of virtuosity he is no longer a stranger. We would implore him, however, not to affiliate with the long-haired set. Let him look around upon such sane masters as Kneisel, Adamowski, and Schroeder, and realize that good music can be made without affectation. The spectacle he made with his hair forever in his eyes was unpleasing and made people wish to turn their gaze another way. But we acknowledge in the full Mr. Hambourg's abilities as a pianist, and the Rubinstein D Minor Concerto is surely one of the finest works extant for that instrument. The Tschaikowsky "Capriccio" is very original and pleasing, showing well the versatility of that gifted man. The programme of Saturday evening, opening the second series, includes Schumann's First Symphony, the "Melusine" Overture of Mendelssohn, and a new "Rhapsody" of Humperdinck. Saturday night would seem to have rather the best of it. Mr. Hambourg will be again the soloist, playing Saint Saens' Concerto in C Minor. It may be of concern to many to know that the sale of seats for single concerts of the second series opens on Thursday morning.

iladelphia Inquirer
DAY - - - - - NOVEMBER 7, 1899

BOSTON SYMPHONY

It Opens Its Fifteenth Philadelphia Season at the Academy of Music Last Evening

The fifteenth local season of the Boston Symphony Orchestra was brilliantly opened at the Academy of Music last evening under the experienced direction of Mr. William Gericke, the man who more than any other raised the orchestra to its present high place in the ranks of similar organizations. There was the usual big crowd in the house, and the program had apparently been constructed for the purpose of showing that those who sometimes complain that Mr. Gericke is not sufficiently eclectic in his tastes do that gentleman an injustice. Of the four numbers which constituted the scheme of selection three were unfamiliar, and all were romantic, chromatic, declamatory and uncompromisingly modern.

There was an overture by Siegfried Wagner which was rather less Wagnerian than might be supposed, and which, being symmetrical in form, lucid in statement, melodious in utterance and dramatic in sentiment, produced a distinctly agreeable impression. Then there was the Italian Capriccio of Tschaikowsky, a composition with which certainly no fault can be found on the score of any lack of emphasis. Finally there came a symphony in C minor by Alexander Glazounoff, a Russian composer, with whom the musical public of this city has yet to become acquainted. As this is Symphony No. 6 with 53 as its opus number, one's first impression with regard to it is one of surprise that it should only now be receiving its first Philadelphia performance. After having heard it this feeling of surprise is considerably abated.

This symphony No. 6, opus 53, is no doubt a work of distinguished merit, otherwise it would hardly have had a hearing at a Boston Symphony concert, but it is, at least, on a first acquaintance, somewhat lacking in interest. It is in four movements, but its form otherwise is far from being strictly symphonic. It is rather in the nature of a suite in the looseness of its texture and in the absolute freedom which marks the development, or to be more accurate, the elaboration—for of development properly so called there is none—of its themes. It opens with a short, slow movement, followed at once by an impetuous allegro. Then comes a theme with variations all ingenious enough, but in the end somewhat wearisome. An allegretto in E flat major constitutes the third movement and the work closes with a movement which varies from andante maestoso to allegro moderato.

If we must have novelties once in a while, and it is no doubt desirable and even necessary that we should, if only to heighten our appreciation of the classic masterpieces, it is well that a symphony by Glazounoff should be presented, but the intervals for that kind of thing need not be too brief. It is hardly needful to say that this program was played to perfection, with that unfailing clarity of apprehension and eloquence of expression which have come to be expected from the Boston Symphony Orchestra as a matter of course.

The soloist was Mr. Mark Hambourg, a pianist who had not been heard here before, but who was quickly recognized as an executant of first-class ability. His selection was Rubinstein's familiar but always welcome concerto in D minor, which he rendered in a manner which made light of its enormous difficulties and brought out every beauty and emphasized every shade of meaning with sympathetic intelligence and extraordinary technical skill. Mr. Hambourg produces a beautiful tone, and while he plays with the utmost power when power is required, his style is also marked by a singular delicacy and grace. His performance produced a deeply favorable impression and was followed by reiterated recalls. It was in every respect a great success.

The first concert of the second series will take place next Saturday evening, when the program will include a pianoforte concerto by Saint-Saens and Schumann's first symphony. Mr. Hambourg will then be heard again.

THE RECORD
Philadelphia, November 7, 1899.

BOSTON SYMPHONY CONCERT.

A Russian Night at the Academy, With a Siegfried Wagner Extra.

The first concert of the Boston Symphony Orchestra's fifteenth season in Philadelphia was given at the Academy of Music last evening, with the Overture to Siegfried Wagner's "Der Baerenhaeuter" ("Man With the Bearskin") and Alexander Glazounoff's Symphony No. 6 in C minor (op. 58) as the novelties. As the remaining two numbers on the programme were Rubinstein's concerto for pianoforte in D minor, Tchaikowsky's "Capriccio Italien," this initial evening with this master musical organization may be described as a "Russian Night's Entertainment." With the increasing vogue for Russian music we are sure to be introduced to many more new Slav composers besides Glazounoff before the season is over, and the pronunciation of Philippine and Transvaal village names will be as nothing compared to the jaw-twisting and sneezy sort of Russian cognomens which we will all have to learn. Glazounoff, who got a further introduction last night, is one of the most original and beautiful of contemporary composers of the land of the Czar, and as he is only 34 years old we may expect even greater works from him in the future.

Perhaps the peculiar curiosity of the evening attached to the Siegfried Wagner overture. Every one has heard so much of this first opera of the great Wagner's son and has heard such echoes of its success in Germany, where it was brought out in Karlsruhe on April 27 last, under the conductorship of Mottl. From the fly-leaf of the full score of this Overture Mr. Apthorp quotes, in his programme analysis-comment, the following:

> The Overture divides itself into five parts:
>
> I. Characterization of the Barenhaeuter. (Hans Kraft.) He goes out into the world full of joyous defiance, saucily challenging any one who may wish to do him harm. (Horn-call.)
>
> II. His call is answered by one whom Hans Kraft did not expect: by the incarnate Devil himself. ("Monsieur Horsefoot.") At first there is a whirring in the air—Hans listens; he calls again; the apparition grows clearer; the horn-call sounds more faintly, and the Devil worms his way boldly up to Hans.
>
> III. Then the "Eternal-Womanly" raises her hand protectingly over the innocent man. The theme follows the woman's form. (Luise.) Ecstatic delight of the happy Hans,
>
> IV. in which he is only too soon disturbed by the Devil, who creeps up impudently. (Fugato in the wood-wind, working-out.) A fight ensues between Hans Kraft and the Devil. Hans is having the worst of it, when the girl takes his part as guardian angel. The Devil, raging and threatening more and more fiercely, is at last overcome by the power of love.
>
> V. Hans, filled with gratitude and joy, comes out of the fight purified and strengthened.

"Wagnerian" is the adjective most applicable to this work of the dead master's son, which as a whole is very reminiscent of the music of the composer's father. Passage after passage could be matched out of the elder Wagner's scores, this recalling Siegfried's Waldweben, that the overture to Tannhaeuser. Sons of celebrated fathers labors under a grave disadvantage in the arts, and, to be just to the young composer, one most say that the work in question is both interesting and meritorious, the instrumentation being particularly beautiful and the themes well worked out.

The soloist of the evening, Mark Hambourg, is a very youthful pianist, of great technical ability. There is no claptrap about his playing, which is good, honest work of the highest character, full of expression and exquisite phrasing. Mr. Hambourg's hands are small as those of a woman, which makes his command of his instrument the more extraordinary; but there is masculine strength in the fingers, controlled by the temperament of a thorough artist. The Rubinstein concerto, which Mr. Hambourg interpreted last evening, is one of exquisite beauty, full justice to which was done by the talented young pianist.

Glazounoff's symphony sounds more like a German than a Russian composition. Its intermezzo in E flat major seems inspired with the spirit of Mozart, despite the fulness of its modern harmonies. If all this composer's works are of this order the more we hear of them the better, for the symphony in C minor is the work of a great master.

The sale of single tickets for the Boston Symphony Concert of next Saturday evening opens Thursday morning at No. 1103 Chestnut street.

PUBLIC LEDGER
Philadelphia, Tuesday, Nov. 7, 1899.

THE BOSTON SYMPHONY ORCHESTRA.

A Large Audience Welcomes the Opening of Their Fifteenth Season.

The Boston Symphony Orchestra commenced their fifteenth season in Philadelphia last night at the Academy of Music. The house was well filled, though the two upper galleries might have held a few more without being crowded. Still, it was a splendid audience, and the welcome that they gave the orchestra was one of extreme cordiality. Mr. Gericke, as last season, conducted. His programme was one to pique curiosity, rather than to suggest solid enjoyment, and in the outcome it is doubtful if the experiment afforded as enjoyable a concert as many that have gone before. Moreover, the impression could hardly be avoided that the orchestra was not living quite up to its own standard. That splendid unanimity of sentiment, that delicacy of phrasing, the responsive throb to the conductor's beat which used to be so characteristic of it, was not there to its accustomed extent. Perhaps it was due to the comparative novelty of some of the numbers of the programme which time will overcome. At any rate, that was the impression we received, and, while it is next to impossible for the orchestra to play anything but well, it is but right to record that their work in the beginning of their fifteenth season does not compare favorably with what was done by them in their fourteenth.

The following was the programme:

Siegfried Wagner, Overture, "Der Barenhauter." (First Time.)
Anton Rubenstein, Concerto for Pianoforte, No. 4, in D minor, Op. 70.
Peter Ilyitch Tchaikovsky, Cappriccio Italien, Op. 45.
Alexander Glazounoff, Symphony No. 6, in C minor,, Op. 58. (First Time.)

Siegfried Wagner's overture to "Der Barenhauter" was a distinctly pleasant surprise. So much has been said in derogation of his work; that it was thin, weak, unoriginal and what not, that one rather expected a diluted mixture of Strauss and Richard Wagner. Instead, we found it of delicate texture truly, and in parts a trifle weak, but it is poetic and fanciful in thought and skillfully orchestrated; a little reminiscent at times of the composer of "The Meistersinger," just as we should expect to see the nature of the father cropping out in the son, but it is by no means a slavish imitation of anybody. It has a great deal in it that is both original and beautiful, and, taken altogether, it is a charming work, and one that suggests great possibilities for its composer.

Mr. Mark Hambourg made his first bow to a Philadelphia audience in Rubinstein's D minor concerto. He has a certain facility of execution which has already enabled him to place one foot in the front rank among pianists; the other, however, lags behind as yet, for there is an absence of feeling in his playing that no amount of technical attainment will atone for. He uses his hands too much to the exclusion of his head, and his touch is undeniably hard. On the other hand, Mr. Hambourg is only 20, and for one so young he has achieved wonders. His faults are those that time will doubtless overcome. His staccato playing was exceedingly brilliant, and, as we have said before, his technical skill is considerable.

Tchaikovsky's Capriccio Italien drew a considerable amount of applause, though not unmixed with laughter. It is a bizarre affair that would suit an Exposition concert with its barbaric tinklings and doleful drummings, which are quite suggestive of a Slavonic "midway." However, it cannot be denied that its savage melodiousness has a way of tickling the ear, and could be enjoyed almost anywhere but at a symphony concert.

Of Glazounoff's symphony it is hard to speak at one hearing, but the general impression it makes is a favorable one. The third movement especially is a graceful and delightful piece of writing. Both the first and last movements have a flowing, rhythmic melodiousness that is very soothing and pleasing to the ear. The variations on the theme in the second movement, though cleverly written, are somewhat long drawn out, and make the work, especially at the end of a concert, somewhat tiring. It is probable that on a second hearing a great many new beauties would be developed that a first hearing overlooks.

The Philadelphia Press
TUESDAY, NOVEMBER 7, 1899.

AT THE SIGN OF THE RUSSIANS

Not counting Siegfried Wagner, and one need not insist on counting him, the first concert of the Boston Symphony Orchestra at the Academy of Music last evening was a matter of an evening with the Slav, with Rubinstein in the lead, his student, then companion, Tschaikowsky, following, and Glazounoff, one of the later generation of composers, who does not reveal the full eccentricities of the school, at the close, and with a younger generation still represented in the pianist, Mark Hambourg. Aside from the desire of the management to present the latest piano virtuoso, it was quite evident the programme was made to meet the supposed demand for novelties. Whether there is a genuine demand for novelties is a question; whether it ought to be catered to in undue proportion is another, easily answered in the negative.

If Siegfried Wagner seems rather attenuated in comparison with the proportions of his father he is not made to appear more resourceful when compared with the orchestra-taxing Russians. Hambourg, however, seemed perfectly in character as an interpreter of Rubinstein's concerto in D minor, since it does not put too much of a strain on the emotional and temperamental side of virtuosity, but does call for dynamic qualities and sonority and pianistic ability, all of which virtues young Hambourg possesses, in addition to the necessary shock of hair, without giving one a sense of a commanding individuality, or that a new prodigy has been heard and seen.

Save for the mane of coarse hair that is allowed to fall over the right side of the face, hiding the visage, there is no special affectation in the talented young Russian's work, which is along the line of the more or less familiar virtuoso type without reaching great heights. Force, vitality, climaxes by main strength, with pianistic graces well understood, make their appeal, and if the temperament develop in like proportion the Russian will be no discredit to his school nor his master.

If interest centered in the soloist it was in part because the Glazounoff symphony in C minor came last, when a certain relaxation had set in. It is not in its surface melodies peculiarly Russian, the barbaric color is not laid on so thick as might be expected, and though the orchestration is heavy and far removed from the classical model it is not so incoherently Slavic as to suggest at times purposed formlessness. The first movement is the most effective, though the second, with its themes and variations, is the most graceful and pleasing. The last is thickly written at times, and the dance is heavy-footed. So far as the Russian school went the most interesting and enjoyable work was the Tschaikowsky number, a capriccio Italien, though it is clear it is the Black Sea and not the Mediterranean that gleam and the sunny skies of the Dobiudscha that shine. This was interpreted in splendid form by the orchestra, all the fire and color, the nuance of expression and rhythm being worked out in all the choirs, the ensembles and climaxes sounding with splendid force and precision.

The orchestra also did its level best to make the Siegfried Wagner number, his overture to "Der Barenhauter," his fairy opera, interesting, but it was virtuosity wasted for the desperate efforts and musical characterization and sound imitation reduced effects to the thinnest texture, and it is clear that of the two who have grown up in the Wagnerian nursery, Humperdinck and Siegfried, that the former is the better man. It is worth while hearing such a number, even if it be only for the purpose of not being over-moved by it.

As the extraordinary popularity of the orchestra has made a second series of concerts necessary, the first is to be given on next Saturday evening, and the sale of tickets for the single performance will begin on Thursday morning, at 1103 Chestnut Street. The programme is as follows: Melusine overture, Mendelssohn; Moorish rhapsody, Humperdinck; concerto in C minor, Saint-Saens; Symphony No. 1, Schumann, Soloist Mark Hambourg.

PHILADELPHIA, NOVEMBER 7, 1899.

BOSTON SYMPHONY CONCERT

A Large and Brilliant Audience in Attendance at the First Concert.

The Boston Symphony Orchestra, Wilhelm Gericke conductor, gave the first of its ten concerts this season at the Academy of Music last night, presenting a programme with two musical novelties and a new soloist in the person of Mark Hambourg, the young pianist. The musical successes of the evening were confined to the first movement of the concerto which he played and the third movement of the symphony, Glazounoff's No. 6, in C minor. This affluent Russian gentleman musician writes in a most felicitous style, almost perfect in purity and form, with a modest amount of tone, color and weirdness for one of his nationality. His musical ideas suggest an influence from the very first vintage of Cliquot or some equally rare producer of roseate but unvital imaginings. There is little, if any, of the ruggedness which one has been taught to expect from the Slav composer, but, on the contrary, this work seems to be a genteel musician's apology for the vivid realism of his predecessors.

The work was played under Mr. Gericke's direction with a decided Teutonic interpretation. In fact, so thoroughly did this atmosphere seem to pervade this almost Russian programme that one was prone to remark that either the composer or director had made an error in the title of Tschaikowsky's "Capriccio Italien," for Gericke's reading and accent marked the heavy heel of the Hollander with unmistakable rhythm.

The overture of Siegfried Wagner's "Der Barenhauter" opened the programme and was heard here for the first time. While it lacks in novelty of idea, it is scored with very clever and musicianly instrumentation and keeps within the realm of good music until it reaches a commonplace finale.

The young pianist, Hambourg, made a pronounced success. He thundered out the wonderful melody with which Rubinstein's Concerto in D minor, No. 4, opens and at once satisfied his hearers that he was a virtuoso of extraordinary ability. Later his consecutive thirds and fourths in theme with accompaniment by the same hand astonished the piano playing element of the audience. It was wonderful alike in certainty and balance. His tone, produced invariably with absolute relaxation, was beautifully colored, now open broad and free, and again covered with the nicety of a vocalist. His greatest success was attained on the heroism of the first movement and he succeeded as well as any of his predecessors ever did in making the overwrought second movement interesting. He was recalled repeatedly after the completion of the number, and his rendition of the Saint-Saens Concerto on Saturday night will be awaited with interest.

The orchestra has improved in the department of the second violins to an extent that the strings are now possessed of an almost perfect assimilation and balance in harmony, and in unison they are heard with much more authority than last year. The balance of the band remains the same in its general excellence, but the conservative methods of Mr. Gericke, with his stolid beat, absolute in its adherence to but one characteristic, seems to restrict the musicians without providing any adequate recompense for the sacrifice of buoyancy. The programme contained an unusual number of musical novelties, but their presentation, according to the conductor's reading, made them identical with an individual school.

The Evening Sun.

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THURSDAY, NOVEMBER 9, 1899.

The Boston Symphony Orchestra, now in its nineteenth season, opened the usual series of concerts in this city with the first matinee at Carnegie Hall yesterday afternoon. The selections of music were familiar, and still more so was the excellence of the orchestra's performance. Yet Conductor Gericke had novelty to offer in a decidedly charged appearance of the stage, which definitely modified the musical results. A box scene was the new background of the platform and was designed to overcome the acoustic faults of a great hall in the matter of blending and qualifying the tone of the orchestra as a whole. The arrangement, apparently, was well devised, for in the matter of brilliance there could hardly have been an improvement in the results secured yesterday.

Especially interesting under the new arrangement was Tschaikowsky's orchestration of simple tunes in the "Capriccio Italien," op. 45. The programme's opening number was Goldmark's "Prometheus Bound" overture, op. 38, and Schumann's symphony No. 1, in B-flat major, op. 38.

Mark Hambourg, the pianist, who was heard yesterday for the first time here, played the Saint Saëns pianoforte Concerto No. 4, in C minor, with dashing effect and was applauded for it. He will have opportunity for a display of more varied musicianly gifts at the concert this evening, when he will play the Concerto No. 4, in D minor, by Rubinstein.

At to-night's concert, also, the orchestra will be heard in three numbers new to its programmes. They are Siegfried Wagner's Overture to "Der Barenhauter," Humperdinck's "Maurische Rhapsodie" and Glazounow's symphony No. 6 in C minor, op. 58. The hour of the evening concert is 8:15 o'clock.

THE MAIL AND EXPRESS

Broadway and Fulton St., New York.

THURSDAY EVENING, NOV. 9, 1899.

The satisfaction that comes from hearing good music admirably performed was afforded yesterday afternoon to the large audience attracted to Carnegie Hall by the first matinee of the Boston Symphony Orchestra. It was the first important orchestral concert of the season of 1899-1900, and it set a standard that one would fain see kept up by all its successors in New York this winter. That, however, would be asking the impossible, for Mr. Gericke and his men have attained a proficiency, emotional as well as technical, that must remain the wonder and admiration of music lovers, even though they know, in a general way, what favoring conditions and what far-sighted generosity on the part of the orchestra's founder, Mr. Higginson, have gone toward the gaining of such results.

After all, there is something peculiarly gratifying in listening to a concert at which anything below virtuosity is the rare exception, and at which thoroughness and exactness of execution are paired with high conceptions of the music's spirit and intelligent appreciation of its beauty. One feels musically stimulated, as though breathing a brighter, clearer, more invigorating atmosphere. The clean cut precision and the fascinating swing and rhythm, for example, of the finale of Tschaikowsky's "Capriccio Italien," as Mr. Gericke and the orchestra played it, were absolutely delightful. This was a difficult passage, highly colored and of intricate design, whose effectiveness lay largely in the dash and the accelerating tempo at which it was performed. Conductor and orchestra fairly reeled it off, with dazzling success. Moreover, the audience was never in doubt as to their entire ability and firm intention to rise to every such demand made by the composer whose score happened to be on the conductor's desk. It was all so sure, so easy, so clearly within the powers of the Boston organization. Such orchestral playing is a lesson and a pleasure, at the same time, and of superlative value and interest in either aspect.

The programme yesterday began with Goldmark's overture, opus 38, to the "Prometheus Bound" of Aeschylus; next came the fourth Saint-Saens piano concerto in C minor, opus 44, followed by the Tschaikowsky "Capriccio Italien," opus 45, and Schumann's first symphony in B flat major, opus 38. As to length the list was admirable; as to arrangement, one could have wished that the Schumann symphony, with its rather sober scoring, might not have directly followed the scintillating Tschaikowsky piece, which, without of course approaching the other in its thematic strength, quite overpowered it in its gay and effective coloring. In this group of four compositions, the Goldmark overture and the symphony stood out as rich in inspiration; the leanness and a certain Gallic economy in the Saint-Saens music seemed more obvious yesterday than usual. The Frenchman's skill at the dissection and rearticulation of his material forces itself upon one's attention, often to the exclusion of the real beauty of some of his themes, and at best there is a good deal that seems artificial.

The balance between yesterday's programme and to-night's might better have been struck by transferring one of the three novelties included in the latter list to yesterday's concert. Three new works of such importance as the Siegfried Wagner overture, "Der Barenhauter," Engelbert Humperdinck's "Moorish Rhapsody" and Alexander Glazounow's sixth symphony, out of the list of four set for to-night, form too large a proportion of an evening's music.

The soloist yesterday was Mr Mark Hambourg, a young Russian pianist, who was heard for the first time in this city, and who made an excellent impression in the phases of his art called forth by the not over-grateful medium that he had chosen. His playing of the Saint-Saens concerto revealed a clear, strong touch, decision and breadth of style, a technique that responded to the most exacting requirements of the ingenious Frenchman's brilliant score, and the faculty of making all his work tell, without being obliged to achieve that result by mere force.

Mr. Hambourg, so far as could be determined from his first appearance, is a pianist who is likely to make his mark upon this season and perhaps upon future seasons. It will be interesting to note some other sides of his art at to-night's concert of the Boston Orchestra, when he will play the Rubinstein D minor concerto. The lyric was scarcely represented in his playing yesterday; New Yorkers will not know what Mr. Hambourg's real capabilities are until they hear him in recital, which it is hoped they will have opportunity to do ere long.

SAMUEL SWIFT.

The Commercial Advertiser.

By The
Commercial Advertiser Association.

THURSDAY AFTERNOON, NOV. 9, 1899.

Whatever faults may be found with Mr. Gericke, and he is not accepted so wholly without question in New York as he is in Boston, in one respect at least there is seldom room for criticism. He knows how to make an interesting programme and if now and then he falls a little below our expectations, such occasions are the exceptions that prove the rule. He may not give so many novelties as we ask for, although to-night there are two brand-new things on the programme, but he usually does select and arrange his pieces in such a manner that the concerts are never too long and the interest of the auditor never flags. No one could have asked for a better balanced, more appropriate programme than that which he offered for the first of the season's concerts yesterday afternoon. It was short, a bit over an hour and a half, genial in spirit, full of brightness and good humor, just the kind calculated to put into a sympathetically receptive state an audience which has nine other concerts before it. It began with Goldmark's *Prometheus Bound* overture, and ended with Schumann's first symphony, while in between came Saint-Saëns C minor Pianoforte Concerto, No. 4, and Tschaikowsky's "Capriccio Italien."

As is always the case now when the Boston Orchestra comes to New York, Carnegie Hall was well filled with that part of the public which regards attendance at these concerts as obligatory a part of life as church going, perhaps more so. There was little room in the concert for dispraise, even if the work of the band throughout was not quite up to what it has done on other occasions. To be sure, the raggedness was confined chiefly to one choir, but we have come to have such an affection for the orchestra's brass that it was rather a shock to hear a blatant trumpet and an uncertain horn. Things which would be passed over unnoticed with other bands are always commented upon when they occur in the work of this. For the rest, however, all the marked excellences of the orchestra were emphasized by its absence of half a year, the magnificent resonance of its tone, heightened, perhaps, by the boxing in of the stage; the liquid brilliancy of its strings, the velvety softness of its wood-winds, the (for the most part) noble solidity of its brass, and the smooth perfection of finish in all its work.

Goldmark's *Prometheus* overture has not been played very lately, for some unknown reason, for it has all the characteristic charm of this composer when at his best. It may not suggest the distant grandeur of Æschylus, who "painted men as gods" and made Prometheus the noblest of them all, but it is bright, full of color and filled with warm emotionality. It is to be feared that Mr. Gericke and his New York public will never be at one in the treatment of this class of music. The serene calm of the Boston temperament when not wrought up on the subject of expansion finds a sympathetic nature in Mr. Gericke and approves thoroughly of the suave, polished, non-committal manner in which he handles things which are meant to thrill, to stir and to bite. Over here, a less refined and more strenuous atmosphere wants freer flowing blood, and when there is a point to be made wants it made and then clinched, else it feels that it has been defrauded of something. Mr. Gericke will never make a point if he can by any means avoid doing so, and when avoidance is impossible he takes his little hammer and blunts it as much as he can. That is why Goldmark's piece was not so telling as it might have been, and that is why all things of this nature lose force in his hands.

In the Tschaikowsky piece, on the other hand, there were no points to be made, nothing to be driven home. It was merely a show piece built on folk-song themes, pleasant enough in parts, but accomplishing its purpose when it has shown the virtuosity of the band. It was played brilliantly and well, save for the slips in the brass which occurred now and then, and it thoroughly accomplished its purpose, although no one would have felt great loss if it had stopped before it did. But in Schumann's lovely B-flat Major Symphony audience, conductor and band were thoroughly at one. No one can hear the symphony without loving it, and the more one hears it the greater becomes the affection. It was played as only the Boston Orchestra under the baton of Gericke can play it, and few there were in the audience that left before the end came.

The soloist was Mark Hambourg, a young pianist who made his first appearance in this city. Saint-Saëns's fourth concerto is somewhat timeworn, but there are in it many good things fitted to show what a pianist can do. On the whole, he made a favorable impression. He has strength, an abundant technique, which should prevent him from being slovenly in his work, as he was in the last movement; a big, resonant tone, a keen sense of rhythm, evident temperament and a fairly good command of color. His work was far from [illegible] in the [illegible] and at times he was very rough, but he seems to have the stuff in him from which good pianists are made. Nervousness, naturally attendant on a first appearance, may have had something to do with the lack of finish in his playing, and more will be known of him after to-night's concert.

The programme for to-night includes two novelties, Siegfried Wagner's *Der Baerenhauter* overture and Humperdinck's "Moorish Rhapsody." The symphony, too, Glazounoff's C Minor, No. 6, will be new to most of the audience, having been played here but once, by the Philharmonics two years ago. Hambourg will play Rubinstein's D Minor Concerto, No. 4.

The World.

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THURSDAY, NOVEMBER 9, 1899.

A YOUNG GENIUS.

Pianist Hambourg's Success at the Boston Orchestra Concert.

Several things in the happiest of artistic conjunctions made the first of this season's concerts by the Boston Symphony Orchestra at Carnegie Hall yesterday afternoon an event of exquisite pleasure.

The programme was admirable in its composition; Mr. Gericke's musicians exhibited their best qualities, technical and interpretative, and the new pianist, Mark Hambourg, proved to be a young genius. Hambourg has not yet attained his majority in years nor his maturity in artistic achievement. He is still inclined to be too impetuous; he is unwilling to curb his temperamental tendency to excessive vigor. In a few years he will realize the value of repose and repression; he will acquire the conviction that contrasts in tone-color and tone-volume are as effective if free from extreme emphasis. His faults are those of youth purely.

It is no exaggeration to dub this young Siegfried of the piano a genius. He has had a teacher—Leschetitsky—who has found him an apt pupil in the acquirement of a superlative technique, but his claims to present mastery of his art and to future eminence are based upon his natural gifts.

He has the sacred fire. He possesses musical sensibility in the highest degree. What he feels he expresses broadly, vigorously—at times a bit brutally—in the exuberance of his enjoyment of newborn virility.

His tone is big, impressive—a veritable proclamation of power. It suffers often from the excessive muscularity of his touch and becomes hard and flat. Of his technique it will suffice for the present to say that it is equal to any task that pianoforte music may set for it.

Saint-Saens's fourth concerto (C minor)—a concise, solid, brilliant composition—served to make the public acquainted with this new pianist. He played it with superb dash and with a positive degree of authority, and roused the audience to genuine enthusiasm. It is safe to predict that he will create a furore.

The Boston musicians have rarely asserted their claims to rank with the two or three great orchestras of the Old World more convincingly. The absolute precision in their technical execution, the instant obedience to the leader in changes of tempo, in variations of rhythm, in graduations of tone volume were fully exhibited. The homogeneity of the strings, the purity of tone of the reeds, the finished phrasing, all the qualities which have so often been praised, were all in evidence.

A broad interpretation was given to the first number—Goldmark's "Prometheus Bound" overture. Tschaikowsky's "Italian Caprice," a bit of fantasy, in which the composer—probably on a vacation—has done some very fine writing with trivial themes, was played with extreme virtuosity. Schumann's first symphony (B flat major), interpreted in a most sympathetic manner, ended this delightful function.

New-York Daily Tribune.

THURSDAY, NOVEMBER 9, 1899.

THE BOSTON ORCHESTRA.

The first of the series of concerts to be given here this season by the Boston Symphony Orchestra took place in Carnegie Hall yesterday afternoon. The occasion introduced no new music to our hearing (there will be plenty of that at the second concert to-night), but it did introduce a new pianist and a new stage arrangement. Mr. Gericke is a stickler in the matter of acoustics. He has no regard for large rooms in which the sound of a band is always in danger of being dissipated and much of its tonal beauty lost. He loves homogeneity of tone, and euphony next to distinctness of utterance, and the stage of the music hall, though constructed for concert purposes, has seemed to him subversive of some of his best efforts. He has sought to remedy the acoustic deficiencies of the room by putting a box scene on the stage, and the impression created by yesterday's concert was that he had succeeded. Certain it is that the orchestra has never sounded as brilliant since it left Steinway Hall, of admirable memory, many years ago. The new arrangement indubitably lent interest to the virtuoso performance of yesterday, which was the playing of Tschaikowsky's "Italian Capriccio," a work built on commonplace tunes of a folksong character and redeemed by brilliant orchestration.

The pianist who effected his entrance on the Metropolitan platform on this occasion was Mr. Mark Hambourg. He disclosed himself as a dashing technician in Saint-Saëns's concerto in C minor, but we shall wait for his performance of Rubinstein's concerto in B minor before attempting an estimate of his powers.

The New York Times.
"All the News That's Fit to Print."
PUBLISHED EVERY DAY IN THE YEAR.
NEW YORK, THURSDAY, NOV. 9, 1899.

FIRST ORCHESTRA CONCERT

Season of the Boston Symphony Organization Opens Here.

MARK HAMBOURG INTRODUCED

Estimate of the Work of a Pianist of Whom Much Has Been Heard in Advance.

The Boston Symphony Orchestra gave the first concert of its thirteenth season in the City of New York yesterday afternoon at Carnegie Hall. The entertainments of this body have in late years assumed the character of fashionable functions, so that there is always a large audience. Possibly it is not a thoroughly representative musical audience, but it is a very good one, and it supports an enterprise that ought to be supported. And so for this we should be very glad. The programme yesterday was one that must have appealed to every lover of good music. It was picturesque, sprightly, and easy of comprehension. It is just possible that there were dark moments in the piano concerto for all but the inner brotherhood, but where all pretend to belong to that sacred fraternity there can be no outward evidences of discontent.

The list was composed of the beautiful "Prometheus Bound" overture of Goldmark, the C minor piano concerto of Saint-Saëns, Tschaikowsky's "Capriccio Italienne," and Schumann's B flat symphony. This made a programme of the music of the modern era, all rich in rhythmic buoyancy and opulent in color. The piano concerto served to introduce to the local public Mark Hambourg, a pianist of whom much had been heard. He made a favorable impression yesterday, but will probably please the general hearer better to-night, when he is to play the more popular D minor concerto of Rubinstein. It was a great pleasure to hear again the Goldmark overture. This composer suffers from the immense popularity of his "Sakuntala," and is always in danger of being judged by that alone. The "Prometheus" is one of the noblest pieces of orchestral tone painting of our time, and it bears repetition well indeed. It is clear in construction, symmetrical, full of lovely contrasts of thought and expression, and goes far toward being a triumphant justification of the much-abused programme music.

As it was played yesterday it lost much of its wonted effect. Mr. Gericke, the conductor of the Boston Symphony Orchestra, is a man with definite ideas of the way in which such music ought to be interpreted, but his ideas are frequently disappointing to the warm-hearted. There is a classic finish, a repose, a poised continency in Mr. Gericke's readings of such works as the Goldmark overture, which leave the hearer in wonder as to whether he is unable to appreciate or the music is deficient in power to move. It is the perfect finish of the performance under the baton of this conductor which deceives the ordinary listener. The thing seems so correct that he cannot understand how it misses fire. But the initiated discerns that a shade too much repression of the power of the orchestra in one place and a bit of accelerando instead of ritardando in another are the factors in the reduction of a piece of emotional music almost to the sunny level of a Mozart symphony.

It should be said that the orchestra was not flawless in its performance of the overture. There were some seconds of unusual raggedness. That is to say, it was raggedness for this orchestra of point-lace finish; and it caused some wonder. In the Tschaikowsky caprice there was still more uncertainty. This time it was the brass which offended, and it must frankly be said that the trumpet playing was simply bad. The horns made one slip, but your French horn is an uncertain instrument and no man can play one without having an accident to his embouchure once in a while. The composition is one which is well suited to bringing out the smartness of an orchestra, and that is about all that it's good for. It does not belong to the class of works which gave the Russian master his fame, and it would trouble Mr. Vernon Blackburn to demonstrate from it the truth of his recent assertion that every phrase invented by Tschaikowsky bore the marks of genius.

After this cheap and empty piece the lovely symphony of Schumann came like the breath of a Summer morning. It is not now necessary to praise this familiar work, but it is a pleasure to be able to say that in the performance of it yesterday the Boston Symphony Orchestra was itself. The work was played with delightful buoyancy and with the perfect crispness and limpidity for which this organization has long been famous. Mr. Gericke's reading of the composition left nothing to be desired. It was that of a man who understood and appreciated the spirit of the music and who had made himself master of the score. The fact that hardly a person left the hall before the end of the work, which was the last on the programme, was sufficient evidence that it was heartily enjoyed. It takes something uncommon to persuade some persons to give up their precious privilege of rushing out in the course of the last movement.

No doubt the interest of the afternoon for the larger part of the audience centred in the playing of the pianist, Mr. Mark Hambourg. Though the reign of the virtuoso is always to be regretted, there are times when one readily forgives the public for going into spasms of enthusiasm over a personality. Yesterday afternoon was one of these times. Mr. Hambourg is worthy of all the applause he received and a little more. He is a pianist of uncommon power and influence. He has enormous technic, and he uses it as the means for the revelation of a splendid musical temperament. His tone is immense, and the strength of his fingers, wrists, and forearms will be the envy of many less gifted players. His runs, arpeggios, and rapid passages of chords yesterday were played with a clean-cut precision and a brilliant speed which were simply dazzling. His dynamic range proved to be large, though he did not indulge much in melting pianissimos. His tone seemed at times a little hard, but that was probably owing to circumstances beyond the reach of his technic.

He played the well worn C minor concerto of Sains-Saëns in a manner which made it sound like a new work. He galvanized its dead measures into a seeming life, and that is no small task, for it is an empty work, if ever there was one. But Mr. Hambourg is a most interesting pianist, and he made that concerto interesting through the sheer force of his masterly performance. It was not a composition to reveal in the player the possession of the highest qualities of the interpreter's art, but it must be said that Mr. Hambourg played the music in a musicianly manner, with fine rhythm and with many delicate nuances. Mr. Hambourg is welcome. He will be heard, whenever he plays, with the stimulation which comes from a strong musical personality, and he may, perhaps, hereafter show us that he can play other more noble compositions than that heard yesterday in an equally satisfying manner. It should be added that the accompaniment was given perfectly by the orchestra and Mr. Gericke.

The New York Press
DAILY EDITION.
New York, Thursday, Nov. 9, 1899.

YOUNG HAMBOURG AN ARTIST.

Youthful Russian Pianist Plays Successfully in Carnegie Hall.

Mark Hambourg, the young Russian pianist, played for the first time yesterday afternoon in Carnegie Hall. The Boston Symphony Orchestra assisted. Young as he is, Hambourg showed himself to be an artist of the highest attainments. He has great power, yet an exceeding delicacy of touch.

Hambourg chose Saint-Saens's concerto in C minor, and played it with such spirit that the big audience of music lovers called him out five times. It seems safe to say that not since Paderewski first astonished and delighted the American public has such a master of the popular instrument visited this country. Hambourg has an unaffected manner that won the audience at the start.

The orchestra, under the admirable leadership of Mr. Gericke, gave a most delightful reading of Goldmark's overture to "Promethus Bound," Tschaikowsky's fanciful "Italian Caprice," and Schumann's splendid symphony in B flat.

This evening the orchestra will play three novelties: Siegfried Wagner's overture to "Der Barenhauter," Humperdinck's "Moorish Rhapsody" and Glazounow's Sixth symphony. Hambourg will play Rubinstein's concerto in D minor.

NEW YORK HERALD.
NEW YORK, THURSDAY, NOVEMBER 9, 1899.

BOSTON SYMPHONY MATINEE.

The concerts given in New York during the season by the Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke, are among the agreeable musical features of the season. The orchestra is always sure of generous attendance and interested listeners.

At the matinee yesterday in Carnegie Hall the programme included the overture to Goldmark's "Prometheus Bound," Saint-Saens' concerto for piano No. 4, Tchaikowsky's "Capriccio Italien," Opus 45, and Schumann's symphony No. 1, opus 38. The work of the orchestra throughout the afternoon was most admirable. Boston has always been very proud of this orchestra, and justly so. In the varied schools of music in which they were heard yesterday they were equally excellent, and even the hypercritical could hardly find any fault with their playing.

The soloist of the occasion was Mr. Mark Hambourg, who was at the piano in the Saint-Saens selection. While exhibiting abundant facility and a surprising digital dexterity, Mr. Hambourg was often deficient in delicacy, sentiment and sympathetic feeling. He surprised his hearers with the ease with which he mastered the difficulties of the keyboard, but seldom touched their hearts. He is clever, but his cleverness tends more toward technical perfection than artistic sentiment.

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FRIDAY, NOVEMBER 10, 1899.

Carnegie Hall was filled last evening by the audience that the Boston Symphony Orchestra drew at its second appearance, which was also the first evening concert of its season here. The concert programme was rich in novelty. Engelbert Humperdinck's "Moorish Rhapsody," the second number on the list proved to be a musicianly work, not displaying the variety of theme and color that some composers can offer in music of this sort, yet thoroughly interesting to the hearer and worthy of the composer of "Hansel und Gretel." It had the supreme advantage of being placed after Siegfried Wagner's overture to his opera, "Die Bärenhäuter," which opened the programme. For sheer thinness and cheapness of material, this overture has rarely had an equal among works performed by the Boston orchestra. But it served as a curiosity. The final number on the programme was a new symphony, the sixth, of Alexander Glazounoff. The second of its four parts was a theme and variations written with rare skill. The entire work was, of course, finely played. Mark Hambourg, who was again the soloist last evening, played Rubinstein's pianoforte concerto No. 4, in D minor, op. 70, with distinguished effect in the matter of clearness and force. He gave the final allegro at a terrific pace, but with perfect control, that brought down the house. He had the unusual good sense to decline repeated demands for an encore. The fact that the instrument which he used was not emblazoned with a maker's name also merited attention, not to say gratitude.

THE MAIL AND EXPRESS
Broadway and Fulton St., New York.
FRIDAY EVENING, NOVEMBER 10, 1899.

It is not often, here in New York, that one has to record a concert at which a surfeit of new music has been offered, but surfeit is the word to use in referring to last evening's entertainment by the Boston Symphony Orchestra at Carnegie Hall, when, out of four compositions, three were entirely new here and the fourth engaged the services as soloist of a pianist who had appeared but once before and whose work in what he played last night presented distinctly new considerations. It was too much; the audience, of the size and stamp familiar at Boston Symphony concerts, showed signs of fatigue, and although the length of the concert was only two hours many persons left the hall before it was over. The strain upon one's attention was too continuous for real enjoyment.

The three new compositions last night were the overture to Siegfried Wagner's "Der Barenhauter," Engelbert Humperdinck's "Moorish Rhapsody" and Alexander Glazounow's sixth symphony in C minor, opus 58. The other number on the programme was the Rubinstein D minor piano concerto, the soloist being Mr. Mark Hambourg, the young Russian pianist.

Of the new music, the Glazounow symphony proved most interesting. It savored strongly of the composer's nationality, so far as a single hearing could determine. There was what is usually called the Slavic melancholy in many of its themes, the sad fatalism alternating with fiery exaltation, and episodes of tender beauty. The simplicity and the freshness of the theme on which the variations constituting the second movement were based were in full accord with the other Russian characteristics. An unspoiled beauty marked this movement; it was normal, outspoken, eloquent.

This symphony is rather curious in form, as several of Tschaikowsky's have been. It begins with an adagio, followed by an allegro, both in C minor; the second movement is a theme and seven variations, in G major; the third is called an intermezzo, and takes the form of a scherzo, and it follows the second without a break. The fourth movement, in C major, begins andante maestoso and ends allegro moderato.

The thematic material on which the symphony is based is of interest and the composer has developed it in a personal and distinctive way. Heard after the Humperdinck music, the symphony seemed simple and purposeful; its wild outbreaks of sound meant something and its hushed pianissimi were of significance and played a part in the general plan.

Siegfried Wagner's overture to his comic opera, "The Man with the Bearskin," proved worth a hearing in spite of the rather unfavorable reports that came from across the water after the opera had been produced in Karlsruhe last April. The story of the opera is suggested, according to the composer's own analysis, in the overture. Hans Kraft (the Man with the Bearskin) goes out into the world challenging with his horn call any one who may wish to harm him. The Devil answers his call, his presence being announced by the whirring of violins and the shrill notes of oboes and flutes. The horn call is being fast overpowered by the Devil's music, when the "Eternal-Womanly" (which sounds not unfamiliar after the use made of this idea in Richard Wagner's music dramas) appears, and in the form of a calm and beautiful musical theme quells the tumult. Again the Devil attempts to capture Hans Kraft and nearly succeeds before the power of love, operating in the guise of the woman, completely baffles him and Hans "comes out of the fight purified and strengthened."

A single hearing of this overture gave the impression that its spirit and not a little of its expression, had been derived largely from the music of Richard Wagner, the young composer's father, and had been welded into form under the influence of the most modern writers for orchestra now at work, Richard Strauss and Engelbert Humperdinck. It was rather curious and sometimes amusing to hear bits of "Siegfried" and "Die Walkure" masquerading under the ornate garb of fin-de-siecle orchestration. Incidentally, it hinted at the move forward in the range and mechanism of this art, even since Richard Wagner's day. The overture to "Der Barenhauter" is not of much musical importance, but it was worth bringing out here and it would be worth playing again.

Of the "Moorish Rhapsody" of Humperdinck it is not so easy to speak. The composer had something to say, but last night's hearing brought the impression that he had been diffuse in uttering his ideas, especially in the last of the three movements. These movements are called, respectively, "Tarifa: Elegy at Sunrise," "Tangier: A Night in the Moorish Cafe," and "Tetuan: A Ride Into the Desert." The composition, which was suggested by a visit to Morocco and the north African coast, was first performed under Humperdinck's direction at the Leeds (England) Music Festival, in October, 1898. The work seems a compromise, and not always a successful one, between the subjective and objective use of the composer's impressions. It is partly a series of imitations or transcriptions of what Humperdinck must have heard in the course of hs visit, and when it becomes impossible to carry the literal any further, the composer breaks off into what may be truly termed rhapsodic musings over it all. This applies particularly, so far as it is fair to apply it at all after one hearing, to the second and third movements. There is not much about a sunrise that can be imitated in music and so in the first movement Humperdinck has kept his work free, or nearly so, from anything but his own personal expression, and [illegible] more purely musical interest.

The themes are, of course, generally Oriental in character, and they are developed with amazing skill and complexity. In musical beauty, however, it seems a drop from the composer's "Hansel and Gretel" prelude.

The new pianist, Mr. Hambourg, played the Rubinstein concerto with admirable technique and unfailing verve; he exhibited all the dash and spirit that his performance of the Saint-Saens concerto on Wednesday had indicated that he possessed and he reached a brilliancy quite remarkable. The first part of the second movement, in which the piano proclaims the first theme alone, at some length, revealed, however, what seemed a lack of sensuous beauty in his tone—an apparent deficiency in singing quality. Tenderness seems less a part of his artistic make up than one could wish, but he may disclose more of it in a recital before long.

The performance of the Rubinstein orchestral part, as in fact, of the orchestral music of the whole concert, was wholly delightful.

SAMUEL SWIFT.

The Evening Post.
New York, Friday, November 10, 1899.

Boston Symphony Orchestra.

While the leading New York orchestra, conservative ever, has only one novelty on its prospectus for the year, the Boston Symphony Orchestra brought us last evening three, besides a new pianist, at one fell swoop. It would have been too much of a good thing had it been good throughout, which was not the case. Siegfried Wagner led the procession. He proves once more that there may be a great deal in a name. By any other name it is not likely that he would have succeeded so well as he has so far. His first opera, "Der Bärenhäuter" (The Man with the Bearskin), was the one successful operatic novelty in Germany last season. Though not produced till April 27, it had a number of performances in various German cities before the end of the season, its temporary success being, no doubt, due in part to the presence, in most cases, of the composer, whom everybody wanted to see, as being the only son of Richard Wagner. No less an authority than Dr. Hanslick has declared that "Der Bärenhäuter" is a better opera than Richard Wagner's juvenile "Fairies." That may be, but, if we compare Siegfried's opera with his father's "Rienzi," we may reasonably doubt whether the son will ever make a stir in the musical world. Certainly the overture to his opera, as played last evening, does not reveal any inspiration, though there are some pretty bits of orchestral coloring and several dramatic touches. The overture was well played, as were the other pieces, though there was a certain monotony in the atmosphere.

A much finer work is the "Moorish Rhapsody" of Siegfried Wagner's former teacher, Humperdinck. Though it lacks the inspiration and emotionality of the "Hänsel and Gretel" music, it is fresh and interesting, especially the first part, entitled "Tarifa: Elegy at Sunrise." There is less of local color than might have been expected in the second and third movements, which are entitled "Tangier: A Night in a Moorish Café," and "Tetuan: A Ride into the Desert." The annotator finds, in the last-named, suggestions of the heat of the sun's rays, the sand clouds of the desert, and the galloping of the horse; but inasmuch as there is no sand desert between Tangier and Tetuan, and no horse could possibly gallop on the wretched cow-path that connects the two cities, one suspects that, if those things were in the composer's mind, he wrote his rhapsody, as Schiller did his "William Tell," without having visited the scene of his story.

The third novelty, Glazounoff's sixth symphony, came at the end of so long a programme that it was placed at a disadvantage. If, nevertheless, it kept the interest of the audience from flagging, that was a tribute to its merit and to the playing of the band. It is thoroughly Russian music, original here and there, unfettered always, and occasionally wild but not tiresome, except in the last movement, which seems too much spun out.

Rubinstein's beautiful D minor concerto was chosen by Mr. Mark Hambourg for his number. He played it with dash and brilliant effect, but with too much inclination to hurry and desire to show off his accomplishments. That concerto is too great a composition to be used for such a purpose. It is saturated with deep feeling, and of that the new pianist revealed but little, not even in the slow movement. His tone is not mellow in the legato parts, and his runs and phrasing were not always as clear as might have been desired. He is a good pianist, but not a great one, which, however, is not strange, as Germany has never yet produced a great pianist. For some strange reason, the piano seems to be an instrument that refuses to yield its supreme charms except under the hands of a Slavic or a Hungarian wizard. Mr. Hambourg was cordially applauded and many times recalled.

The Commercial Advertiser.

By The Commercial Advertiser Association.

FRIDAY AFTERNOON, NOV. 10, 1899.

The second of the Boston Symphony Orchestra's concerts brought out a larger audience than the first, and one which was considerably more enthusiastic. Mr. Gericke presented three novelties, all of them interesting in one way or another, and while one is disposed to growl a bit when he gives us so much that is new at one sitting, yet novelties are so unusual here that the best policy is to receive thankfully whatever is offered, conscious that if indigestion will follow overeating, there will be a long time in which to get well. The first new piece that was played is not likely to distress the digestive apparatus of any one. It was Siegfried Wagner's overture to his comic opera, *Der Bärenhäuter*, which has found a place on the German stage in various cities, notably Carlsruhe, Munich and Vienna, and is soon to be performed in Berlin. Such is the weight of a great name. Young Mr. Wagner's overture can be disposed of in as few words as his symphonic poem, "Sehnsucht," which was played here two years ago. The thematic material, what little there is in it that can be dignified by that term, is trivial and commonplace. Melody, properly speaking, there is none, except in one theme, where there is a reminiscence of that old and honorable tune that goes by the name of "The Irish Washerwoman." The programme which accompanies the overture says that the composer is depicting the strife between a good young man, the devil and the "Eternal-Womanly." The "Eternal-Womanly," of course, protects the young man, and the devil, after sundry grunts on the bassoons, disappears from sight. After hearing this piece one can well believe that Humperdinck stood over young Siegfried with watchful care when he scored his "Sehnsucht," because bad as that was its scoring was infinitely better than that of this overture, which is muddy, unbalanced and hollow. A well-known London critic who heard the preliminary rehearsals of the opera at Carlsruhe last spring said on his return that Mottl held his baton in his left hand and a blue pencil in his right while he was conducting, so that he might make corrections as he went along. That may be a slander arising from a natural resentment of young Wagner's desire to fill his father's shoes, but it is a plausible slander.

Humperdinck's "Moorish Rhapsody" was well worth hearing and will bear repetition. The impression left from last night was that it showed rather a falling off in spontaneity and genuine melodiousness from the *Hänsel und Gretel* and *Königskinder* music, but it is full of charm and has all the grace of scoring that characterizes the work of this composer. It is in three parts, "Tarifa, Elegy at Sunrise;" "Tangier, A Night in the Moorish Café;" and "Tetuan, A Ride into the Desert." Only in the second part do we find local color in abundance and that seemed last night to be the most effective of the three, with its quaint dance rhythms, the odd and unusual use of the bassoons and the delicate treatment of the wood winds. The first movement gave the band a chance to show the fine "oneness" of its strings in a long opening theme played on muted strings where the Boston men handled their violins as if they were a single instrument; and in the same movement was a rather weird and attractive theme played by the English horn. The last movement seemed not to have the distinction of the other two, and, while it exhibited the virtuosity of the band, did not leave a deep impression. What, however, was likely to strike the hearer most was the contrast between the scoring of this piece by the teacher and the scoring of the preceding one by the pupil. Here we had a masterly handling of the orchestra, balance, symmetry, varying tone-coloring and all the things that such a work should have. In the preceding overture everything had loose ends, great gaps were punctuated with muddled masses and of form there was none.

Glazounoff's C minor Symphony was also an interesting, if not a great work. In it was found all the skill the young Russians exhibit in the handling of their orchestra, which always results in a multitude of striking and sometimes original effects which go far toward concealing the poverty of the thematic material. Following in the footsteps of his elders of the same school Glazounoff departs freely from the traditional symphonic form and takes whatever liberties with it he thinks will make his work effective. In the first movement there is little working out and development of the themes properly speaking, and for the slow movement he has given us a series of variations on a pleasant theme, several of which are very attractive; but the whole movement suffers from being too long, as variations so often do in the hands of all but of genius. A great similarity between some of them made the effect of the whole rather monotonous. Instead of a scherzo he has a light and quite dainty intermezzo which moves briskly along without saying very much, and the last movement is made up wholly of two dance tunes, which are presented in [illegible] forms, now with one combination of instrument and now with another. The chief criticism here would be that there is too little contrast between the two themes, and even had this not been so the practical monopoly that the first enjoys would lessen the interest in the movement. In other words, with howsoever great skill a composer uses his material, if he is to hold his audience he must make sure that that material has lasting qualities, and in this Glazounoff has failed. As a change, however, the symphony was very welcome.

Mark Hambourg was again the soloist, playing Rubenstein's D minor Concerto. On the whole he did not please as well as he did on the previous day. He played the work with a magnificent dash and fire, and so long as the music called for these qualities he was entirely convincing, despite several affections which he would do well to get rid of. But when it came to the second movement, which called for depth and tenderness, he was far from what one asks for. His tone was hard and cold, even dull, and was deficient in the singing quality. He simply played the lovely melody instead of singing it on his piano as some others have done, and he played it without any of the delicacy and sentiment which is absolutely necessary if all of its beauty is to be revealed. At the same time, as was said in this column yesterday, he seems to have the stuff in him frim which great pianists are made. His technique is thorough, he has abundant strength and he seems to have the true musiciauly feeling. A greater experience ought to bring him those things he now lacks.

The New York Press

DAILY EDITION.

New York, Friday, Nov. 10, 1899.

BOSTON SYMPHONY CONCERT.

Three New Works Brought Out, and Hambourg Plays Again.

Three novelties were presented by the Boston Symphony Orchestra last night, at its first evening concert of the season, in Carnegie Hall. They were Siegfried Wagner's "Der Barenhauter" overture, Humperdinck's "Maurische Rhapsodie" and Glazounow's sixth symphony.

"Der Barenhauter" ("The Man with the Bearskin"), an opera, text and music by Richard Wagner's only son, was brought out in Europe in last April. The overture is supposed to be a characterization of the barenhauter and describes his fight with the devil and victory brought about by the power of love. It is interesting mainly because it was written by the son of the great poet-composer, and makes little impression through its own merit. It is scored ingeniously, and, naturally enough, shows strongly the influence of the composer's father. The orchestra got out all there was in it.

The Moorish rhapsody is in Humperdinck's usual style. It is in three separate movements: "Elegy at Sunrise," "A Night in the Moorish Café" and "A Ride Into the Desert." In the first part four themes are worked out with great skill. In the second, the babel in the café is illustrated closely, and there is much picturesque writing in the closing movement. The composition makes a favorable impression at first hearing. The exquisite playing of the violins in the first movement deserves special mention.

The most interesting, in some ways, of the new works brought out was Glazounow's symphony. But in this, as in other symphonic works by the young Russian, tone coloring by the orchestra is relied on, rather than really fine writing, for effect.

Mark Hambourg, the young Russian, was the soloist again. He played Rubinstein's always welcome and musicianly piano concerto in D minor. Hambourg's work in this more than sustained the expectations aroused by his playing of Saint-Saens's showy concerto on Wednesday. His technique in the last movement truly was dazzling. The instrument provided was a handicap on his work; its tone was hard and unsympathetic, and it required sledge-hammer blows to bring out the volume of tone needed. The slow movement was the least satisfactory, but we are inclined to lay it to the piano. While he may not at this time equal Paderewski (by whom all "romantic" pianists must be compared), in depth, Hambourg is only a boy, and we expect great things from him.

NEW YORK HERALD.

NEW YORK, FRIDAY, NOVEMBER 10, 1899.

BOSTON SYMPHONY CONCERT.

The programme of last night's concert of the Boston Symphony Orchestra opened with Siegfried Wagner's overture to "Der Baerenhaeuter" ("The Man with the Bearskin"), which was interesting as showing how a young man may inherit his father's ideas. For from under Siegfried's bearskin speaks the voice of Richard, with occasional promptings from grandfather Liszt.

The other orchestra pieces, Humperdinck's "Moorish Rhapsody," is a fascinating piece of orchestral writing, and Gazounoff's C minor symphony contains much that is interesting.

Mark Hambourg played Rubinstein's fourth piano concerto in a technically flawless but emotionally uninteresting manner. With all his remarkable facility, his interpretation of the concerto lacked the graces of poetic imagery and those illuminating flashes which distinguish a genius from a technician.

The New York Times.

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

NEW YORK, FRIDAY, NOV. 10, 1899.

THE BOSTON ORCHESTRA.

Second Concert of the Season at Carnegie Hall Last Night.

The Boston Symphony Orchestra is continuing this season its lately adopted custom of giving its concerts in pairs, and the second of the first pair of the current series was given last night at Carnegie Hall. As was to be expected, the audience was larger than that at the first concert, which was a matinée. Furthermore, there was a more generous display of enthusiasm, for your matinée audience is a shy assembly and is not fond of exhibiting its impulses. The concert was one to evoke the applause of the musical, for it was interesting throughout. The programme bristled with novelties, and perhaps we shall later wonder why Mr. Gericke did not save at least one of them for the future. The list consisted of Siegfried Wagner's overture to his opera "Der Barenhäuter," Engelbert Humperdinck's "Moorish Rhapsody," Rubinstein's D minor piano concerto, and Alexander Glazounow's C minor symphony.

All of the orchestral numbers were new to this public. The composers, however, are not unknown to the music lovers of this community. Siegfried Wagner is the son of his father, and he wrote an orchestral composition called "Sensucht," which the late Mr. Seidl made known to us to our discomfort. Humperdinck gave us the beautiful music of "Hansel und Gretel," for which we were duly grateful, and we have heard the fifth symphony of the Russian writer. That performed last night is his sixth. All this music belongs to the present time, the Wagner overture having been produced with the opera no longer ago than last April at Carlsruhe. It is said that Baireuth is threatened with it. But perhaps this misfortune may be averted, for the shrine of departed genius has already suffered much from young Siegfried's lately and immaturely developed industry in music.

It is hoped, in the name of the sacred shade which may linger around the precincts of Wahnfried, that the overture heard last night will not be inflicted on Baireuth. It proved to be a disjointed series of dislocated phrases, with here and there some feeble imitations of the music of the father and the father's predecessor. Weber. Wearisome and puerile in the extreme, this composition could never have been heard outside of Germany if it had not had the noble name of Wagner attached to it. If young Siegfried had any sense of humor, every time it is performed he would say, with Pooh-Bah, "Family pride, how do you like that, my buck?"

The important one of the three novelties proved to be the symphony of the Russian. It is not a great work, but it was worth hearing. Its composer has followed the methods of Tschaikowsky in its construction. The first movement begins with an introduction made out of the first theme of the allegro. Then the customary two leading themes are set forth. There is no repetition, and there is no working out in the old manner. The two themes are restated in different keys, and with varying orchestral setting, and the movement is brought to an end after a climax of tone. The second movement is the gem of the work. It consists of a theme with variations. These are very well made, especially the scherzando variation, and that which begins in canonic form. The third movement is a graceful intermezzo, in which there are some piquant bits of instrumentation, and the last is an orgie of tone color and syncopated rhythm. There is a good deal of briskness of movement and orchestral color in the composition, and on the whole it is more interesting than the same composer's fifth symphony.

Humperdinck's "Moorish Rhapsody" is in three movements, labeled "Tarifa, an Elegy at Sunrise"; "Tangier, a Night in the Moorish Café," and "Tetuan, a Ride into the Desert." All three of these movements show the composer's familiar mastery of orchestral idiom and instrumental color. The technic of the orchestration is great, and in the second movement there are some passages of fine originality and effectiveness. But the work as a whole is deficient in directness of purpose and in fecund thematic ideas. All three of these compositions were admirably played. The bassoons had an opportunity to distinguish themselves in the second movement of the Humperdinck work, and they showed that virtuosity which seems to be common in the Boston orchestra. It should be added that the strings, as usual, were altogether lovely in tone and in precision.

Mr. Mark Hambourg was again the solo player, and he quite carried the audience away with his wonderfully vigorous performance of the Rubinstein concerto. It was a dashing, forceful interpretation that he gave, and his terrific tempo in the last movement took one's breath away. No one else has played that movement so fast here, yet it did not fail in respect of clearness and crispness. It was a really brilliant piece of piano playing. Mr. Hambourg, however, disappointed those who hoped to hear from him the accents of tenderness in the second movement, and in the cantabile theme of the first. His tone proved in these to be dry and hard, and it must be confessed that at times he pounded the instrument in an inartistic manner. But he is yet a young man and he does not seem to have gained the control of his temperament necessary to that repose which is inseparable from the noblest playing. He was probably heard at his best in the Saint-Saëns concerto on Wednesday afternoon. But he is so full of vigor and his style is so instinct with life that he will always be heard with interest.

The Sun.

FRIDAY, NOVEMBER 10, 1899.

Boston Symphony Orchestra Concert.

The New York season of the Boston Symphony Orchestra began auspiciously this year with the concerts on Wednesday afternoon and yesterday evening at Carnegie Hall. Three new compositions were on last evening's programme and at both concerts Mark Hambourg, a young pianist hitherto unknown here established his right to a place among the first of contemporary virtuosi. His number on Wednesday was the Saint-Saens Concerto in C minor and last evening he played Rubinstein's Concerto in D minor. On both occasions he was received with deserved enthusiasm by the audience. He possesses remarkable technical powers which are made subservient to his musical and intellectual feeling which seems to be interesting to an unusual extent. His playing in the last movement of the concerto last night was dazzling in strength and rapidity. The difficult octave passages, while they were not all clear, have, probably never been played here before with such astonishing virtuosity. M. Hambourg is still a young man and in the phases of his art that are least satisfying now is likely to develop greatly. He has the foundation in every respect for the highest success in his field.

Among the numbers new to the audience was the overture to Siegfried Wagner's opera "Der Baerehaeuter." The European vogue of the work is impossible to understand if this part is typical of the whole score. A trivial theme supplied its only melodic quality and the orchestration from which most was expected, proved to be without originality or ingenuity, affected and imitative. Far more satisfying was the "Moorish Rhapsody" of Engelbert Humperdinck, also heard here for the first time and announced already as a feature of the second Philharmonic concert. Its parts are richly orchestrated, without the color that such a composer as Saint-Saens, for instance, would have given to such a subject, and not abundant in ideas. But its themes are handled by a skilful and experienced hand and it is a musicianly and solid composition, which is likely to be heard in the future much more frequently than the younger Wagner's overture.

The programme closed with a performance of Alexander Glazounoff's Symphony in C minor, which has never been heard here before, although another symphony by the same composer was given at one of the last Philharmonic concerts conducted by Anton Seidl. It consists of a number of rather slight themes, laden with very effective and brilliant variations and harmonized with remarkable ingenuity. Its treatment is not strictly symphonic and it follows rather the form of a suite in four movements.

The orchestra under Wilhelm Gericke played with its accustomed finish, barring one defect of the same nature observed at the matinee. But that was trifling in view of the comparative perfection of the whole performance.

New-York Daily Tribune.

FRIDAY, NOVEMBER 10, 1899.

THE BOSTON SYMPHONY ORCHESTRA.

It is evidently the policy of Mr. Gericke to produce his novelties while they are still fresh in the minds of his players. Four weeks of the Boston season have passed and have brought with them three novelties, all of which were exploited in a single concert here last night. It would scarcely be respectful to the composers to attempt a discussion of them out of hand, for even the poorest of the three pieces is backed by the dignity of a name that must always command respect, though it would seem just now as if those upon which rests the obligation to keep it in veneration were doing more than the enemy to bring it into disrepute. The name is Wagner, and he is either a shortsighted partisan or the personification of good natured indifference who can see it appended to so puerile a concoction as the overture to "Der Bärenhäuter" without a feeling of indignation. Siegfried Wagner outrages the memory of his father in putting forward such a work, and his champions insult the intelligence and candor of every lover of Wagner's lyric drama when they ask them to accept it for the sake of the composer's father.

That will suffice for a record of a first impression. The subject is one which can be left for maturer comment hereafter. Scarcely worthy of such consideration in itself, it gets it to-day because of its association with two other compositions which demand deliberate attention. These are Humperdinck's "Moorish Rhapsody" and Glazounow's Symphony in C Minor, which were the other novelties that had a hearing last night. To them we hope to recur hereafter.

Mr. Mark Hambourg, the solo performer of the evening's concert, as he was of the previous afternoon's, played Rubinstein's D minor concerto in a way that showed him to be a pianist equipped with all the technique, strength of finger and of limb and assurance that even these modern days can demand. There is plenty of occasion in Rubinstein's work to call for the display of all these things that an artist can put forward, and Mr. Hambourg never faltered in meeting the demands on his resources. Indeed, it would be difficult to recall a more dazzling and brilliant proclamation than his playing of the climax of the last movement. But there is something else in this concerto after all than an opportunity to exploit technique, and it was here that the artist fell short. He gave little evidence last evening that his vision penetrates the poetry of music, for surely if an artist cannot make the lovely song of the "moderato" second movement sensuously beautiful he has missed one of his most important functions. The truth is that Mr. Hambourg's tone is hard and unlovely, and that in the effort to obtain volume he forces his instrument beyond the limit of beauty. He has, too, a most unfortunate mannerism in letting his right hand wait upon his left in places where they have equal rights and duties—in chords that should not be played as arpeggios, and where his practice results in distortion and exaggeration. A female habit, Von Bülow calls it. It is not possible, from what Mr. Hambourg has shown this public so far, yet to put him among the great artists of the pianoforte. But his talent is unmistakable.

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AN INTERESTING CONCERT.

Boston Orchestra's Novelties and Hambourg's Triumph.

Mark Hambourg, the remarkable young pianist, was heard for the second time at last night's concert of the Boston Symphony Orchestra at Carnegie Hall. All that was said of him after his debut on Wednesday afternoon may be repeated. His playing of Rubinstein's fourth concerto (D minor), a composition which pianists with ardent temperaments—Carreno, Josef Hofmann, D'Albert and others—love to put on their programmes, was a superb illustration of the alliance of extreme virtuosity and vigorous pianistic expression.

He took the second half of the first movement, with its brilliant octave passages, at a most rapid tempo, and built up a climax of tremendous power; he accentuated broadly—almost vehemently—the theme of the second movement, and he fairly thundered the finale. The mechanics of his execution suggested a thorough contempt for the extreme difficulties of this composition.

His performance was a second revelation of the inborn qualities which this extraordinary adolescent possesses. His further appearances on the local concert stage will be awaited with intense interest.

The three orchestral numbers on the programme—a programme that was too long—were all novelties. The first was the overture to Siegfried Wagner's opera "Der Barenhauter." If this except is representative of the score proper, it is difficult to understand the great success of the opera in Germany. Some of the themes have a melodic but commonplace prettiness, but their treatment is simply pretentious. The orchestration is turgid and without significance. The young composer seems to have been anxious to employ every device which he knows or has heard of.

Humperdinck's "Moorish Rhapsody" is a brilliant bit of imaginative writing. It is full of characteristic color and rhythm and is scored ingeniously, captivatingly and effectively. But the opus has one grave fault—its prolixity. The thematic material is treated over and over again until it becomes tedious to the listener.

The [illegible] number was Glazounoff's Sixth Symphony (C minor. The Russian composer's inspiration was not particularly responsive when he worked on this composition, but he developed his matter with consummate skill. The scoring is solid, replete with striking ensembles and not lacking in the buoyant mass effects for which all Slavic musicians have a racial fondness.

The orchestra did its duty nobly. The horn-players were guilty of a few lapses, but the wonderful body of first violins covered itself with glory, especially in the long, expressive passage for muted first violins in unison, which opens Humperdinck's Rhapsody. The purity o their unied tone was preserved intact through the productions from pianisimi to fortissimi and back to pianissimi, ending in A high B

The purity of their united tone was preserved intact through the graduations from pianissimo to fortissimo and back to pianissimo, ending in a high B.

The Times
PHILADELPHIA, NOVEMBER 12, 1899.

BOSTON SYMPHONY ORCHESTRA

First Concert of the Second Series—A Large Audience—A Repetition of Hambourg's Success.

The programme of the first concert in the second series of the Boston Symphony Orchestra, under the direction of Wilhelm Gericke, presented last night at the Academy of Music was an improvement, so far as its build was concerned, upon the programme which preceded it last Monday evening. It had for novelty Humperdinck's Moorish Rhapsody and for its principal orchestral contribution Schumann's Symphony in D flat major No. 1. It presented as its opening number Mendelssohn's ever young overture, "The Fair Malusina," and Mark Hambourg, the soloist of the occasion, played Saint-Saen's Concerto No. 4, in C minor.

Humperdinck's composition has a valuable aid to an imaginary appreciation through the description provided in the programme written by W. F. Apthrop. To many, however, it will be remembered as a wonderful study in counterpoint, embellished and colored with a varied and thorough knowledge of instrumentation. As a musical composition, however, it appears without definite aim, or, in fact, any kind of musical architecture other than that which belongs to the rule of three.

The Saint-Saens concerto presented Hambourg's unusual talents in an altogether different light and displayed a power in legato that charmed his hearers. The conquest he made on Monday evening by the heroism of the opening movement of the concerto received added import from this other and more musical side, and any place he had previously won among the great pianists of the day was raised to a position occupied by the very few of this most select circle. The completeness of his technique heretofore noted needs no further comment, it is thoroughly satisfying in its completeness and always ample in its unobtrusiveness. His great charm is the charm of a poetic musician rather than that of a great virtuoso, although in this latter capacity, as remarked last Tuesday, he has few equals.

The symphony which ended the programme is a great favorite with the public and on this occasion it received a rendition which ranks with the most finished playing which the orchestra has done, and the reading of the score was the most thoroughly satisfying example of power which William Gericke has ever given here.

The audience was a very large one, and, if not equal to the full dimensions of the Academy of Music, at least was most encouraging, and left but little room to be filled. The next concert of the Orchestra is announced for December 11.

The Philadelphia Press
SUNDAY, NOVEMBER 12, 1899.

BOSTON SYMPHONY CONCERT.

First Concert of the Second Series at the Academy of Music.

Virtuosity is always understood as the mise-en-scene, as it were, of a concert by the Boston Symphony Orchestra. Of unsurpassed excellence in this particular, its abilities have never been better exhibited than they were last night under Mr. Gericke's baton. In consequence of this known condition one goes to a concert with a feeling that whatever happens will be for the best, and that the interpretation will aim at the highest ideals of artistic achievement. Whenever, therefore, the selections seem incompatible with this high scheme it must be evident that there is an intent in the method of the conductor which is well worth taking into account, since, if mere virtuosity were Mr. Gericke's gospel, the programme would be monotonously alike.

Ignoring for a moment the detailed claims of the first concert of the second series given at the Academy of Music last evening, and recalling Monday night's programme, if Mr. Gericke be occasionally bent on educating as well as amusing it is to be presumed the Glazounoff symphony was intended in the instructive sense, while Siegfried Wagner's feeble effort cannot but be viewed but as a contribution to the humoresque column, or as an answer to the curious, or as a sort of divertissment not much removed from the kind of thing that is rendered in between the acts at the theatres—not intended to be taken seriously, but "to pass the time." But at the theatre no one listens while at the Academy the crowded house is so deadly serious that it listens with all its ears, and is disposed to believe that because a composition is on the programme it is all right. Of course, Mr. Gericke might have so labeled the Siegfried number that when the devil began to snort among the bassoons some one would have smiled, but he did not and thereby many excellent people were cheated out of a genuine emotion.

Last night, however, all was smooth sailing. A new and more glorious rede was read. It was not so educational; just what the Slavic school of three periods could do was not the subject of orchestral exploitation, but there was developed a musical evening of rare enjoyment, when the subtle and delicious humor of romanticism took one into the fairyland of folk-lore through Mendelssohn's "Fair Melusina" overture; through modern romanticism into the desert where the lilt of the Moor and the lope of his steed were alike represented by Humperdinck, and then by the way of that romanticist of romanticists, Schumann, into the symphonic world of lovely ideals, all the more effective musically for their sheer abstraction, riding freely in the realm of form, and inspired by rather than dominated by definite episodes in life and nature. Moreover, the soloist virtuoso, Hambourg, was heard to better effect in Saint-Saens' concerto in C. minor and gave another exhibition of his power and his complete physical and brilliant technical grasp of the instrument, without revealing, however, that inner light of temperament that makes the individual command unreserved admiration. But it was not a soloists' night; it was the great orchestra that gave the truest enjoyment.

The orchestral feature was naturally Schumann's puissant and quoted symphony in B flat major, puissant in its massive effects and with a potency of the rarely beautiful in the way of color and figuration that is a delight to listen to, particularly so when it is evident the conductor is reading the score con amore and the whole heart. The novelty, and a worthy novelty at that, was Humperdinck's "Moorish Rhapsody." It was not only enjoyable to hear it, but a pleasurable thing to record that the delicious promise of the overture to "Hansel and Gretel" with its somnolent dream music, its forest echoes, its hexentanz has not been falsified by his subsequent work. It is said that Humperdinck, who is the instructor of Siegfried Wagner, writes the latter's orchestral scores. If the work on the "Moorish Rhapsody" be contrasted with the "Barenhauter" overture, it must be clear that the master is not quite so self-sacrificing as anecdote makes him. When Humperdinck wants effects he knows how to get them and when he lets fantasy call for the bizarre, as in the second movement of the "Rhapsody," "A Night in a Moorish Cafe," he does a thing or two that he has not transferred to his pupil. The whole work is delightful from the ululating melody given out on the strings con sordini with which the first movement opens to the plaintive notes on the wood wind and the characteristic danse du ventre air in the second movement, on to the thump of the horses—at times they seem to be camels—in the finale. Humperdinck weaves a beautiful orchestral web. It has musical ideas for the warp and lovely color for the woof and in consequence the resultant weft is a work of art, which when read with the spirit and understanding given it last night, leaves nothing but delightful memories.

The Saints-Saens concerto followed Humperdincks and was well contrasted. In this work, which seemed to be more in Hambourg's line, his real virtuosity was beaten in on you, that is just it, a second hearing convincing you at heart of his great technical skill and his power and there were some amazing moments in the second movements. As his abilities are so marked it is a pity his mane is utilized to convey an impression of intense nervous, energy since it is so unnecessary and such a silly affectation. Even this cannot spoil his good work, and his reception was very cordial. The audience was large and the splendid turnout is a tribute to the orchestra as well as an indication of the real breadth of culture of Philadelphia's music-loving folks, and a vindication of the sound judgment of the orchestral management.

PUBLIC LEDGER
Philadelphia, Monday, Nov. 13, 1899.

BOSTON SYMPHONY ORCHESTRA

A Large Audience Greets the Second of Their Series of Concerts.

Is there a musical public in Philadelphia? The impertinent question has been put into shape before now, and certain anomalous proceedings on the part of that hypothetical body have, perhaps, warranted the occasional uplifting of an eyebrow. It is not so long ago that Mme. Sembrich sang to empty benches at the Academy, and evidence of other misdemeanors might be adduced to show that such as the musical public is, its ways have at least been marked by the erratic genius which the hall mark of eccentricity is suposed to establish. The question, however, was put to the coldly yea or nay test when the Boston Symphony Orchestra decided to double the number of their concerts here, and the answer of the past week is a complete justification of the belief which the manager of that admirable organization has in the existence, not only of a musical public, but a public of sound and critical judgment.

The first of the series of this season's concerts, which took place last Monday, drew an audience which crowded the house downstairs and comfortably filled it upstairs. Last Saturday's concert completely filled the house both up and down stairs, with the trifling exception of four or five boxes on the grand tier, and the welcome which the orchestra received settled, for the present at any rate, the question as to whether or no there is a large music loving public in Philadelphia.

So close did these two concerts come together in point of time that they may fairly be considered together. It will be remembered that at the first concert two out of the four numbers were novelties, and at the second Humperdinck's Moorish Rhapsody was given for the first time. Three new numbers in two concerts! Those conservative souls to whose hearts Tennyson's Farmer Old Style's

> "I've 'ed my point o' ale ivry noight sin' I
>   bean 'ere,
> An' I've 'ed my quart ivry market noight for
>   foorty year,"

beats a responsive echo, may be shocked at Mr. Gericke's musical radicalism, but for our part we are glad to see him trying to escape from the rut of Beethoven's "Eroica" and Tschaikowsky's "Pathetique," Toujours Perdrix," as Wagstaffe well said, "is sickening." True, the success of innovations must depend upon their success, and unsuccessful innovation might destroy the demand for some time to come, but it is pleasant to have heard Siegfried Wagner's Barenhauter overture to have judged for ourselves. Glazounoff's Symphony finds ready objectors on its first hearing, because it does not conform to the symphonic form, but are we always to be shackled? Should theatres be illuminated with candles rather than with electricity because candles were correct form in Beethoven's time? Are composers never to break away from tradition and speak from their hearts as the thoughts come to the lips, without waiting like a master singer to "sole and heel the stanza?"

Humperdinck's Moorish Rhapsody, performed on Saturday, wants another hearing. Its opening is so fraught with the dread of what the strings are about to do that one is apt to sit on tenterhooks, but when you know that the last high note of the daybreak elegy is to be imagined and not played the danger of nervous prostration is removed, and at the end of the three movements one can reflect with pleasure that it was a graceful, dainty, poetic and altogether delightful piece of writing, even though it did follow after such an exquisite composition as Felix Mendelssohn-Bartholdy overture to the legend of "The Fair Melusina."

Mr. Gericke deserves all our thanks, and may his progressive spirit never grow less. It would, however, promote digestion better were he to place the symphony not later than second on the programme instead of making it the last number.

The soloist on Saturday was Mr. Mark Hambourg, who played Saint-Sæns's C minor concerto. He gave an even greater exhibition of technical skill than he did on the previous Monday in the Rubinstein concerto. His playing is marked by a virility that augurs well for the future, and he has fire and power; but his power is not tempered by judgment. Still, as we remarked before, Mr. Hambourg is only 20. If he has climbed so far up the ladder at this early stage, where will he be when his years have been doubled?

The playing of the orchestra, taken altogether, was a great improvement on their opening effort. There were no conspicuous slips in the brass, nor aberrations on the part of the trumpets. There still remains, however, something to catch up to equal the standard which they have accustomed us to.

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THE RECORD
Philadelphia, November 12, 1899.

BOSTON SYMPHONY CONCERT.

Humperdinck's Moorish Rhapsody the Novelty of Last Evening.

Humperdinck's "Moorish Rhapsody" was the sole novelty of last evening's concert of the Boston Symphony Orchestra, at the Academy of Music. The first two movements of this interesting piece of music were played, under the composer's direction, at the Leeds, England, Musical Festival on October 7, 1898, and shortly after the work was given in its entirety in Germany. Three separate movements constitute this romantic composition, which is divided as follows: 1, Tarifa, "Elegy at Sunrise;" II, Tangier, "A Night in the Moorish Cafe;" III, Tetuan, "A Ride into the Desert."

There are passages that recall the "Hansel and Gretel" music, although the spontaneity of that delightful opera are missing. The opening theme of the first movement is a beautifully expressive passage for the united violins, almost awe-inspiring in its sad intensity, and the workng out of the subsequent themes is decidedly pastoral in character. The form is perfectly free.

The subject of the second movement is the wine-drinking and opium-smoking in a native cafe at Tangier, in the midst of which an itinerant singer arouses the crowd to a fury of enthusiasm by singing of the old glory of the Moors in Granada and Seville. After the song is over the drinkers and smokers fall back into their former lethargy.

The third movement, exceedingly elaborate in its orchestra scoring, is said by the annotator to contain suggestions of the heat of the sun, the sand clouds of the desert and the galloping of a horse.

Certainly the broken Crescendo may be interpreted as a blast of wind from the desert, and there is a figure such as is usually associated in programme music with galloping, but the cold fact remains that there is no desert between Tangier and Tetuan, and the roads are such over which the most venturesome horseman would fear to gallop, so that if the composer intended to represent these things his poetic fancy flew free of actuality.

But the "Moorish Rhapsody" is both fresh and interesting. As interpreted last evening it was a genuine pleasure to listen to it.

The soloist of the evening, as at Monday's concert, was Mark Hambourg, who confirmed the favorable impression he made upon his original appearance. His selection last evening was a concerto in C minor by Saint-Saens, an exceedingly difficult composition from a technical point of view, though not so beautiful as the Rubinstein concerto played on Monday. The other numbers on the programme were Mendelssohn's overture to "The Fair Melusina" and Schumann's exquisite symphony in B flat major, the "Spring" symphony, both of which, it is hardly necessary to state, were rendered with a full appreciation of what was in them.

The Evening Bulletin
Monday, November 13, 1899.

THE BOSTON ORCHESTRA

Beginning of the Second Series of Symphony Concerts on Saturday Night.

The first concert of the second series of the Boston Symphony Orchestra given at the Academy on Saturday night was a delightful affair. While the house was not quite as well filled as on the previous Monday, when every seat was sold, the audience was very large, indeed, and, excepting a few boxes there were few empty places.

The program was thoroughly enjoyable, the opening number being Mendelssohn's "Melusina" overture, which is essentially good music. Then there was a novelty by Humperdinck, composer of Hansel and Gretel, a Moorish rhapsody, full of color and alive with sentiment, and finally Schumann's first (better known as the "Spring") Symphony, which is a constant delight.

Never has the orchestra been heard to greater advantage. The playing of Mr. Gericke's splendid band, when judged by the standard it has itself set, was not beyond criticism on Monday last, but during this, the second concert, the playing was faultless. Finer programs we have had but a more thoroughly satisfactory rendition, never' It is surely a matter for sincere congratulation that we are this season to have two opportunities each month of listening to this incomparable organization

The soloist was again Mr Hambourg, who played St. Saens's piano concerto. No. 4. confirming the impresison gained on the occasion of his first appearance that he is possessed of amazing technical skill and when that is said all is said.

[43]

[illegible]

NOVEMBER 12, 1899

BOSTON SYMPHONY CONCERTS

The Second Series Successfully Opened at the Academy of Music in the Presence of a Large Audience

The Boston Symphony Orchestra gave the first in its second series of concerts at the Academy of Music last night under the direction of Mr. William Gericke, and in the presence of an audience which by its numbers and enthusiasm removed all doubt as to the popular success of the new enterprise. There had been some misgivings as to this among the friends of the orchestra, who feared that two symphony concerts by the same organization in a single week would fail to receive the support necessary to indemnify the management against loss. The advance sale and the experience of last night have served to show that these apprehensions were unfounded. It is evident that the excellence of the Boston Symphony Orchestra is so well appreciated here that there are a great many people who are glad of an opportunity to hear it twice in the same week, so that what seemed at first the venturesome enterprise of the management has been justified and is likely to be rewarded.

From an artistic point of view the success of the concert was not less marked. A varied and attractive program had been arranged for the occasion. It included Mendelssohn's graceful and melodious overture of "Melusine," which was played by the orchestra with admirable delicacy of expression and lucidity of statement. The symphony was Schumann's inspired work in B flat major, and a more brilliant, masterful, luminous or convincing interpretation of this splendid music no one need desire or expect. Here was playing which had vitality and force and fire, and which communicated to the listener all the ardor and pathos and passion by which the composition is animated and inspired. It was a most impressive and soul-uplifting performance, one of those performances which are always remembered and made a standard for subsequent comparison. The novelty of the evening was the Moorish fantasia of Humperdinck which proved to be a work of much original and distinctive beauty. Whether it gained anything from the description which the program furnished of its intention, that is of the scenes which the composer was seeking to suggest, may well be doubted. Usually it is better to allow the hearer to construe the significance of what he hears according to his own impression, and Humperdinck's music is sufficiently interesting not to need the label which it bears. It is in a high degree imaginative and poetic, and it is constructed with consummate skill. It makes great demands upon the orchestra, especially in the string department, but to all its demands it is hardly necessary to say that Mr. Gericke's players were easily equal.

The soloist was Mr. Mark Hambourg, who confirmed without, however, deepening the favorable impression which he had previously made. He has a wonderful technique. How much more than that he possesses has not yet been demonstrated. It is true that Saint-Saens' concerto in C minor affords little or no opportunity for the display of anything beyond technique, but the fact that Mr. Hambourg should have selected it may have its significance. He apparently prefers to be heard in that kind of thing, and it may be that he has good reason for his preference. He certainly is an absolute master of the physical resources of the instrument. Whether he can also play in the way that goes to the heart remains to be made known.

Boston Sunday Globe.

SUNDAY, NOV. 19, 1899.

FIFTH SYMPHONY CONCERT.

Dvorak's symphonic poem, "A Hero's Song," was the novelty presented at the symphony concerts last week. The other selections were Heinrich Marschner's overture to "Hans Heiling," Robert Schumann's "Pictures from the Orient" and Beethoven's second symphony. There was no soloist. The Marschner overture is very melodious and several of the themes are notably dainty and piquant, affording the violin contingent splendid opportunities for delicate and at times brilliant work. The story of the opera, "Hans Heiling," strongly suggests the legend of "Faust," and the overture also frequently calls to mind the more familiar composition. The satanic pictures, though, are not very dramatic, the lighter element of love seeming to predominate in the overture. In an introduction the horns and clarinet are work of commendation for their uniformly good work, the charming subsequent themes were splendidly given by the violins and the concluding prelude to the finale was smooth and spirited, the modulations being played in excellent harmony. The final coda went with brilliant effect.

The Dvorak poem, "A Hero's Lament," is written in a characteristic vein, the martial idea prevailing, and is the composer's latest published orchestral writing. The themes are decidedly Russian in type, and dissonant phrases are frequently in evidence. It's general character typifies the title admirably, and the orchestration is skilful and of a fairly difficult nature. Ample justice was given the poem by the orchestra, its ensemble work being specially praiseworthy in the fortissimo passages, which showed no trace of undue harshness in the brasses.

Schumann's oriental pictures, six subjects being illustrated, were charmingly interpreted, the delicate character of the compositions being most carefully preserved. The simple nature of the pieces did not lead to carelessness on the part of the men, and the whole number received conscientious consideration and execution. The program closed with a perfect presentation of the Beethoven second symphony, the beautiful conclusion theme of the second movement by the violins and cellos, and the whole of the third movement calling forth special commendation from the auditors.

Mr Franz Kneisel will be the soloist at this week's concerts and play Mr C. M. Loeffler's new composition, "Les Veillees de l'Ukraine." The other numbers will be "Overture in Italian Style," Schubert; "Till Eulenopiegel's Merry Pranks," Richard Strauss, and Brahm's fourth symphony.

HOME JOURNAL.

NEW YORK:
WEDNESDAY, NOVEMBER 15, 1899.

Mark Hambourg.

The Boston Symphony Orchestra began its season with a matinée at Carnegie Hall last Wednesday afternoon, the programme comprising Goldmark's "Prometheus Bound," overture; Saint-Saëns' C minor pianoforte concerto; Tschaikowsky's "Capriccio Italien;" and Schumann's Symphony, B flat major. Mark Hambourg was the soloist. We have been forced to listen of late, although the season has only started, to so much music that was mediocre in conception and execution that it was more than a relief to attend the concerts of Wilhelm Gericke and his orchestra, and to know that here at least there could be no disappointment. Mr. Gericke has certainly at his disposal one of the most perfect equipped orchestras in the world, and he himself is a musician to the finger-tips. That he is a little bit prosy at times is somewhat to be deplored, and it only goes to show that musical perfection is as rare as "blue roses." The best number was the Schumann symphony. Here and there, in the larghetto, Mr. Gericke's reading was at times a trifle flat, but in the scherzo he was as dainty and capricious as the most exacting could desire. Tschaikowsky's "Capriccio Italien" was very beautifully played, so far as technical perfection went.

Mark Hambourg is still a very young man, hardly more than a boy, and has in him undoubtedly the making of a great pianist. His technique is wonderful, and he has that fulness of tone-production more or less peculiar to all Russian pianists. In sentiment, temperament, in fact, all the emotional qualities, he has still to develop and broaden out, but even now he is an extraordinary pianist. At present he suffers somewhat from over-practice. His technique is so marvellous that the most difficult passages come "too easily" to his fingers. And he is in love with his own fleetness of finger. This is no detriment to a young pianist; it is on the contrary an excellent quality in his future development. Nowadays a pianist cannot have too much technique, always provided it is not too utterly mechanical, as is, for instance, Rosenthal's. In the Saint-Saëns concerto there were passages wherein young Hambourg's fingers literally ran away with him. Nevertheless he still showed that his musical sentiment was true and broad, although yet undeveloped. At his age it could not be otherwise.

At the Thursday evening concert he played the D minor Rubinstein concerto, and again demonstrated his wonderful qualities of technique. The pianoforte he played on could have been better. The tone was not exactly poor, but it was woody, lacking in brilliance and singing qualities; in fact, lacking in exactly the qualities the Rubinstein concerto demands. The pianoforte Rubinstein used in Russia was a Becker, an instrument of superior tonal qualities, closely allied to the Steinway and Bechstein pianofortes in touch and tone. On either of these three pianofortes—which Rubinstein used by preference—the Rubinstein concerto, when played as Mark Hambourg played it, would have sounded majestic and orchestral. That it was somewhat muffled and lacking in brilliance was not the pianist's fault on Thursday last. In the cantabile of the second movement Hambourg was not great, but he was convincing; above all, his playing gave promise of much better things.

The other items on the Thursday programme were Siegfried Wagner's overture, "Der Barenhauter," Humperdinck's "Moorish Rhapsody," and Alexander Glazounoff's Symphony No. 6. All of these were first performances, and I would add that three novelties on one programme are too many for complete enjoyment. To the Wagner and Humperdinck numbers people listened with attention and interest, but by the time the Glazounoff symphony was reached nearly all were too weary for the concentration of thought this beautiful work requires.

It would be folly to judge the Siegfried Wagner overture from a too severe standard, as it is the work of a very young man; and it is unfair to judge it as the work of Richard Wagner's son. Hearing it dispassionately, however, it cannot but be accepted as a very creditable production. That it is tinged with Wagnerism is only to be expected (what music is not nowadays?), and it is a point rather in its favor than against it; but outside of this the young composer shows decided originality, very excellent workmanship in tone color and orchestral effects generally, and a marked bent for broad and beautiful melody. The overture is more Berliozian than Wagnerian in design, and, although it is tedious and disappointing at times, it is, perhaps, rather because it is Richard Wagner's son's music than otherwise. It shows immaturity and that ambition which "o'erleaps itself," but as a first or early composition it is decidedly promising. The Humperdinck music was bright and interesting, but savored too much of earlier efforts. It was more or less a rehash of old sayings. Alexander Glazounoff's symphony suffered somewhat at the hands of the orchestra, particularly the last movement, which Gericke's conception rendered tedious. Glazounoff uses every known orchestral device, and many others of his own invention, so that this symphony is one of the most interesting and greatest of modern works. Therefore it was all the more to be regretted that two other novelties on the programme should have absorbed so much of the interest. It is a work that requires many hearings for a proper appreciation of its beauties, and a work that deserves a frequent place in concert programmes.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CVI., NO. 142.

SUNDAY, NOVEMBER 19, 1899.

THE SYMPHONY CONCERT.

Fifth in the Series Lacks the Interest of Predecessors.

Dvorak's "A Hero's Song" Somewhat Tedious—The Orchestration Its Best Feature—Reinecke's Arrangement of Schumann's "Pictures from the Orient."

For the fifth concert by the Boston Symphony orchestra in Music Hall, last evening, Mr. Wilhelm Gericke presented the following programme:

Overture to "Hans Heiling"........Marschner
Symphonic poem, "A Hero's Song".....Dvorak
"Pictures from the Orient".........Schumann
(Arranged for orchestra by Karl Reinicke.)
Symphony No. 2, in D major........Beethoven

The programme was somewhat dull. It began and ended interestingly, but what came between those two points was less attractive. The Dvorak symphonic poem, which was new to Boston, is the most recent of its composer's published works. In most regards it is also the weakest.

In the absence of any description of what the "poem" is intended to convey, the listener is left to discover its meaning, and the task is a difficult one. The title, "A Hero's Song," renders no assistance, for there is little that is heroic, and less that suggests any intelligible song. Nor is the other title, "A Hero's Lament," under which the piece was originally produced in Vienna, more edifying, for the Bohemian folk-tunes, that provide its melodic staple, are more indicative of liveliness than of lamentation.

Dvorak's hero proved to be a very tiresome person, given to drooling exasperatingly over trifles, and with a sudden mingling of jerky bombast and misanthropic frivolity. He is a depressingly dyspeptic hero, a Czech gratiano, who sings an infinite deal of nothing—more than any man in Prague.

If this effort may be taken as a fair indication of Dvorak's present musical powers, it would appear that he has written himself out, and is "running emptyings." It is true that most modern orchestral works of an ambitious order are not easy of comprehension on a single hearing, but in this case there does not seem to be anything that would repay a second hearing for the purpose of gaining a more lucid idea of what it is all about. There is not a forcible, nor an original, nor a strongly individualized movement in the whole platitudinous "poem." The orchestration is its best feature, but even here the color is monotonous, unimpressive and not notably interesting. The pity of it all is that a composer of Dvorak's eminence should feel it incumbent on him to attempt to say something when he has really nothing important to say, and to be voluminously perfunctory over it.

Reinecke has scored the Schumann work sympathetically and charmingly, especially the first, the second and the fourth numbers; but after all it is open to question if those little pieces are not heard to the best advantage in the form and with the less pretentious coloring in which the composer permitted them to leave his hands. They were tenderly and delightfully read by Mr. Gericke, and exquisitely played by the orchestra.

A brilliant and uncommonly effective performance was given of the fine Marschner overture, which still bears its years lightly and freshly. The Beethoven symphony gave to the close of the concert a brightness that it sorely needed, and it was accorded an exceptionally thoughtful, finished and effective interpretation.

The programme for the next concert is: Overture "in the Italian style," Schubert; "Les Veillees de L'Ukraine," concert piece for violin and orchestra, by C. M. Loeffler, which will be given for the first time; "Till Eulenspiegel's Merry Pranks," Richard Strauss, and symphony No. 4, in E minor, by Brahms. The soloist will be Mr. Franz Kneisel.

Boston Journal.

SUNDAY, NOVEMBER 19, 1899.

SYMPHONY NIGHT.

First Performance Here of Dvorak's "Heldenlied."

A Symphonic Poem of Little Interest or Worth.

A Return to Beethoven, Schumann and Marschner.

The program of the fifth Symphony concert in Music Hall, last night, Mr. Gericke, conductor, was as follows:

Overture to "Hans Heiling".......Marschner
Symphonic Poem, "A Hero's Song"..Dvorák
(First time in Boston.)
Pictures from the Orient...........Schumann
(Scored for Orchestra by Karl Reinecke.)
Symphony No. 2......................Beethoven

After Dvorák left Mrs. Thurber's conservatory and his pursuit of Congo-American folk-song, he composed five symphonic poems. Three of them, at least, are musical illustrations of dismal, cruel, ghostly ballads. No one of the five had been played in Boston before last night. "The Golden Spinning Wheel" was played in Chicago in 1897; "The Wild Dove" was played there last month. It is my impression that one or two of the set have been heard in other towns of this country.

"A Hero's Song" was performed for the first time and from manuscript at a Philharmonic concert in Vienna, Dec. 4, 1898. Mr. Apthorp says in the program-book, "Although called a symphonic poem on the title-page, there is no indication of its poetic subject, beyond the mere title." This is true; but the program-book in Vienna told the story of the composer's intention as it was told by him to Dr. Robert Hirschfeld, the compiler of the said book. Dvorák had no particular individual in mind as Beethoven had when he wrote the "Eroica"; nor did he have any thought of a hero in war. His hero is a hero of the intellect, whose "Idee," after stress and storm, triumphs gloriously. Hanslick gives the additional information that the music is supposed to tell the career or the development of a Slavonic rhapsodist or bard.

I do not believe that if Mr. Apthorp had published this in his program-book it would have made the music any more interesting or even tolerable and to be endured. It is the music of Dvorák in his most inconsequential mood. The piece is scrappy, loosely constructed, full of incredible cheapness, in thought and dress. The dirge near the beginning is not without effect, although originality does not contribute to it. You may say, if you are a devout Dvorákian, "But note the simplicity of genius." I refuse to note anything of the kind; there is the simplicity of twaddle. And the piece as a whole is twaddle, chiefly of the jingling kind.

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There was natural curiosity to hear one of the latest works of a talented composer, who began to go to pieces as soon as he wrote by contract for England and was without pecuniary worries. Once in a while a thoughtful man in a moment of forgetfulness says to himself: "I should like to be alive 75 or 100 years from now to see what the men and women of that generation think of contemporaries of mine who are now making a devil of a fuss." I confess that I should like to know what position in music will be awarded this Bohemian. The carelessness, the indifference, the slouchiness shown by Dvorák of late years excites the suspicion that the brilliance of earlier and justly applauded works may, after all, be pinchbeck and the justice of applause a mere matter of personal, favorable prejudice.

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With the exception of the gratification of this curiosity there was little in the concert last night to give pleasure. A few pages of the transcription of Schumann's piano pieces are of true beauty; but they were not played throughout with exquisite delicacy, and the dynamic indications were exaggerated; for the first violins, enamored of their marvelous tone, like to listen to themselves, as is natural, although it is not always commendable. By the way, what does the learned Dr. Reissmann mean when he says of these piano pieces—I quote from Miss Alger's translation: "The richer media here employed are once more subservient to distinct ideas, and we recognize an important ethical meaning, as well as masterly technic"?

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There are orchestral, as well as piano pieces and songs by Beethoven, that should be reserved for historical or "educational" concerts.

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You must be a romantic German, full of "Wehmuth" and "Sehnsucht," etc., etc., to enjoy the more pretentious music of Marschner, that comical fat figure, to quote from a letter of von Bülow. Baritones will no doubt continue to gain applause with "An jenem Tag," but the overture to "Hans Heiling" has gone the way of all flesh and most music.

Philip Hale.

The program of the Symphony public rehearsal and concert in Music Hall Friday afternoon at 2.30 and Saturday evening at 8 will include: Schubert's overture in Italian style; C. M. Loeffler's "Les Veillées de l'Ukraine" (Mr. Kneisel, violinist); R. Strauss's "Till Eulenspiegel's Merry Pranks," and Brahms's Symphony No. 4.

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Philadelphia Inquirer
UNDAY . . . . . NOVEMBER 12, 1899

BOSTON SYMPHONY CONCERTS

The Second Series Successfully Opened at the Academy of Music in the Presence of a Large Audience

The Boston Symphony Orchestra gave the first in its second series of concerts at the Academy of Music last night under the direction of Mr. William Gericke, and in the presence of an audience which by its numbers and enthusiasm removed all doubt as to the popular success of the new enterprise. There had been some misgivings as to this among the friends of the orchestra, who feared that two symphony concerts by the same organization in a single week would fail to receive the support necessary to indemnify the management against loss. The advance sale and the experience of last night have served to show that these apprehensions were unfounded. It is evident that the excellence of the Boston Symphony Orchestra is so well appreciated here that there are a great many people who are glad of an opportunity to hear it twice in the same week, so that what seemed at first the venturesome enterprise of the management has been justified and is likely to be rewarded.

From an artistic point of view the success of the concert was not less marked. A varied and attractive program had been arranged for the occasion. It included Mendelssohn's graceful and melodious overture of "Melusine," which was played by the orchestra with admirable delicacy of expression and lucidity of statement. The symphony was Schumann's inspired work in B flat major, and a more brilliant, masterful, luminous or convincing interpretation of this splendid music no one need desire or expect. Here was playing which had vitality and force and fire, and which communicated to the listener all the ardor and pathos and passion by which the composition is animated and inspired. It was a most impressive and soul-uplifting performance, one of those performances which are always remembered and made a standard for subsequent comparison. The novelty of the evening was the Moorish fantasia of Humperdinck which proved to be a work of much original and distinctive beauty. Whether it gained anything from the description which the program furnished of its intention, that is of the scenes which the composer was seeking to suggest, may well be doubted. Usually it is better to allow the hearer to construe the significance of what he hears according to his own impression, and Humperdinck's music is sufficiently interesting not to need the label which it bears. It is in a high degree imaginative and poetic, and it is constructed with consummate skill. It makes great demands upon the orchestra, especially in the string department, but to all its demands it is hardly necessary to say that Mr. Gericke's players were easily equal.

The soloist was Mr. Mark Hambourg, who confirmed without, however, deepening the favorable impression which he had previously made. He has a wonderful technique. How much more than that he possesses has not yet been demonstrated. It is true that Saint-Saens' concerto in C minor affords little or no opportunity for the display of anything beyond technique, but the fact that Mr. Hambourg should have selected it may have its significance. He apparently prefers to be heard in that kind of thing, and it may be that he has good reason for his preference. He certainly is an absolute master of the physical resources of the instrument. Whether he can also play in the way that goes to the heart remains to be made known.

Boston Sunday Globe.
SUNDAY, NOV. 19, 1899.

FIFTH SYMPHONY CONCERT.

Dvorak's symphonic poem, "A Hero's Song," was the novelty presented at the symphony concerts last week. The other selections were Heinrich Marschner's overture to "Hans Heiling," Robert Schumann's "Pictures from the Orient" and Beethoven's second symphony. There was no soloist. The Marschner overture is very melodious and several of the themes are notably dainty and piquant, affording the violin contingent splendid opportunities for delicate and at times brilliant work. The story of the opera, "Hans Heiling," strongly suggests the legend of "Faust," and the overture also frequently calls to mind the more familiar composition. The satanic pictures, though, are not very dramatic, the lighter element of love seeming to predominate in the overture. In an introduction the horns and clarinet are work of commendation for their uniformly good work, the charming subsequent themes were splendidly given by the violins and the concluding prelude to the finale was smooth and spirited, the modulations being played in excellent harmony. The final coda went with brilliant effect.

The Dvorak poem, "A Hero's Lament," is written in a characteristic vein, the martial idea prevailing, and is the composer's latest published orchestral writing. The themes are decidedly Russian in type, and dissonant phrases are frequently in evidence. It's general character typifies the title admirably, and the orchestration is skilful and of a fairly difficult nature. Ample justice was given the poem by the orchestra, its ensemble work being specially praiseworthy in the fortissimo passages, which showed no trace of undue harshness in the brasses.

Schumann's oriental pictures, six subjects being illustrated, were charmingly interpreted, the delicate character of the compositions being most carefully preserved. The simple nature of the pieces did not lead to carelessness on the part of the men, and the whole number received conscientious consideration and execution. The program closed with a perfect presentation of the Beethoven second symphony, the beautiful conclusion theme of the second movement by the violins and cellos, and the whole of the third movement calling forth special commendation from the auditors.

Mr Franz Kneisel will be the soloist at this week's concerts and play Mr C. M. Loeffler's new composition, "Les Veillees de l'Ukraine." The other numbers will be "Overture in Italian Style," Schubert; "Till Eulenopiegel's Merry Pranks," Richard Strauss, and Brahm's fourth symphony.

HOME JOURNAL.
NEW YORK:
WEDNESDAY, NOVEMBER 15, 1899.

Mark Hambourg.

The Boston Symphony Orchestra began its season with a matinée at Carnegie Hall last Wednesday afternoon, the programme comprising Goldmark's "Prometheus Bound," overture; Saint-Saëns' C minor pianoforte concerto; Tschaikowsky's "Capriccio Italien;" and Schumann's Symphony, B flat major. Mark Hambourg was the soloist. We have been forced to listen of late, although the season has only started, to so much music that was mediocre in conception and execution that it was more than a relief to attend the concerts of Wilhelm Gericke and his orchestra, and to know that here at least there could be no disappointment. Mr. Gericke has certainly at his disposal one of the most perfect equipped orchestras in the world, and he himself is a musician to the finger-tips. That he is a little bit prosy at times is somewhat to be deplored, and it only goes to show that musical perfection is as rare as "blue roses." The best number was the Schumann symphony. Here and there, in the larghetto, Mr. Gericke's reading was at times a trifle flat, but in the scherzo he was as dainty and capricious as the most exacting could desire. Tschaikowsky's "Capriccio Italien" was very beautifully played, so far as technical perfection went.

Mark Hambourg is still a very young man, hardly more than a boy, and has in him undoubtedly the making of a great pianist. His technique is wonderful, and he has that fulness of tone-production more or less peculiar to all Russian pianists. In sentiment, temperament, in fact, all the emotional qualities, he has still to develop and broaden out, but even now he is an extraordinary pianist. At present he suffers somewhat from over-practice. His technique is so marvellous that the most difficult passages come "too easily" to his fingers. And he is in love with his own fleetness of finger. This is no detriment to a young pianist; it is on the contrary an excellent quality in his future development. Nowadays a pianist cannot have too much technique, always provided it is not too utterly mechanical, as is, for instance, Rosenthal's. In the Saint-Saëns concerto there were passages wherein young Hambourg's fingers literally ran away with him. Nevertheless he still showed that his musical sentiment was true and broad, although yet undeveloped. At his age it could not be otherwise.

At the Thursday evening concert he played the D minor Rubinstein concerto, and again demonstrated his wonderful qualities of technique. The pianoforte he played on could have been better. The tone was not exactly poor, but it was woody, lacking in brilliance and singing qualities; in fact, lacking in exactly the qualities the Rubinstein concerto demands. The pianoforte Rubinstein used in Russia was a Becker, an instrument of superior tonal qualities, closely allied to the Steinway and Bechstein pianofortes in touch and tone. On either of these three pianofortes—which Rubinstein used by preference—the Rubinstein concerto, when played as Mark Hambourg played it, would have sounded majestic and orchestral. That it was somewhat muffled and lacking in brilliance was not the pianist's fault on Thursday last. In the cantabile of the second movement Hambourg was not great, but he was convincing; above all, his playing gave promise of much better things.

The other items on the Thursday programme were Siegfried Wagner's overture, "Der Barenhauter," Humperdinck's "Moorish Rhapsody," and Alexander Glazounoff's Symphony No. 6. All of these were first performances, and I would add that three novelties on one programme are too many for complete enjoyment. To the Wagner and Humperdinck numbers people listened with attention and interest, but by the time the Glazounoff symphony was reached nearly all were too weary for the concentration of thought this beautiful work requires.

It would be folly to judge the Siegfried Wagner overture from a too severe standard, as it is the work of a very young man; and it is unfair to judge it as the work of Richard Wagner's son. Hearing it dispassionately, however, it cannot but be accepted as a very creditable production. That it is tinged with Wagnerism is only to be expected (what music is not nowadays?), and it is a point rather in its favor than against it; but outside of this the young composer shows decided originality, very excellent workmanship in tone color and orchestral effects generally, and a marked bent for broad and beautiful melody. The overture is more Berliozian than Wagnerian in design, and, although it is tedious and disappointing at times, it is, perhaps, rather because it is Richard Wagner's son's music than otherwise. It shows immaturity and that ambition which "o'erleaps itself," but as a first or early composition it is decidedly promising. The Humperdinck music was bright and interesting, but savored too much of earlier efforts. It was more or less a rehash of old sayings. Alexander Glazounoff's symphony suffered somewhat at the hands of the orchestra, particularly the last movement, which Gericke's conception rendered tedious. Glazounoff uses every known orchestral device, and many others of his own invention, so that this symphony is one of the most interesting and greatest of modern works. Therefore it was all the more to be regretted that two other novelties on the programme should have absorbed so much of the interest. It is a work that requires many hearings for a proper appreciation of its beauties, and a work that deserves a frequent place in concert programmes.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CVI., NO. 142.
SUNDAY, NOVEMBER 19, 1899.

THE SYMPHONY CONCERT.

Fifth in the Series Lacks the Interest of Predecessors.

Dvorak's "A Hero's Song" Somewhat Tedious—The Orchestration Its Best Feature—Reinecke's Arrangement of Schumann's "Pictures from the Orient."

For the fifth concert by the Boston Symphony orchestra in Music Hall, last evening, Mr. Wilhelm Gericke presented the following programme:

Overture to "Hans Heiling"........Marschner
Symphonic poem, "A Hero's Song".....Dvorak
"Pictures from the Orient"..........Schumann
(Arranged for orchestra by Karl Reinicke.)
Symphony No. 2, in D major........Beethoven

The programme was somewhat dull. It began and ended interestingly, but what came between those two points was less attractive. The Dvorak symphonic poem, which was new to Boston, is the most recent of its composer's published works. In most regards it is also the weakest.

In the absence of any description of what the "poem" is intended to convey, the listener is left to discover its meaning, and the task is a difficult one. The title, "A Hero's Song," renders no assistance, for there is little that is heroic, and less that suggests any intelligible song. Nor is the other title, "A Hero's Lament," under which the piece was originally produced in Vienna, more edifying, for the Bohemian folk-tunes, that provide its melodic staple, are more indicative of liveliness than of lamentation.

Dvorak's hero proved to be a very tiresome person, given to drooling exasperatingly over trifles, and with a sudden mingling of jerky bombast and misanthropic frivolity. He is a depressingly dyspeptic hero, a Czech gratiano, who sings an infinite deal of nothing—more than any man in Prague.

If this effort may be taken as a fair indication of Dvorak's present musical powers, it would appear that he has written himself out, and is "running emptyings." It is true that most modern orchestral works of an ambitious order are not easy of comprehension on a single hearing, but in this case there does not seem to be anything that would repay a second hearing for the purpose of gaining a more lucid idea of what it is all about. There is not a forcible, nor an original, nor a strongly individualized movement in the whole platitudinous "poem." The orchestration is its best feature, but even here the color is monotonous, unimpressive and not notably interesting. The pity of it all is that a composer of Dvorak's eminence should feel it incumbent on him to attempt to say something when he has really nothing important to say, and to be voluminously perfunctory over it.

Reinecke has scored the Schumann work sympathetically and charmingly, especially the first, the second and the fourth numbers; but after all it is open to question if those little pieces are not heard to the best advantage in the form and with the less pretentious coloring in which the composer permitted them to leave his hands. They were tenderly and delightfully read by Mr. Gericke, and exquisitely played by the orchestra.

A brilliant and uncommonly effective performance was given of the fine Marschner overture, which still bears its years lightly and freshly. The Beethoven symphony gave to the close of the concert a brightness that it sorely needed, and it was accorded an exceptionally thoughtful, finished and effective interpretation.

The programme for the next concert is: Overture "in the Italian style," Schubert; "Les Veillees de L'Ukraine," concert piece for violin and orchestra, by C. M. Loeffler, which will be given for the first time; "Till Eulenspiegel's Merry Pranks," Richard Strauss, and symphony No. 4, in E minor, by Brahms. The soloist will be Mr. Franz Kneisel.

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There was natural curiosity to hear one of the latest works of a talented composer, who began to go to pieces as soon as he wrote by contract for England and was without pecuniary worries. Once in a while a thoughtful man in a moment of forgetfulness says to himself: "I should like to be alive 75 or 100 years from now to see what the men and women of that generation think of contemporaries of mine who are now making a devil of a fuss." I confess that I should like to know what position in music will be awarded this Bohemian The carelessness, the indifference, the slouchiness shown by Dvorák of late years excites the suspicion that the brilliance of earlier and justly applauded works may, after all, be pinchbeck and the justice of applause a mere matter of personal, favorable prejudice.

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Philip Hale.

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DAY, NOVEMBER 20, 1899

FIFTH SYMPHONY CONCERT

Saturday Evening's Performance in Music Hall

The fifth Symphony concert was given in Music Hall last Saturday evening, the programme being as follows:

Marschner: Overture to "Hans Heiling," opus 80.
Dvorak: Symphonic Poem, "Heldenlied," opus 111.
(First time in Boston.)
Schumann: Bilder aus Osten, opus 66.
(Scored for Orchestra by Karl Reinecke.)
Beethoven: Symphony No. 2, in D major, opus 36.

There are some of us who hail with joy the "every fourth concert" in which no solo singer nor player takes part; if that March of Progress, of which we hear much, has so influenced our musical taste as to make the old Englisches Haus programme of Berlin in the fifties—consisting regularly of two symphonies and two overtures—seem no longer the ideal bill of fare for a concert evening, we still feel that the solo element is too often an intruder at a symphony concert, introducing a factor of personality rather disturbing to our musical mood. We feel that these purely orchestral concerts mark the high tides of the season.

Last Saturday, however, hardly brought what one would call a high-tide programme; on the contrary, it smacked somewhat of the off-night. I still can see no sound reason for Marschner's "Hans Heiling" overture being played in Boston in the year of grace 1899. There seems to me to be every reason why it should not be played. It is the work of a man by no means devoid of genius, but a work of merely temporal quality, with nothing of the eternal in it; from 1833—the year of its birth—up to the time when the Mendelssohn and Schumann "Davidsbündler" movement logically killed it, it had a fair right to an honorable position in the concert repertory; no one could rightly call it Kapellmeister-Musik then, for it gave evidence of a certain keenness of dramatic instinct on the composer's part, and the style in which he wrote had not lost its vitality. Yet, even then, a foreseeing critic might have said: "If it is not Kapellmeister-Musik now, it soon will be!" And now we find that all else in it has evaporated. Note, too, as I said when it was last given here, in the season of 1894-95, that, whatever reasons there may be for this overture's still being played occasionally in Germany, these reasons do not affect Boston at all. In Germany, especially in North Germany, the opera of "Hans Heiling" still holds the boards; the public has, to a certain extent, been brought up on it, and it has associations which make hearing the overture now and then worth while. But "Hans Heiling" has no associations for us, there is nothing to endear the overture to our hearts, and it has long since fallen into that dreariest estate any musical composition can lament being in, that of having a merely historical interest. Heinrich Marschner is one of those figures in history whom—as Zola once said of a far greater man—we willingly salute in passing by; it is perfectly right that we should thus take off our hats when the occasion presents itself. But every fresh hearing of his music lessens the respectfulness of our salute, and, if we hear much more of it, we shall stop bowing altogether.

After Marschner's "Hans Heiling" comes Dvorak's brand-new "Heldenlied." A symphonic poem, especially if it have so vague a title as "A Hero's Song," is naturally expected to appeal to the imagination suggestively; the first suggestion I got from this particular one was that few heroes would care to have Dr. Dvorak for their valet. The next suggestion was a brand-new theory of the folk-song—the work bristles with popular melodies—which I make bold to offer for a niche in the temple of fame beside that wonderful theory of "Moulds" promulgated by the author of "More Happy Thoughts." My theory is this: Considerable stress has been laid upon the anonymousness of the genuine folk-songs by earnest delvers in that field of research; the general impression seems to be that they were written by nobody in particular, but "growed" like Topsy. But now a light flashes in upon me; I suspect that even the most unimpeachably genuine folk-songs did not "grow" at all; they were regularly composed, just like other music, by individual composers, and have come down to us unfathered simply because the composers, in the consciousness of their guilt, sought in apparently modest anonymousness a prudent shelter from general execration.

These suggestions I got, partly from the music itself, partly from the title of the composition. But, in appreciating a work of poetic content, one should ignore no possible source of information about that content. And here I find one significant fact which may be of some help. When this youngest-born of Dr. Dvorak's was first played from MS. in Vienna, under Gustav Mahler, it bore the title "Heldenlage"—"A Hero's Complaint;" and, although the composer has since changed the title, it is not unfair to conclude from his first christening of his work that its poetic intent is not unmitigatedly joyous. Yet, even by the light of the earlier title, I fail to read very far into the poetic descriptiveness of the music. I still ask, exactly what was the hero's complaint? A certain prevailing wheeziness in the orchestration points to its being of a catarrhal nature; yet there are other traits in the music that indicate with equal definiteness that it should be diagnosed as distinctly gastric. Perhaps it was a consciousness of this deplorable vagueness of musical characterization that led Dr. Dvorak to change his title, so that an innocent public should not be harrassed with doubts.

The most remarkable feature of this new work seemed to me to be the orchestration; I could not help thinking of that old fact in acoustics which was impressed upon our youthful minds in college: that, when two [illegible] organ-pipes are made to [illegible] together, under certain conditions, [illegible]-waves issuing from the one inter[illegible] those issuing from the other, so [illegible] result is silence. Had the orches[illegible] you would have said [illegible] instrument seemed to half-cancel some other instrument; the harder the string-players scraped, the more strenuously the wind-people blew, in what appeared to be meant for a fortissimo, the more did the result seem like sonorous hasty-pudding, cracked wheat, oat meal—anything you please that is mushy and refuses to be cut in slices. Pianissimo, mezzo-forte, and fortissimo were asthmatically wheezing! For the rest, this "Heldenlied" seems to be a straw showing that the wind is blowing in the Raff direction with Dvorak; not that the music itself suggests Raff in any way, but that one begins to see reason for fearing that, in a decade or so more, there will be hardly anything left of all Dr. Dvorak's musical baggage. What we have heard from him of late—ever since the "New World" symphony, in fact—seems but a wanton challenge to the Tooth of Time; the "Heldenlied" certainly seems a choice and tempting tidbit; swallowable at a gulp. And it is no Jupiter, to come up again!

After Marschner's blameless tediousness and Dvorak's flaunting nothin'-at-all, Reinecke's orchestral version of Schumann's "Bilder aus Osten" had a more than usually good chance. These six little movements by Schumann, originally written for pianoforte for four hands, surely deserve a place among his finer, more deeply felt things in the genre line; inspiration and execution are equally on a very high plane. I should much like to hear Mr. de Pachmann play the set, with an able second. But transcribing a work of this sort for orchestra is a risky business. In the first place, the question always arises: has the original inspiration, with all its profundity of feeling, with all its poetic beauty, sufficient bulk and calibre to wear the orchestral dress as to the manner born? Then there is the additional danger of the thing's seeming too much like a suite—a form of orchestral composition which is not precisely growing in favor just now. When one sees a suite on a programme nowadays, the first thing one is impelled to ask is: "What! the whole of it?"—not in the most hopeful mood. When I first heard these "Bilder aus Osten"—in 1884—it seemed to me that Reinecke had made a thorough mistake. This feeling was not removed in 1887.

But last Saturday evening I felt differently. True, the thing did sound too much like a suite; I could well have spared half of it; but, taking each number by itself, I could not feel that the orchestral setting, per se, did it any harm. This is putting it rather mildly, for there is no real object in scoring a pianoforte piece for orchestra, unless you can do it good thereby; as a mere exhibition of skill in orchestration, it withdraws itself from artistic consideration. It can truly be said that there were moments when one felt that the orchestra did add to the beauty of expression; but such moments were, upon the whole, comparatively few. It struck me, not that the task was unworthy in itself, so much as that Reinecke was not the man for it. When a man has a merely ephemeral talent, you generally find that talent to be ephemeral all through; a composer's orchestration dies just as quickly as anything else. Per contra, if a man's genius is more than ephemeral, and he is at the same time a master of the orchestra, his scoring will retain its vitality, its individual zest, as long as his works themselves continue alive. Take such of Mendelssohn's works as are still fresh, the instrumentation remains one of their greatest charms. Now, Reinecke was, for his day, a pretty sure master of the orchestra; half a century ago, you would have thought his scoring only a jot inferior to Mendelssohn's, if that. But, like the rest of his talent, its virtue was only ephemeral; its charm is all gone now.

In these "Bilder aus Osten" you keep feeling how much better Schumann himself would have scored them. Schumann, to be sure, was no impeccable orchestral craftsman; his scoring was often clumsy. But, though he may not have scored with skill, he did score with inspiration; his weakness was purely technical, and you feel that, however much he may have failed completely to realize his intention, the intention itself was instinct with beauty and genius; his scoring might often have been better done, but it was always apposite to his thought, and really helped the music to say what he had to say in its own individual way. Reinecke's scoring of these little pieces, on the other hand, seldom does this; at moments it does, as I have said, but, for the most part, it sounds old, lifeless, and smacks of mere professional routine. It has gone the way of all flesh.

The playing of Beethoven's D major symphony was a dream of sympathetic beauty and poetry. It was more than right, it was masterly! And here is music which not only does not show the first wrinkle of age, but upholds the old form in which it was written as with a hand of steel, making it, too, seem ever young and lovely. Call the D major symphony academic? Academies galore may have founded themselves on it, but it has that in it before which academies had best tremble, for its atmosphere is not wholesome for them to breathe. It can dance blithely at all their funerals!

The next programme is: Schubert; overture in the Italian style, in C major, opus 170; Loeffler, "Les Veillées de l'Ukraine," for violin and orchestra; Richard Strauss, "Till Eulenspiegels lustige Streiche;" Brahms, symphony No. 4, in E minor, opus 98. Mr. Franz Kneisel will be the violinist.

W. F. A.

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The Symphony Concert—Dvorak's "Pisen Bohatyrska."

There is no denying that the concert of Saturday seemed dull; nor was this occasioned by the lack of a soloist, for some of the most interesting concerts of the long series have been purely orchestral, but it was probably due to the character of the second and third numbers.

The programme began pleasantly enough with Marschner's overture to "Hans Heiling" (the opera is a more serious and Teutonic "Iolanthe"), which was performed to perfection and won hearty applause. The only other spontaneous outburst of enthusiasm was caused by the Larghetto of Beethoven's second symphony, which was gloriously played and received applause almost to the encore point.

Marschner is seldom heard in our concert-rooms nowadays, yet he certainly deserves rescuing from oblivion. He is a very strong reflection of Weber. Gade, because of his playing moon to the Mendelssohnian sun, was often called, in mild sarcasm, "Mrs. Mendelssohn;" in like manner we have here a "Mrs. Weber." He has the very trick of the Weber horns, connoisseurs may remember that almost every Weber score has more horns than a dilemma.

The "Hans Heiling" overture is, however, less dramatic than Weber's work, although it was refreshing to listen to an overture that gave a clear-cut sonata-allegro form, with every theme in its proper place and its regular key; form here did not seem a fetter but an added beauty.

Now followed "Pisen Bohatyrska," which was not as deadly as its name, save in the way of dulness. It is one of the latest of Dvorak's compositions, and its title signifies "A Hero's Song" or "The Lament of a Hero."

It is evident that Dvorak is trying to follow in the footsteps of his great teacher, Smetana, and bring forth some national music for his native Bohemia. He does not reach the height attained by his master. Smetana's gold was purified in the crucible of Sorrow; he suffered poverty, deafness, the loss of dearly-loved relatives, and he felt keenly the down-trodden condition of his own country (Bohemia); these tortures fanned his genius, strengthened his musical works, and sent him into a madhouse to end his days.

Prosperity is but a poor nurse for composition, and the well-nurtured Dvorak is not so great a composer as the struggling musician of 25 years ago. He has become too cosmopolitan to write great national works such as Smetana created.

Our "Hero" in this case has some little Ossianic brooding at the outset, but becomes very prolix and garrulous before he ends his tale. He gives us a medley of Czech tunes, he mutters a little of war, and (to alter Shakespeare to our purpose) he capers nimbly about to the lascivious pleasing of a flute. He seems passionately fond of a little figure of five notes which he reiterates and develops with some obstinacy. The work left the auditor entirely cold. The bardic crown in this particular field of composition still remains with Smetana.

And now a dreamy German gentleman came forward with a chibouk and a turban, and endeavored to persuade us that he was an Oriental. Schumann's "Bilder aus Osten"—"Pictures From the Orient"—is one of the ethnological mistakes of music. These errors are not few in the classical repertoire; Beethoven's "Turkish March" could picture Hoboken quite as well as Constantinople; Mozart's "Alla Turca" in his A major piano sonata is not a whit more oriental; only St. Saens, as witness his "Suite Algerienne" and his "La Brise," seems to have caught the peculiar melancholy tone of the East.

Schumann's "Pictures from the Orient" were originally piano duets. They have been delicately scored for orchestra by Karl Reinecke, but even when we add Capellmeister Reinecke to Schumann the result is not a convincing Arab; there is more of the flavor of Leipzig than of the desert in the pretty pictures.

Of course one may not demand an actual presentation of Arabic or Turkish music in our repertoire, the scale-form (divided in smaller intervals than our own) forbids that. The Chinese is the only Oriental scale that lends itself perfectly to our system, and "There is a Happy Land," or "Auld Lang Syne," or "Ye Banks and Braes o' Bonnie Doon" would be readily accepted by the Chinese as representations of their music, while the Russian composer Arensky has emphasized the kinship of the two systems by stealing an entire Chinese melody ("Tsin-fa") and using it in one of his piano etudes.

But we refrain from a discourse upon Oriental music in general and content ourselves with saying that Schumann's pretty pictures and Reinecke's instrumentation were not in line with their subject, although very agreeable music per se.

Beethoven's second symphony is of the first period, the time when the great symphonist had not fully unfolded his pinions, when he was still under the influence of Haydn.

The layman is too apt to accept Beethoven's nine symphonies as the perfection of this form, forgetting that the 1st, 2nd and 6th symphonies are comparatively hillocks in this chain of Alps. Yet there are points in the 2nd symphony that go far beyond Haydn, as for example the resolute finale which replaces the mere joviality of the Haydn endings, and the Scherzo which here for the first time formally takes the place of the Minuet.

We have already stated that the Larghetto won the chief triumph of the entire concert. It requires something of genius to make a development of themes interesting in so slow a tempo, yet Beethoven has succeeded in doing this here and in a manner that does not [illegible] power of the slow m[illegible] 4th, or 7th symphon[illegible] less one of the great [illegible] of the symphonic repertoire.

Mr. Gericke properly accentuated the contrast between the Scherzo and its Trio. We always feel that, in adopting such an old-fashioned theme and such ancient orchestration (oboes and bassoons) in the first theme of this Trio, Beethoven desired to impress the difference between the old song-form which constituted the formal Minuet, and the freer Scherzo with which he wished to supersede it.

Yet even Beethoven's minuets are not of Haydn formality; the minuet of the first symphony and that of the third, are Scherzos in disguise. Only in the 8th symphony does Beethoven allow a formal minuet to enter into his symphonic scheme.

The bold, brusque character of the finale of this symphony is another innovation. Haydn was influenced in his finales by the fact that the old composers had ended their instrumental cycle form, the Suite, with a rollicking Gigue (or "Jig") and tried to preserve some of this jollity in his symphonies.

Mazart obediently followed this plan, but Beethoven, after trying it once, in his first symphony, gave it up as unsuited to the dignity of the form, and here, in the 2nd symphony, we have the first instance of a new departure which was to lead to other experiments, as the variations of the Heroic symphony, the joining of the finale to the Scherzo in the 5th symphony, and finally in the great chorale and variation work with orchestra and voices in the 9th symphony.

Louis C. Elson.

Boston Courier.

SUNDAY MORNING, NOV. 19, 1899.

THE SYMPHONY.

The first number on the programme for the fifth concert was the overture to the romantic opera, Hans Heiling by Heinrich Marschner, a contemporary and devoted follower of Weber, whose influence upon him was so decided as to almost overbear the individuality of his work. The opera, founded on a legend dealing with gnomes, whose king, Hans Heiling, enamoured of a peasant girl, resigns his crown to become a mere mortal; however his sacrifice is useless for the girl prefers her commonplace lover to him whom she suspects of belonging to another and supernatural sphere, and he finally returns to his domain as Prince of the Earth Spirits. The effect of the overture is bright and gay, and the clear horn calls with much wood-wind accompaniment were decidedly Weberish, and, like his music, most agreeable to hear.

The symphonic poem by Dvorak was first played in Vienna last winter under the title, "A Hero's Lament"—and is its composer's latest published orchestral work. It seems to open with the lament over the hero followed by narrations of his martial deeds to which he was incited by thoughts of home and country whose national airs are woven most inspiringly into the song.

The orchestration is brilliant, and parts of the composition are thoroughly interesting and original. Mr. Gericke seemed to bring out all its salient points with the best effect, and the audience received it, apparently, with approval. Dvorak is so thoroughly in earnest and is such an original thinker of musical thoughts, a master of form, not slavishly or even Sclavishly subservient to it, that one always brings away an impression of pleasure after listening to his music.

Schumann's pictures from the Orient, a series of pianoforte pieces for four hands, orchestrated by Reinicke, are charming conceptions and quite effective for orchestra, although scarcely adapted to such recessivily "full dress" appearance.

Beethoven's 2d Symphony was completed in 1802 when he was at Heiligenstadt, near Vienna, from May to October. About this time is the date of the letter known as "Beethoven's Will," in which he alludes to his deafness in the most affecting manner.

No trace of this melancholy is found in this 1802 Symphony which shows that he could, in his creative world, triumph over the oppressing and depressing influences of his actual every day existence. The first sketches were made in note-books of two or three quires of large oblong music-paper as brown and coarse as grocer's wrapping-paper, roughly sewn together. He wrote three complete scores of this Symphony which were lost. Accidents frequently occurred in the establishments of composers; three of Schubert's large works were used by the maid to light the fire, and Beethoven himself "after many searches and much hard language, discovered that large portions of his Mass in D had been used to wrap up boots."

This Symphony is as fresh and beautiful as when it first came into being nearly one hundred years ago and will continue to gladden the souls of all true musicians for a hundred years to come, especially if it can have such a perfect interpretation as was given us to enjoy at this time.

Boston Transcript

MONDAY, NOVEMBER 20, 1899

FIFTH SYMPHONY CONCERT

Saturday Evening's Performance in Music Hall

The fifth Symphony concert was given in the Music Hall last Saturday evening, the programme being as follows:

Marschner: Overture to "Hans Heiling," opus 80.
Dvorak: Symphonic Poem, "Heldenlied," opus 111.
(First time in Boston.)
Schumann: Bilder aus Osten, opus 66.
(Scored for Orchestra by Karl Reinecke.)
Beethoven: Symphony No. 2, in D major, opus 36.

There are some of us who hail with joy the "every fourth concert" in which no solo singer nor player takes part; if that March of Progress, of which we hear much, has so influenced our musical taste as to make the old Englisches Haus programme of Berlin in the fifties—consisting regularly of two symphonies and two overtures—seem no longer the ideal bill of fare for a concert evening, we still feel that the solo element is too often an intruder at a symphony concert, introducing a factor of personality rather disturbing to our musical mood. We feel that these purely orchestral concerts mark the high tides of the season.

Last Saturday, however, hardly brought what one would call a high-tide programme; on the contrary, it smacked somewhat of the off-night. I still can see no sound reason for Marschner's "Hans Heiling" overture being played in Boston in the year of grace 1899. There seems to me to be every reason why it should not be played. It is the work of a man by no means devoid of genius, but a work of merely temporal quality, with nothing of the eternal in it; from 1833—the year of its birth—up to the time when the Mendelssohn and Schumann "Davidsbündler" movement logically killed it, it had a fair right to an honorable position in the concert repertory; no one could rightly call it Kapellmeister-Musik then, for it gave evidence of a certain keenness of dramatic instinct on the composer's part, and the style in which he wrote had not lost its vitality. Yet, even then, a foreseeing critic might have said: "If it is not Kapellmeister-Musik now, it soon will be!" And now we find that all else in it has evaporated. Note, too, as I said when it was last given here, in the season of 1894-95, that, whatever reasons there may be for this overture's still being played occasionally in Germany, these reasons do not affect Boston at all. In Germany, especially in North Germany, the opera of "Hans Heiling" still holds the boards; the public has, to a certain extent, been brought up on it, and it has associations which make hearing the overture now and then worth while. But "Hans Heiling" has no associations for us, there is nothing to endear the overture to our hearts, and it has long since fallen into that dreariest estate any musical composition can lament being in, that of having a merely historical interest. Heinrich Marschner is one of those figures in history whom—as Zola once said of a far greater man—we willingly salute in passing by; it is perfectly right that we should thus take off our hats when the occasion presents itself. But every fresh hearing of his music lessens the respectfulness of our salute, and, if we hear much more of it, we shall stop bowing altogether.

After Marschner's "Hans Heiling" comes Dvorak's brand-new "Heldenlied." A symphonic poem, especially if it have so vague a title as "A Hero's Song," is naturally expected to appeal to the imagination suggestively; the first suggestion I got from this particular one was that few heroes would care to have Dr. Dvorak for their valet. The next suggestion was a brand-new theory of the folk-song—the work bristles with popular melodies—which I make bold to offer for a niche in the temple of fame beside that wonderful theory of "Moulds" promulgated by the author of "More Happy Thoughts." My theory is this: Considerable stress has been laid upon the anonymousness of the genuine folk-songs by earnest delvers in that field of research; the general impression seems to be that they were written by nobody in particular, but "growed" like Topsy. But now a light flashes in upon me; I suspect that even the most unimpeachably genuine folk-songs did not "grow" at all; they were regularly composed, just like other music, by individual composers, and have come down to us unfathered simply because the composers, in the consciousness of their guilt, sought in apparently modest anonymousness a prudent shelter from general execration.

These suggestions I got, partly from the music itself, partly from the title of the composition. But, in appreciating a work of poetic content, one should ignore no possible source of information about that content. And here I find one significant fact which may be of some help. When this youngest-born of Dr. Dvorak's was first played from MS. in Vienna, under Gustav Mahler, it bore the title "Heldenlage"—"A Hero's Complaint;" and, although the composer has since changed the title, it is not unfair to conclude from his first christening of his work that its poetic intent is not unmitigatedly joyous. Yet, even by the light of the earlier title, I fail to read very far into the poetic descriptiveness of the music. I still ask, exactly what was the hero's complaint? A certain prevailing wheeziness in the orchestration points to its being of a catarrhal nature; yet there are other traits in the music that indicate with equal definiteness that it should be diagnosed as distinctly gastric. Perhaps it was a consciousness of this deplorable vagueness of musical characterization that led Dr. Dvorak to change his title, so that an innocent public should not be harrassed with doubts.

The most remarkable feature of this new work seemed to me to be the orchestration; I could not help thinking of that old fact in acoustics which was impressed upon our youthful minds in college: that, when two contiguous organ-pipes are made to "speak" together, under certain conditions, the sound-waves issuing from the one interfere with those issuing from the other, so that the result is silence. Had the orchestra been a chorus, you would have said other's throats. Every instrument seemed to half-cancel some other instrument; the harder the string-players scraped, the more strenuously the wind-people blew, in what appeared to be meant for a fortissimo, the more did the result seem like sonorous hasty-pudding, cracked wheat, oat meal—anything you please that is mushy and refuses to be cut in slices. Pianissimo, mezzo-forte, and fortissimo were asthmatically wheezing! For the rest, this "Heldenlied" seems to be a straw showing that the wind is blowing in the Raff direction with Dvorak; not that the music itself suggests Raff in any way, but that one begins to see reason for fearing that, in a decade or so more, there will be hardly anything left of all Dr. Dvorak's musical baggage. What we have heard from him of late—ever since the "New World" symphony, in fact—seems but a wanton challenge to the Tooth of Time; the "Heldenlied" certainly seems a choice and tempting tidbit, swallowable at a gulp. And it is no Jupiter, to come up again!

After Marschner's blameless tediousness and Dvorak's flaunting nothin'-at-all, Reinecke's orchestral version of Schumann's "Bilder aus Osten" had a more than usually good chance. These six little movements by Schumann, originally written for pianoforte for four hands, surely deserve a place among his finer, more deeply felt things in the genre line; inspiration and execution are equally on a very high plane. I should much like to hear Mr. de Pachmann play the set, with an able second. But transcribing a work of this sort for orchestra is a risky business. In the first place, the question always arises: has the original inspiration, with all its profundity of feeling, with all its poetic beauty, sufficient bulk and calibre to wear the orchestral dress as to the manner born? Then there is the additional danger of the thing's seeming too much like a suite—a form of orchestral composition which is not precisely growing in favor just now. When one sees a suite on a programme nowadays, the first thing one is impelled to ask is: "What! the whole of it?"—not in the most hopeful mood. When I first heard these "Bilder aus Osten"—in 1884—it seemed to me that Reinecke had made a thorough mistake. This feeling was not removed in 1887.

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But we refrain from a discourse upon Oriental music in general and content ourselves with saying that Schumann's pretty pictures and Reinecke's instrumentation were not in line with their subject, although very agreeable music per se.

Beethoven's second symphony is of the first period, the time when the great symphonist had not fully unfolded his pinions, when he was still under the influence of Haydn.

The layman is too apt to accept Beethoven's nine symphonies as the perfection of this form, forgetting that the 1st, 2nd and 6th symphonies are comparatively hillocks in this chain of Alps. Yet there are points in the 2nd symphony that go far beyond Haydn, as for example the resolute finale which replaces the mere joviality of the Haydn endings, and the Scherzo which here for the first time formally takes the place of the Minuet.

We have already stated that the Larghetto won the chief triumph of the entire concert. It requires something of genius to make a development of themes interesting in so slow a tempo, yet Beethoven has succeeded in doing this here and in a manner that does not [illegible]

If the Larghetto does not attain the power of the slow movements of the 3rd, 4th, or 7th symphonies, it is none the less one of the great slow movements of the symphonic repertoire.

Mr. Gericke properly accentuated the contrast between the Scherzo and its Trio. We always feel that, in adopting such an old-fashioned theme and such ancient orchestration (oboes and bassoons) in the first theme of this Trio, Beethoven desired to impress the difference between the old song-form which constituted the formal Minuet, and the freer Scherzo with which he wished to supersede it.

Yet even Beethoven's minuets are not of Haydn formality; the minuet of the first symphony and that of the third, are Scherzos in disguise. Only in the 8th symphony does Beethoven allow a formal minuet to enter into his symphonic scheme.

The bold, brusque character of the finale of this symphony is another innovation. Haydn was influenced in his finales by the fact that the old composers had ended their instrumental cycle form, the Suite, with a rollicking Gigue (or "Jig") and tried to preserve some of this jollity in his symphonies.

Mazart obediently followed this plan, but Beethoven, after trying it once, in his first symphony, gave it up as unsuited to the dignity of the form, and here, in the 2nd symphony, we have the first instance of a new departure which was to lead to other experiments, as the variations of the Heroic symphony, the joining of the finale to the Scherzo in the 5th symphony, and finally in the great chorale and variation work with orchestra and voices in the 9th symphony.

Louis C. Elson.

Boston Courier.

SUNDAY MORNING, NOV. 19, 1899.

THE SYMPHONY.

The first number on the programme for the fifth concert was the overture to the romantic opera, Hans Heiling by Heinrich Marschner, a contemporary and devoted follower of Weber, whose influence upon him was so decided as to almost overbear the individuality of his work. The opera, founded on a legend dealing with gnomes, whose king, Hans Heiling, enamoured of a peasant girl, resigns his crown to become a mere mortal; however his sacrifice is useless for the girl prefers her commonplace lover to him whom she suspects of belonging to another and supernatural sphere, and he finally returns to his domain as Prince of the Earth Spirits. The effect of the overture is bright and gay, and the clear horn calls with much wood-wind accompaniment were decidedly Weberish, and, like his music, most agreeable to hear.

The symphonic poem by Dvorak was first played in Vienna last winter under the title, "A Hero's Lament"—and is its composer's latest published orchestral work. It seems to open with the lament over the hero followed by narrations of his martial deeds to which he was incited by thoughts of home and country whose national airs are woven most inspiringly into the song.

The orchestration is brilliant, and parts of the composition are thoroughly interesting and original. Mr. Gericke seemed to bring out all its salient points with the best effect, and the audience received it, apparently, with approval. Dvorak is so thoroughly in earnest and is such an original thinker of musical thoughts, a master of form, not slavishly or even Sclavishly subservient to it, that one always brings away an impression of pleasure after listening to his music.

Schumann's pictures from the Orient, a series of pianoforte pieces for four hands, orchestrated by Reinicke, are charming conceptions and quite effective for orchestra, although scarcely adapted to such recessivily "full dress" appearance.

Beethoven's 2d Symphony was completed in 1802 when he was at Heiligenstadt, near Vienna, from May to October. About this time is the date of the letter known as "Beethoven's Will," in which he alludes to his deafness in the most affecting manner.

No trace of this melancholy is found in this 1802 Symphony which shows that he could, in his creative world, triumph over the oppressing and depressing influences of his actual every day existence. The first sketches were made in note-books of two or three quires of large oblong music-paper as brown and coarse as grocer's wrapping-paper, roughly sewn together. He wrote three complete scores of this Symphony which were lost. Accidents frequently occurred in the establishments of composers; three of Schubert's large works were used by the maid to light the fire, and Beethoven himself "after many searches and much hard language, discovered that large portions of his Mass in D had been used to wrap up boots."

This Symphony is as fresh and beautiful as when it first came into being nearly one hundred years ago and will continue to gladden the souls of all true musicians for a hundred years to come, especially if it can have such a perfect interpretation as was given us to enjoy at this time.

Boston Journal.

SUNDAY, NOVEMBER 26, 1899.

LOEFFLER.

A Revised Edition of His "Veillees de l'Ukraine."

Mr. Franz Kneisel's Fine Performance of It.

R. Strauss, Brahms and Schubert at the Symphony.

The program of the sixth Symphony concert in Music Hall last night, Mr. Gericke, conductor, was:

Overture in the Italian Style, in C major ....Schubert
"Nights in the Ukrain," concert piece for violin and orchestra ....Loeffler
I. Introduction: Pastoral.
II. A Night in May (The Drowned Girl—Runa).
IV. The Parobki amuse themselves.
"Till Eulenspiegel's Merry Pranks," Op. 28 ....Strauss
Symphony No. 4, in E minor..........Brahms

Mr. Charles Martin Loeffler's piece for violin and orchestra, entitled "Les Veillées de l'Ukraine," was written at Wayland in the summer of 1891, and it was first played by the composer and orchestra, under Mr. Nikisch, Nov. 21, of that year. It then consisted of four movements—Introduction and Pastorale, Rune, Dumka, Finale.

Last summer at Medfield, Mr. Loeffler rewrote the work, and he made many and serious changes. The third movement was omitted last night.

Mr. Apthorp says in the program book:

"The original title of this composition 'Les Veillées de l'Ukraine'—is exceedingly difficult to render into English; we have no word that expresses the exact meaning of 'veillée'; 'vigil' comes nearest to it, but that has certain associations which the French 'veillée' has not. A 'veillée' is merely a sitting up late into the night, a not going to bed."

Now Littré defines "veillée" as the sitting up of several persons together during the time that is intended for sleep, and "especially the assemblage of villagers or artisans at night who talk together while they sit up to work." "Veillée" also means the action of watching the sick at night. Mr. G. H. Wilson, who compiled the program book of Nov. 21, 1891, was not easily disturbed by any question of translation. He gayly wrote: "A collection of short tales by the Russian author Gogul (sic), bearing the title 'Les Veillées de l'Ukraine,' which, freely translated, we will call 'Fireside Stories of Ukraine,'—a place in Russia—suggested to Mr. Loeffler for musical treatment."

These tales of the Ukraine are grave and gay, and as in so many Russian stories, there is sadness even in the gayety. No wonder that they appealed to Mr. Loeffler and suggested music to him. It is not easy to remember distinctly the details of a composition like that violin suite after one hearing and at the end of eight years, but my general recollection is that the suite was then diffuse and a little garrulous in spite of the many beauties which it contained; and I remember that the finale then seemed the most firmly-knit movement During the last eight years Mr. Loeffler has studied much, and he has gained steadily in mastery of his art. The suite as it now stands—I refer only to the movements played last night—is characteristic of Mr. Loeffler, even though there is no touch of the macabre in which he often finds delight and which he expresses poignantly. There is no bitterness in the melancholy; there is no hopelessness in the mild splendor of the Ukraine night; there is no mockery of the merriment. Here is purely imaginative music that is gentle in sadness and, although there is the expression of village sport, there is no accompanying smell of vodka.

The solo violin is used as an orchestral not merely as a virtuoso instrument, and yet only a virtuoso in the true meaning of the word should play it. Not that the solo part is ungrateful; on the contrary, it is tuneful and effective, although at times the audience may be diverted from the soloist by surprising orchestral combinations and lose for a moment the thread of the story. There are few musicians who are so curious in orchestral experiments; there are few, still fewer, who succeed so triumphantly in experiments that seem at first too daring, or hopeless. Mr. Loeffler is fastidious in everything; melody, harmony, orchestral dress; his fastidiousness is not finical; it is the desire of the true artist to do his best, to find the one, the only harmonic and orchestral expression for his thought, to steer clear of the conventional, the academic, to leave behind him only that of which he is not ashamed. In such a spirit worked Flaubert.

This suite is crowded with exquisite detail. It is as the dream of a passionate collector of precious stones who sees his cabinets complete, with gems long sought, rare, of many colors, from those that dazzle to those that are quietly pure. How simply this composer shuns the commonplace! And yet this apparent simplicity is the result of long and anxious hearing, experience, imagination and infinite rejection. How beautiful the few introductory measures of the second movement! How different timbres melt into each other and there is the calm watched by the moon.

Mr. Kneisel played not only with extreme finesse. Purity and poetic quality of tone; unostentatious possession of flawless technic; sympathetic sharing in the mood, the "stimmung" of his colleague; rhapsodic freedom in song such as characterizes the melodies of the dwellers in Little Russia; embroidery that seemed the accidental thought of the moment—these were some of the qualities of his admirable performance.

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Richard Strauss's "Till Eulenspiegel's Merry Pranks" was first performed at a Gürzenich concert in Cologne, Nov. 5, 1895. It was first played here Feb. 22, 1896. That same night Maurel, Saville, Lola, Beeth and others appeared in "Falstaff" at Mechanics' Building, and many of us did not hear Strauss's tune until it was led last evening by

When Dr. Wüllner, the conductor at Cologne, asked the composer for an explanatory program of the "poetical intent" of this piece, Strauss replied: "It is impossible for me to furnish a program to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice and might even give rise to offence. Let me leave it therefore, to my hearers to crack the hard nut which the Rogue has provided for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them."

Several German critics have tried to "crack the hard nut." Thus Mr. Klatte wrote an elaborate analysis that was published in the Allgemeine Musik-Zeitung, Nov. 8, 1895. He finds that the opening measures indicate the folk-character of the story and say "Once upon a time"; then the thematic material is exposed so that the hearer is enabled "to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes." Till wanders through the land as an adventurer with tattered clothes; he rides into the market of a city: "Clink! clash; clatter! A confused sound of broken pots and pans, and the market-women are put to flight!" And now Till is an unctuous priest; and now a Don Juan at whom, however, women laugh; therefore he hates the human race; he mocks professors, doctors, and all Philistines; he hoaxes; he lies; and at last he is brought before the Cadi. Sentence is pronounced; "the descending leap of a minor seventh in the bassoons, horns, trombones, and tuba betokens his death." And Till becomes a legendary person. The people tell of him and his exploits: "Once upon a time * * * But that he was a merry rogue and a thorough devil of a fellow seems to be expressed by the final eight measures given out fortissimo by the full orchestra."

I am not favorably inclined toward the extraction of sunbeams from cucumbers. This analysis reminds me of the opening sentence of John Phoenix's masterly discussion of "The Plains: ode symphonie," by Jabez Tarbox. "The symphonie opens upon the wide and boundless plains in longitude 115 W., latitude 35 degrees. 21 minutes, and 3 seconds N. and about 60 miles from the west bank of Pitt River. These data are beautifully and clearly expressed by a long (topographically) drawn note from an E flat clarinet."

Strauss's letter to Wüllner is enough, especially if you have read the adventures of his hero. It is a vulgar book, full of practical jokes that are regarded by the German mind as indescribably funny. Many of these jokes are of a Rabelaisian nature, and perhaps it is not well to inquire too carefully into Strauss's scheme.

The work itself is of genuine interest throughout, and many pages are of rare musical strength and charm. There is here a rhythmic as well as a harmonic boldness that has been surpassed only by the Strauss of "Thus Spake Zarathustra." (And are we not to hear his still later works, "Don Quixote" and the "Heldenleben" symphony?) He has enlarged the possibilities of orchestral expression, and yet in "Till" there is nothing that is hopelessly involved or cryptic. Furthermore, there is throughout the spirit of popular legend. However vulgar the hero may be, there is no superfluity of naughtiness in the music; for any attempt at realism does not go beyond the boundaries of art.

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The orchestra played the piece by Strauss superbly, and it was led with great insight and full appreciation by Mr. Gericke, who also conducted Mr. Loeffler's suite with infinite pains. Possibly a little more rehearsal might have improved the performance of the latter's difficult score, but as it was the performance gave much pleasure. The overture of Schubert was, in its way, amusing, and the symphony by Brahms no doubt thrilled his passionate admirers.

Philip Hale.

The program of the Symphony Public Rehearsal, Music Hall, Friday afternoon at 2.30, and concert Saturday at 8 P. M., will be as follows: Overture "Egmont," Beethoven; Grieg's piano concerto (Mrs. Bloomfield-Zeisler); Brahms's Hungarian dances, Nos. 1, 2 and 6; Tschaikowsky's symphony No. 3, in D major.

The announcement that Mr. Franz Kneisel was the soloist at the Symphony rehearsal on Friday, when he played the exquisite composition of Mr. C. M. Loeffler, was the signal for a tremendous audience at Music Hall, when the auditorium was taxed to its utmost capacity. Among the many people present were Mrs. Franz E. Zerrahn, Mrs. William H. Alline, Dr. William Sturgis Bigelow, Mr. and Mrs. Charles P. Curtis, Mrs. Edward S. Grew, Mrs. Gerard Bement, Miss Carter, Mrs. Frank Spaulding, Mrs. Frederic P. Vinton, Mr. Eliot Pratt, Mrs. Arthur A. Haserick, Mr. Ernst Perabo, Mr. Eben D. Jordan and his young daughter, Mrs. William Stoddart, Father Bodfish, Mrs. Thomas O. Rogers, Mrs. Fitzroy Kelly, Mrs. Benjamin F. Pitman, Miss Stackpole, Miss Tyler, Mrs. Frank S. Chick, Miss Jones, Mr. Taylor, Mrs. Neal Rantoul, Mrs. James B. Forsythe, Miss Parker, Miss Cabot, Mr. and Mrs. Eliot, Miss Morrison, Mrs. Burr Porter, Mr. and Mrs. Lee and others.

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THE SYMPHONY CONCERT.

Loeffler's Composition the Novelty of the Programme.

One of His Most Graceful Works, Distinctly Poetical in Feeling—Mr. Kneisel's Admirable Performance of the Solo Part—Intelligent Work of Orchestra.

The programme for the sixth concert of the Boston Symphony orchestra, in Music Hall, last evening, was:

Overture in the Italion style, op. 170..Schubert
"Night in the Ukrain," for violin and orchestra.....................C. M. Loeffler
"Till Eulenspiegel's Merry Pranks"...... R. Strauss
Symphony No. 4, E-minor..............Brahms

Mr. Franz Kneisel was the soloist.

Mr. Loeffler's composition was the novelty of the programme. A version of the work was performed by the composer on the evening of Nov. 21, 1891, within a few days of exactly eight years ago. It was then announced as a suite. Since then it has been extensively revised, almost remodelled, and is now presented as a morceau de concert, or concert piece, which is, perhaps, a more felicitous title.

It is in four movements, of which but three were performed. The first is named "Pastoral," the second, a slow movement, "A Night in May" (The Drowned Girl, Runa), and the third "The Parobki Amuse Themselves." These descriptive indications doubtless place the work in the category of programme music, but it is perfectly lucid, as music pure and simple, and no running commentary is needed to make it understandable in this aspect. It may rank as one of the most graceful and genial works of the composer that have been heard here. It is strongly and distinctly poetical in feeling; in common with M. Loeffler's other music it is marked by vigorous and original individuality; the orchestration is of rare beauty, and the part of the solo instrument has not the remotest trace of the familiar set devices that have done service so long in violin concertos.

It is steadily brilliant, and the technique is decidedly the composer's own. Nor does the solo instrument stand out apart from the orchestra, but takes its due place as a prominent feature in a well balanced and self-consistent whole. This is all admirable.

On the other hand, and dealing with details, it may be urged that the orchestration is often so elaborate that it clouds the solo part, and very frequently renders it difficult to hear what is set down for it; that the upper range of the first string is employed with a persistence and devoted so steadily to light and brilliant figures that before all is over an effect of sameness is imparted to the work as a whole. One at length yearns for more of contrast in the shape of broad and well marked cantabile on the lower strings. It is, however, certain that Mr. Loeffler knew exactly what results he desired to produce, and perhaps these were among them, and that a better acquaintance with the composition would cause these seeming shortcomings to appear essential elements in his plan.

The slow movement is affluent in noble pathos and poetic tenderness. The finale has an inspiriting dance rhythm, and its leading theme bears all the marks of a Russian origin. On the whole the Parobki amuse themselves with little of sturdy rhythmic emphasis, but the musical effect is daintily charming, and before it is all over there is force and accent sufficiently stirring. The fine musicianship of the composer, his independence of conventionality and the thoroughness of his mastery of his art are convincingly displayed from the opening to the close of the work. The instrumentation may be again referred to by way of acknowledging its freshness, its refinement, its clearness and the rich fancy in which it abounds.

Mr. Kneisel's performance of the solo part was exquisitely elegant. It is hugely difficult, but the ease, fluency and certainty of his flawless technique, it is hardly necessary to say, were wholly equal to every demand. He evidently played as if he were in love with his task, and that his efforts were swayed by and gave evidence of the highest artistic aspiring will be taken for granted. Perfection of intonation, of phrasing, of nuance and of style were all there. The applause and the recalls when all was over were stormily enthusiastic for player and composer, and the success of both was decided by the spontaneity and the fervor of the acclaim that greeted them.

The Strauss work made a far stronger effect, and became infinitely more clear under the brilliant and remarkable interpretation that Mr. Gericke accorded it than was the case of its earlier performances here. Then it seemed a matter of eccentric noisiness, in which the professed mirthfulness of the composition had to be taken for granted. As given last night it was full of brightness, was as clear as crystal, as far as its meaning is concerned, and, wonderful to relate, was really delightful in its way. If the difficult task of proving humorous possibilities in purely orchestral music was ever overcome, it is surely in this work when it is read in Mr. Gericke's fashion. Its performance was a splendid triumph of orchestral virtuosity.

Schubert's Italian overture, which is not so very Italian after all, was worth hearing again for its geniality and the grace and dainty color of its presentation. The Brahms symphony was of exceptional worth, in both its reading and its playing. Mr. Gericke entered into its spirit with the keenest sympathy, and the result was a large and as noble a performance as the work has ever had here. And, by the way, a word of warm recognition must not be omitted for the care and the effectiveness with which M. Loeffler's beautiful score was treated by both conductor and orchestra.

The programme for the next concert is: Overture, "Egmont," Beethoven; concerto for pianoforte, op. 16, Grieg; Hungarian dances, Nos. 1, 2 and 6, Brahms; symphony No. 3, Tschaikousky, first time. Mrs. Fanny Bloomfield-Zeisler is to be the soloist.

Boston Sunday Globe.

SUNDAY, NOV 26, 1899.

SIXTH SYMPHONY CONCERT.

Mr Loeffler's concert piece for violin and orchestra was the only novelty on the symphony program last week. It was the first performance of "Ukraine Nights" since it had been partially rewritten by Mr Loeffler, who played it in its original form several seasons ago. Yesterday Mr Kneisel was the soloist. The other program numbers were Franz Schubert's "Overture in Italian Style," "Till Eulenspiegel's Merry Pranks," Richard Strauss and Brahms' fourth symphony. Mr Loeffler's work is a little pastoral tone poem, illustrating excerpts from the prose of the Russian Nicolai Gogol, and showing in sequence the simple diversions of the country girls and boys, moonlight in the Ukraine forest, the stillness of the night, the pilgrimage of the hero, Lenko, and the visions conjured up by the reflections in depth of the lake.

The form of the various movements are free, and the descriptive is given largely to the solo instrument, which runs almost through the entire work, the orchestra forming, as it were, a background to the story told on the violin. It is a composition of much delicacy, and the melodic grace and the dramatic episode at the close is beautifully worked out, especially on the solo instrument. Mr Kneisel's tone is sweet and true at all times, and throughout yesterday's performance his execution and finger work was seemingly flawless. The simple themes were given forth with a finished daintiness that charmed his auditors, and with the exception of a lacking in power at times, his interpretation was all that could be desired. Mr Loeffler and Mr Kneisel were each called to the platform several times to respond to the plaudits of the large audience.

The Schubert overture is a light, tripping bit of composition, brilliant in its finale and suggestive of the Italian style of music so prevalent at fetes and outdoor celebrations. The orchestra played the piece in a spirited and buoyant vein and with its usual skill. The Strauss "Merry Pranks" went all right, the humorous side of the work being capitally shown by the conversations and repeats played by the different instruments, the phrases all following without perceptible break. The Brahms symphony received its proper treatment, the harmonic difficulties being smoothly surmounted and the frequent complexity and chaos of keys terminating with a return to harmony in form and theme which revealed the team work of the orchestra in its highest efficiency.

Mrs Fanny Bloomfield-Zeisler will be the soloist this week. The program will be as follows: Overture, "Egmont," Beethoven; concerto for pianoforte in A minor, Grieg; Hungarian dances, Brahms; symphony No. 3, in D major, Tschaikowsky, first time.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, NOVEMBER 26, 1899.

SIXTH SYMPHONY CONCERT.

The sixth Symphony concert was given last evening in Music Hall, with Franz Kneisel as the soloist. The first number of the programme was Schubert's overture in the Italian style, Op. 170, in C major. This overture, composed about 1817, has not been heard here for some years, but was at one time quite a favorite. It suggests the Italian style of Rossini, a composer much admired by Schubert, and is a work exceedingly pleasing in character, though not one of this composer's immortal efforts.

Mr. Kneisel played a sort of fantasia for violin by C. M. Loeffler, entitled "Nights in the Ukraine," in three movements. The composer, who is a member of the orchestra, has done some of his usual clever orchestral scoring, many of the effects being exceeding fantastic. The themes are mainly Russian melodies, which are worked out at great length by the solo violin and the orchestra. Mr. Kneisel played in his usual admirable manner, and both he and the composer were rewarded by enthusiastic applause by the audience.

Richard Strauss's "Till Eulenspiegel's Merry Banks," a marvellous bit of music "farce comedy," in which is employed nearly every known orchestral device, was played in marvellous manner, and as a "trick performance" could hardly be surpassed.

The contrast between this and the final number, which was Brahms's fourth symphony, was startling, but it was good to hear the "real thing" in music after so much travesty on the art. The work was most enjoyable and admirably performed.

Mme. Fanny Bloomfield-Ziesler will be the soloist at the rehearsal and concert this coming week in Grieg's concerto for pianoforte in A minor. Tschaikowski's third symphony in D is promised, for the first time in Boston.

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The Official Paper of the City.
MONDAY MORNING, NOV. 27, 1899.

The Symphony Concert—Mr. Loeffler's Russian Suite.

It was a field night for technical display and jugglery of rhythms, a concert in which our orchestra conquered more difficulties than would suffice for three programmes.

Yet matters began in a gentle and melodic manner that did not presage the rocks and whirlpool ahead. Schubert's "Overture in Italian Style," C major, Op. 170, is tuneful even to the Lortzing degree, and suggested the "Pop" concerts and their geniality. Of course such a work won its full share of applause and it was a good foil to the heavier music which followed.

Mr. C. M. Loeffler is very popular in his own city and anything which he presents is sure of respectful attention. His "Nights in the Ukraine" would, however, compel attention anywhere, for it contains many striking themes developed in a musicianly manner.

Its position on the programme had an advantage and a disadvantage; coming after the utter simplicity of Schubert's work the orchestration was bound to seem especially rich, but the tremendous orchestral work of Richard Strauss which followed made a juxtaposition which few composers would covet. But Mr. Loeffler scores with a master hand and his orchestration need not fear comparison even with that of the ultra-moderns.

The contents of the work were more interesting than some of the compositions of this musician that we have recently heard; we do not care for Mr. Loeffler's meditations on Death and the Tomb; we cannot become enthusiastic about the lingering demise of Tintagiles, or the dance of skeletons, or other mortuary and funereal subjects; but here we have a tangible, coherent and graphic subject, treated without any prolixity (at least with one movement omitted, as was the case on this occasion) and an employment of a set of folk-themes that transfuses red blood into the veins of latter day pessimism.

Mr. Loeffler has been especially successful in his development of Russian themes; we recall a masterly treatment of the "Volga Sailor's Song" in one of his chamber-music compositions, and the presentation of themes in the present work was even more successful.

The Ukraine (the word means "frontier") is that part of European Russia which consists of Kharkoff, Kieff, Podolia and Poltava; the themes were taken from this "Little Russia," as it is called, but were not the most melodic of the region; it was more to the purpose, however, to find the violin (for this work is a free violin concerto) treated with careful skill that prevented it from becoming a mere virtuoso instrument, yet did not allow it to become submerged in the orchestra; the interweaving of solo instrument with orchestra calls for unstinted praise.

The second movement shows Mr. Loeffler somewhat influenced by the style of Berlioz; we find here a Russian Childe Harold, portrayed by a violin instead of a viola. This resemblance by no means suggests plagiarism, for Mr. Loeffler is original in all of his work. The contrasts of a resigned melancholy and a wild bacchanalian revelry are typical of Russian and of much other Slavonic music.

The finale pictured the "Young men amusing themselves." They seemed to amuse themselves, at first, by whistling fragments of "Yankee Doodle," with an imperfect acquaintance with our melody. It is interesting to discover resemblances to the old melody in far-away Russia; we have already found the entire first period of the tune used in Germany (as a very vile "Gassenhauer") and in Holland (as a nursery song).

The finale swept the gamut of emotion from lofty grandeur to tricksy playfulness, the devices of treatment being interesting and ingenious.

Viewed as pure music we find this the best of Mr. Loeffler's compositions, interesting throughout, full of legitimate contrast, not too morbid, skilfully scored and uniting the solo instrument well with the orchestral forces, although the themes are somewhat denationalized in the process of developing.

Viewed from the violin standpoint, there is also much to praise, and all the technical points of the instrument, harmonics, skips, runs, even passages "sull' ponticello," are brought into play, yet the solo part never becomes mere display.

Mr. Franz Kneisel was the soloist and he gave the work of his colleague with loving care; his performance was, so far as we could judge, flawless. It was therefore quite natural to find the soloist and the composer sharing in a popular triumph. The whole difficult work was splendidly performed.

Now came a mountain peak of orchestral difficulty; after the Russian young men had amused themselves, Till Eulenspiegel, and Richard Strauss, began to amuse themselves also. The performance of the almost impossible work was a memorable triumph for Mr. Gericke and his orchestra.

Never in our life have we had such a revelation of the possibilities of the technique of the modern orchestra and the extreme difficulties which the modern composers delight in gathering together. The terrifically complex composition became lucid, the conductor guided us through the complicated labyrinth, one could even perceive the Rabelaisian humor of the whole thing; the little, mischievous motive of Eulenspiegel skipped from under the attempts to crush it, with flea-like elusiveness, and the contrasts of reproving pomposity and absolute insouciance could not have [illegible] brought out.

It was a revelation of the possibilities of the modern school. It is certain that such St. Vitus dances amount to nothing unless played to perfection; with the modern execution it must be "Aut Caesar aut nullus," but when perfect performance is accorded the result is more tangible than we had imagined. There are more things twixt piccolo and contra-bassoon than are dreamt of in our philosophy!

That this composition is the work of a genius is evident, but it is so full of surprises that the critic would be superhuman to be able to fully comprehend it at once. Whether such fearful complexity is necessary for such a result in art may yet be doubted; the great Nasmyth steam hammer can crack an egg-shell, but it is nevertheless not employed in cracking egg-shells.

The score is adorned with everything from bass-clarinette and contra-bassoon to a watchman's rattle. Steam whistles and dynamite cartridges still remain to be used by the composer who desires to push further on. The musical dictionary of the future will certainly give the following definitions:—

"Rhythm—Four or five different subdivisions of the measure which must be employed simultaneously.

"Key—Any succession of tones, but the succession which is indicated by the signature must be avoided, especially at the close.

"Tune—The beginning of a melody; this ought to be sparingly employed and should never be brought to a conclusion."

From the subtleties of Strauss to the subleties of Brahms was a long step; about like progressing from Bernard Shaw to Milton, from spice and epigram to dignity and learning. It was the right thing at the wrong time, for by this number the audience were tired of study and wanted relaxation; Nicolai's "Merry Wives of Windsor" overture would have caused a popular uprising at about this moment.

The Brahms E minor symphony demands close attention and can never attain the popularity of the more simple second symphony by the same composer. Yet the wonderful figure development of the first movement was not wholly lost, and the marvellous modal treatment in the slow movement did not allow masterly ingenuity to obscure melodic beauty. Brahms's scherzos are not things of joy, but the energy of the third movement, which stands for a scherzo, was finely caught up.

"Variatio Delectat!" But we doubt whether the general public will re-echo the sentiment in the case of all of Brahms's variations. He follows the later Beethoven in taking his variation-forms over the border line of Development. The idea of ending a symphony with variations was Beethoven's protest against the pretty rondos with which Haydn and Mozart often used to end their cycle forms, a joviality borrowed from the concluding Jig of the Suite.

The use of an old dance for this is Brahms's own innovation. The bombastic Passacaglia suited well to variation, but a simpler dance than this model was surely never written! One may doubt the derivation of this grandiloquent dance from the Spanish words "Pasar" and "Calle," which would imply running the streets, but believe it to come from the Italian "Passo Gallo" since. "The Rooster-step" would well describe the prancing way in which it was originally danced. Louis C. Elson.

Boston Transcript
MONDAY, NOVEMBER 27, 1899

Music Hall: Boston Symphony Orchestra

The programme of the sixth Symphony Concert, given in the Music Hall last Saturday evening, was:

Schubert: Overture in the Italian Style, in C major, opus 170.
C. M. Loeffler: "Les Veillées de l'Ukraine," Morceau de Concert pour Violon et Orchestre.
Richard Strauss: "Till Eulenspiegels lustige Streiche," opus 28.
Brahms: Symphony No. 4, in E minor, opus 98.
Mr. Franz Kneisel was the violinist.

It is a good many years since the Schubert overture was last played here; Mr. Paur gave its very inferior companion in D major in the season of 1894-95, and about all one found interesting in it was the stretto, afterwards used by the composer, and with hundred-fold effect, in the first movement of his great C-major symphony. When the present overture, in C major, was a regular repertory piece at the old concerts of the Harvard Musical Association, I must own to not liking it particularly; I even found it unpleasant. But times change, and our taste changes with them; last Saturday evening I found the piece delightful. It seems to me that the legend of its having been written in imitation of Rossini, in the heat of a first enthusiasm, cannot be entirely apocryphal; there are Rossinian suggestions in some of the themes which seem so evident as to have even something of the humorous in them. One can fancy Schubert slyly saying "Et ego!" as he wrote them down. The Italian form of this overture has long been considered, and with considerable justice, from one point of view, essentially an inferior one; it is commonly known by a disrespectful diminutive, as the "sonatina" form. Fétis is quite sniffy about it; he says—of the Italian opera overture in general—"Rossini cuts the Gordian knot. He does not make the second part, but confines himself to the introduction of a few chords, in order to return to the primitive key, and then repeats, almost exactly, the whole of the first part in another key." But, before despising this proceeding, as merely an easy way out of a well-known difficulty, we should, it seems to me, consider whether there be no intrinsic musical fitness in it; looking into the matter carefully, do we find that the sort of thematic material Rossini and his Italian contemporaries put into their overtures is capable of being worked up into a really good second part, or "free fantasia," in a natural, unforced way? It seems to me that it cannot, that it does not lend itself to this sort of working-out; and that the rather primitive form, far from being a worthy subject for contempt, acquires a certain artistic dignity by being just the form best adapted to the thematic contents of the Italian overture. Schubert here handles it with easy mastery, as to the manner born. I find this overture thoroughly charming; it was exquisitely played.

And now we have had Richard Strauss's "Eulenspiegel" for the second time. If caution is ever a valuable quality in the critic, its exercise is especially in place when he has to do with Richard Strauss. Ever since this young composer's suite "In Italien," opus 16, was played here on Dec. 22, 1888, he has well maintained the impression he unmistakably made then: of being somebody. Nothing of his has yet been given here that has not made one feel him to be a composer to be taken very seriously; you may like and admire him, you may abominate him, but you cannot be indifferent to him nor pooh-pooh him. He has always had, and still has, a good deal of the ugly duckling about him, and ugly ducklings do not invariably grow up into swans; this is true enough. But then we should remember, per contra, that it is only the ugly duckling that ever does grow up into a swan; take the whole list of swans we know: from old Bach to Wagner, they were all ugly ducklings once; not a soul of them, not even Felix Mendelssohn, wore a smooth white swan's plumage, nor arched his neck gracefully at first. Call Richard Strauss the ugliest duckling of the lot; this is just the point that should commend caution to the critic!

Strauss is one of those true originals who make conventional terminology ridiculous; the standard terms in the musical lexicon are helpless in face of him, for they fail utterly to give you any true idea of him. Say, as has been said of his latest "Heldenleben," that "four distinct suspensions are sounded simultaneously with their four real notes in it"; enough to make an academician's hair stand on end, if you will, but not in the least to the point. It has no more to do with the artistic quality of the "Heldenleben" than pointing out the once-famous cross-relation has to do with the artistic quality of Mozart's C-major quartet. All one can justly say of it is that it is something new! The interesting question is: Does Strauss make it pay? He may be a madman; but are you so sure that, twenty-five years hence, all the world will not be mad with his madness? Consider Wagner, and—go slow!

When the "Eulenspiegel" was first given here, in February, 1896, I thought it thoroughly vile. Last Saturday it delighted me! Was it all a difference in the rendering? I hardly think so, though some difference of that sort may have been an item not to be ignored. But I think the most efficient difference must have been in myself. Since then I have heard, not only more of Richard Strauss, but more of Rimsky-Korsakoff, Tchaikovsky, Vincent d'Indy, Loeffler and other men of our day; through them I have been led to look more sympathetically into Liszt, the essential gist of Berlioz has become more plain to me; in a word, I have worked my way farther into the musical spirit of our time. I have stopped asking for things which Strauss cannot give me—and would be a person of small importance, if he could—and have all the more appreciativeness for what he has to offer. I feel more at home in his peculiar idiom, mainly because I have a better understanding of what he has to say; you do not catch the spirit of a language from its grammar, but from what its great writers have said in it. I cannot say now that "Eulenspiegel" strikes me particularly forcibly as a piece of refined humor; musical humor is a tickl[illegible] is not very clear, and has a tendency to fall into burlesque and farce; a good deal of the "fun" in "Eulenspiegel" seems distinctly farcical; well, what of it? I have no objection to farce, if recognized as such; this thing of Strauss's may not be a musical counterpart of "Sydney Smith at his best;" but that does not trouble me in the least, let it be farce, if it likes. What quite reconciles me to its farcicality is that, along side of all this element in it, I find an enormous amount of truly musical beauty. For the first time have I appreciated what people mean by Strauss's fine sense for orchestral color; hitherto I have found him wonderful, but a thought over-strident and ear-shocking; the "Eulenspiegel" now seems to me a wondrously beautiful kaleidoscope, a true enchantment to the sensual ear. The use the composer makes of his old "rogue's tune" is fairly ideal; he develops hints at beauty in it that fairly bewitch one. The performance was a wonder; it beggars praise.

The Brahms symphony was admirably read and played. It came in just the right place on the programme; what preceded it acted as the proper foil, it did not kill it in the least. The symphony made more than ever the impression of a great and beautiful work, full of genuine stuff.

Of Mr. Loeffler's "Veillées de l'Ukraine" I am impelled to speak with more than usual admiration, if with my usual reservation. One of the hardest lessons to learn is not to ask a man to get out of his own skin. Mr. Loeffler is not only a violinist, he has absorbed the quintessence of his instrument into his very blood; as Sardou sees everything according to the optics of the stage, so does Mr. Loeffler seem to feel and think through the violin. To me, on the other hand, the violin is but an instrument like another; I make the same demands upon it—not the same, perhaps, but as severe—that I do upon other instruments; the first of which demands is that I shall hear it without effort. Now, in a piece like "Les Veillées de l'Ukraine," I do not hear it without effort; I can hear it, yes, but have to strain every auditory nerve to the uttermost to do so, and get my impression of the music only through this constant sense of effort. It may be worth the trouble, indeed, I find it richly worth it; but the sense of physical effort is there, all the same, and discounts my enthusiasm. I cannot help wishing Mr. Loeffler to get out of his skin, and write purely orchestral works; I know the wish is foolish, but wisdom has no effect upon my instincts.

Still I must do with Mr. Loeffler what I have to do with all other composers: take him as I find him. The impression made upon me by this remodelled "Veillées de l'Ukraine"—both at preliminary rehearsals and at the concert—is so strong and compelling that I can only give it unreservedly. The thing seems to me a work of genius from beginning to end; the composer speaks an exotic dialect, exotic even to himself, if you come to that, but he speaks it with the grace, assurance and accent of a native, and I understand him. This time Mr. Loeffler has succeeded in taking me willingly with him into that atmosphere of high nervous tension which he breathes habitually, and I find it suited to my lungs. While with him, I feel that I can make the cross-relation my daily bread, and thrive on it. In "Les Veillées de l'Ukraine" everything seems natural, primesautier, and unforced; it all hangs together, and has patent meaning. Here I find what seems to me true and complete mastery; the composer never appears to hesitate for an instant; you feel him to be looking round neither for ideas nor phrases. The former he has already in abundance, the latter come of themselves. For poetic beauty and poignancy of conception, for supreme virtuosity of execution, this last completed composition of Mr. Loeffler's is indeed a wonder. It is a living picture in which I, at least, can feel no flaw. Mr. Kneisel played it admirably, with his wonted totality of conception and perfection in detail. The applause at the end was worthy of the effort.

The next programme is: Beethoven, overture to "Egmont," opus 84; Grieg, concerto for pianoforte, in A minor, opus 16; Brahms, Hungarian Dances, Nos. 1, 2 and 6; Tchaikovsky, symphony No. 3, in D major, opus 29 (first time in Boston). Mrs. Fanny Bloomfield-Zeisler will be the pianist.

W. F. A.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, DECEMBER 3, 1899.
([illegible] Company.)

SEVENTH SYMPHONY CONCERT

The seventh concert of the Boston Symphony Orchestra was given last evening in Music Hall. Mrs. Fanny Bloomfield-Zeisler was the soloist.

[illegible]
Established 1813.
The Official Paper of the State
The Official Paper of the City.
MONDAY MORNING, DEC. 4, 1899.

Symphony Concert—A Tschaikowsky Composition.

The Uitlanders had their innings at the symphony concert of Saturday, and Norway, Hungary and Russia contributed to the exotic feast, but Beethoven was the musical grace before these strong viands.

The "Egmont" overture is one of the best musical tributes to Liberty; human liberty and universal brotherhood were Beethoven's chief ideals, and the Heroic symphony, the ninth symphony and this overture, show their crystallization into music.

The "Egmont" overture seems rather a conservative score nowadays, yet it was radical enough when it was written. The violinists complained bitterly of being forced up to four-lined C, as they were in this composition, and held such alpine excursions as fit only for solo work. The famous piccolo passages in the Coda show that if "Freedom shrieked when Kosciusko fell" she also screamed lustily when Egmont was decapitated. The important instrument was brilliantly played and gave to the final cadences just the proper "elan."

The trumpets gave their fanfares with adequate power. The passages, although effective, are by no means difficult, in fact there is not a very trying trumpet passage in any of Beethoven's works, the "Leonora" signals being the only very important phrases for the instrument. The overture was played with great effect and one may cordially recognize the freedom from exaggeration which made the reading more delightful than many that we can recall. The applause after the performance was decidedly spontaneous.

Grieg's piano concerto in A minor does not wear well; it is rather eccentric in some of its effects and does not attain the coherency which one may demand in this form. It received a fictitious value through the verve and dash with which Mrs. Fannie Bloomfield-Zeisler played it. The pianist completely won her audience; her work was of a breadth and power distinctly masculine, yet the fioriture of the Adagio were given with commendable delicacy. The bravura of her trills and double trills recalled the fortissimo trillist to whom this work is dedicated,—Edmund Neupert,—and in her martial rendering of the first movement Mme. Bloomfield-Zeisler often recalled the lamented Norwegian pianist.

But even the excellent work of the artist could not wholly conceal the fact that the work was not well mortised together; there were alternate layers of solo and orchestral work, there were piano themes with orchestral accompaniment, but a symphonic blending of the two forces was rarely apparent; the ideal concerto should be a symphony with a thread of obbligato work running through it; this concerto only attained this in its second movement and even here by the rather conventional device of giving themes to the orchestra and embellishing them on the solo instrument. There were points of beauty in the concerto, but they were what Addison would have called

> "The pale, unripened beauties of the North."

in-so-far that they were not developed and allowed to unfold themselves symmetrically; the triumph won was rather for the pianist than for the composition.

And now came three Hungarian Dances which Mr. Gericke played upon his orchestra as a soloist might play upon his instrument. We have spoken so often of the growth of our orchestra to an ever higher standard that it is but just that we should emphasize the fact that its conductor has also progressed.

In the old days we recognized Mr. Gericke as the man who was building for us "the orchestra of the future," was was gathering and disciplining the forces of our musical army, who was a classicist to the finger-tips, but too conservative in his programmes and a musician who dreaded the clash and clangor of the ultra-moderns. We still find him a noble reader of the classic scores, but after the many novelties of the present season we perceive that he is broadly catholic in his repertoire, and the absolutely marvellous performance of "Till Eulenspiegel" at the preceding concert, and the caprice of the "Hungarian Dances" at this, show that he is en rapport with the new school as with the old; if the orchestra has grown its leader has also developed.

Exquisite was the oboe work in the second of these Brahms numbers, and the naive character was added to by quaint rhythmic constructions, syncopation of the Metre, and an organ-point upon the kettle-drum that was remarkably effective. The third of the set we liked least, since it exploited the same kind of caprice that Liszt has given us too frequently in his Rhapsodies,—t flavor of the circus.

The kettle-drum had a field-night at this concert; it ushered in Grieg's Concerto in an obbligato passage, it made its presence felt in the Hungarian Dances, and now it gave a picturesque monotony to the beginning of Tschaikowsky's third symphony, heard for the first time in Boston.

The Russians may renounce Tschaikowsky as often as they please as not being truly Muscovite in his musical expression, we shall still maintain that his melancholy has a flavor that is of the Orient and that his tendency to sorrow is not akin to the affected Occidental morbidness which is a flaw in the modern school.

Like the old Puritans, Tschaikowsky takes a keen delight in being miserable. The introduction to the present symphony is a gloomy threnody which is made very impressive by an organ-[illegible] a repeated note upon kettle-drum [illegible]basses. The pizzicato of the [illegible] movement is one of its finest [illegible]

[illegible] the impressive reiteration of contrabasses and kettle-drum. The Allegro which followed was tawdry by comparison with the dirge-like introduction, and showed the Russian using something very like the American "rag-time." The movement ended with a fine display of counterpoint, but even this lost something by the weak character of the cantus firmus.

One must give special and emphatic praise to the bassoons in this symphony. Tschaikowsky brings this grotesque instrument into bold relief in several parts of the work; in the second, third, and the final movements the bassoon had obbligato passages that were very important and were exquisitely performed. The second movement was a "Tedesca," a dance which seemed to be the connecting link between Waltz and Minuet. It was graceful and its sauvity lost nothing in the performance. After this moment of happiness the composer returns to his troubles (with Mrs. Gummidge-like lachrymosity) and gives an impressive elegy, which has a pathetic reiteration not unlike the effect gained by Beethoven in the slow movement of the seventh symphony. It is a musical presentation of the poet's lines,—

"One fatal remembrance,
One Sorrow that throws
Its black shade alike
O'er our joys and our woes."

a brooding rather than a poignant grief.

The Scherzo was omitted (for this is a five-movement symphony) which may have occasioned the preponderance of sadness which we find in the work as presented.

The finale was learnedly contrapuntal and presented a fugato that reminded, in the order of the entrances, of the first fugue of the "Welltempered Clavichord," and was admirably played by the strings. Here, too, the bassoon was given further opportunity (although not in the fugal work) and the use of the wood-wind was typically Tschaikowskian.

The symphony is a strong one, and only confirms our opinion that Tschaikowsky is the best outcome of the Russian school up to the present date of writing.

Louis C. Elson.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CVI., NO. 156.
SUNDAY, DECEMBER 3, 1899.

THE SYMPHONY CONCERT.

A Noble Interpretation of the "Egmont" Overture.

Mr. Gericke's Masterly Efforts Rewarded by Rounds of Applause—Mrs. Fanny Bloomfield-Zeisler Wins Favor as a Soloist—Mr. Hambourg's Recital.

The programme for the seventh of this season's concerts by the Boston Symphony orchestra in Music Hall last evening was:

Overture, "Egmont"	Beethoven
Concerto for pianoforte, op. 16	Grieg
Hungarian dances, Nos. 1, 2 and 6	Brahms
Symphony No. 3, in D-major, op. 29	Tschaikowsky

(First time in Boston.)

The soloist was Mrs. Fanny Bloomfield-Zeisler. There was a very large audience.

Mr. Gericke gave a noble interpretation of the "Egmont" overture. It was solid, brilliant and impressive, and none the less interesting because it did not seek to discover new effects nor lay undue stress on trivial points in search of novel readings. The closing movement was wrought up with thrilling fire and emphasis. A stirring round of applause rewarded the effort.

A like success attended the performances of the Brahms dances. It is not easy to recall when they were ever before given here with the spirit, the effective accent and the graceful and fascinating piquancy that Mr. Gericke imparted to them, and the clearness and spontaneity with which the orchestra acquitted itself.

It can hardly be said that the presentation of the symphony added anything to the reputation of the composer, and is overshadowed immeasurably by the "Pathetique" in largeness of style, individual originality, depth of thought and skill in treatment. It is in five movements, of which the fourth, the scherzo, was omitted in this performance. The work is wholly clear as a first hearing, but with the exception of the second movement, which oscillates between a minuet and a German "laud-

No New Year's Table is complete without a bottle of Dr. Siegert's Angostura Bitters, the great South American tonic

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Boston Journal.
SUNDAY, DECEMBER 3, 1899.

SYMPHONY NIGHT.

Tschaikowsky's Third Symphony the Novelty.

A Work Far Inferior to Those Following It.

Mrs. Zeisler Played Grieg's Piano Concerto.

By Philip Hale.

The program of the Seventh Symphony Concert, Mr. Gericke conductor, in Music Hall, last night, was as follows:

Overture "Egmont"	Beethoven
Piano concerto in A minor	Grieg
Hungarian Dances, 1, 2, 6	Brahms
Symphony No. 3, in D minor	Tschaikowsky

(First time in Boston.)

Tschaikowsky's third symphony was first played at Moscow, Nov. 19, 1875. The first performance in this country was at a concert of the Philharmonic Society of New York, Adolph Neuendorff conductor, Feb. 8, 1879. Tschaikowsky's "Francesca da Rimini" had been performed by this society Dec. 21, 1878; his "Romeo and Juliet" April 22, 1876, under Carl Bergmann. The third symphony was first played in London at the Queen's Hall, Henry J. Wood conductor, Sept. 27, 1899.

I yield to no one in my admiration for the genius of Tschaikowsky. I believe with Mr. Runciman that the "Pathetic" symphony is the most modern thing we have, and far more romantic than anything written by Weber, Berlioz, or Wagner. "As a voice, a new force in music neither Brahms nor Schumann can be compared with him other than unfavorably." And I feel with Mr. Runciman, when I hear his great works "the new throb, the new thrill."

Mr. Vernon Blackburne goes still farther, and I quote from the Pall Mall Gazette these words excited by the performance of the third symphony in London.

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"The work has the greatness of Tschaikowsky upon its every page. This is one of the rare musicians who never leave you for a moment in doubt as to their worth in the bulk. A simple voluntary signed by Beethoven, for example, will in its brief exposition prove the wonder and the greatness of that signature; and we are fain to make the same comparison in regard to Tschaikowsky. Yet we are not prepared to say that this symphony is the utterance of the man at his tip-top best. That ineffable sixth symphony, that amazing fifth symphony (finer, but not so specially noble), remain to prove their superiority over every other composition set down by the same hand, dictated by the same brain. And yet it seems that it was impossible for Tschaikowsky to write without showing the mettle, the wondrous fibre in which his genius worked out its destiny. The Symphony in D, which Mr. Wood has just given to a London public for the first time, has wonderful openness and frankness in expression. Just listening to the quiet and sad moments of it you would say that, though its bravery was patent, its sorrow was a loose. The brilliance of its vitality, the wonder of its quickness, the fine open-air feeling of its bold and assured self-confidence, confront you at every point, save when the composer is pretending to cry, and then he is unconvincing. Is it not strange? Here is the man who in his ultimate work ran beyond the tears of even this sad time, who in the last movement of his last symphony showed the absolute unhappiness of the most unhappy possibility of an unhappy age, and in this earlier work you can scarce believe that the man is sincere unless he is deliberately laughing in your face. We do but record a personal impression, and therewith we confess our faith that this Russian composer was of the salt of the earth. Mr. Wood has been, during recent days, giving Tschaikowsky to London in various forms of composition in which he is practically unknown, and we have noted that each new production has only served to confirm the impression which we have recorded of the persistent and enduring element of greatness which abides in the very essence of this composer's work. It is a point on which we do well to insist. At this time we give our hours to wait for the performance of some work which we fear may prove less worthy of the composer than we had hoped. With the dead Tschaikowsky it is very different. Mr. Wood is proving to us almost day by day that we need have no such fear; that every phrase which the man completed, rounded, endued with his own fine temperament, became a living and moving utterance, a permanent influence, being, as it certainly was, the splendid expression of a rare and subtle spirit."

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Now Mr. Blackburne is no fetish worshiper, nor is he a man inclined to accept blindly the work in bulk of any composer. I quote his words in full because they are criticism of a high order and because I was disappointed in the symphony.

It is true that we did not hear the scherzo, and it is not fair to judge of any symphony at first hearing, unless it is performed as the composer wrote it. After the work is known, cut as freely as you please, provided you cut out all that is tedious.

But to me the symphony was interesting chiefly on account of the suggestions and the premonitions of what Tschaikowsky did in later years.

What Mr. Blackburne first says is not true either of Beethoven or Tschaikowsky, or for that matter of Handel, Bach or Mozart. Nor do I find "greatness upon every page." On the contrary, there are prosaic and dull moments, and there are passages where the composer is evidently sparring for wind. The first movement is not distinguished by breadth, beauty of theme, or any striking orchestral device. It suffers from anxious development. It is as though Tschaikowsky had determined to be scholastic, to show what he had learned and to say it all in one movement. At the very start he arouses a mood and his method is peculiarly individual, but after the introduction the allegro is thematically commonplace and, for the most part, contrapuntally futile. The second movement [illegible] "Tedesca," is not without [illegible]

[illegible] convincing. The finale, as the first movement, suffers from over-elaboration. No, I do not find Tschaikowsky, the gorgeous, the inspired Oriental that delighted in rhythm and color, I do not find the weaver of spells, the supreme neurose in every page of this symphony. Nor can Mr. Blackburne with all his charm of language persuade me that the third symphony is "the splendid expression of a rare and subtle spirit."

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The concert was extremely interesting. Mr. Gericke read the overture to "Egmont" without the exaggeration and the affectation dear to certain conductors. Wüllner and some others used to slacken the pace and thereby change the character of the sarabande measures containing the heavy chords which are fancied by lovers of panoramic music to depict the cruelty of Alva. Nikisch took all manner of sentimental liberties with the harmonies just before the coda. The straightforwardness, the simplicity, the naturalness of Mr. Gericke's reading made the overture all the more impressive. And how delightful were the dances by Brahms!

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Mrs. Fanny Bloomfield-Zeisler gave an admirable performance of Grieg's beautiful and effective concerto, a performance characterized in turn by brilliance, tenderness, and strength, a performance that was alive and glowing with romantic feeling.

Philip Hale.

Boston Sunday Globe.
SUNDAY, DEC. 3, 1899.

SEVENTH SYMPHONY CONCERT.

The soloist at the symphony offering last week was that brilliant and strongly effective pianist, Mrs Fanny Bloomfield Zeisler. She is better worth hearing than ever. Her performance of Grieg's concerto in A minor, No. 16, gave excellent opportunity for the display of that wonderful technical skill and great power contrasted with marvelous daintiness of expression which mark her as one of the most noteworthy among the women artists of our time in pianoforte playing. The orchestra under Mr Gericke's baton accompanied Mme Bloomfield Zeisler in a most appreciative and thoroughly delightful way. Not without cause did the soloist make special acknowledgment to the skilled players and their watchful director at the close of the Norwegian's exacting concerto. With the audiences, the success of the artist as a matter of course was complete.

Beethoven's noble "Egmont" overture, nobly played, introduced the program. After the Grieg concerto—perhaps as a sort of relief for the heavy work to follow—three of Brahm's delightful Hungarian dances were given. The orchestra seemed to take delight in them as much as the auditors. Certainly they could not have found more graceful or more keenly appreciative interpretation. Originally composed for four hands on the piano, the author, in conjunction with Albert Parlow, has orchestrated these dances with rare skill. Symphony-goers gave enthusiastic evidence of liking them.

Tschaikowsky's symphony in D major, No. 29, was heard for the first time in this city. It is somewhat singular that, while the New York Philharmonic society gave it as long ago as Feb 7, 1879, Boston should have waited more than 20 years for an opportunity to hear it, considering the spread of the Tschaikowsky cult. It is certainly a long work for a symphony program, but it gives abundant proof of originality in treatment, and abounds in peculiar effects. The "elegiac theme," so to speak, in the third movement, is perhaps the most interesting episode. Coming from a Russian, it is not strange that, in this symphony, folk-song melodies are frequently introduced. These are treated in a very unique and unconventional way. Indeed, Tschaikowsky shows himself in his symphony steadily original and often interesting. As a matter of course the orchestra "worked as one" to bring out every possible effect.

Mme Marcella Sembrich is to be heard at the Symphony concerts this week and great assemblages may be counted upon. The artist is to sing an aria from Mozart's "Flight from the Seraglio." The orchestra's selections will be Dræseke's "Jubilee" overture (first time) three movements, from Berlioz' "Romeo and Juliet;" Johann Strauss' "Spring Voices" and Liszt's Rhapsody, No. 1, in F.

[48]

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The "Egmont" overture is one of the best musical tributes to Liberty; human liberty and universal brotherhood were Beethoven's chief ideals, and the Heroic symphony, the ninth symphony and this overture, show their crystallization into music.

The "Egmont" overture seems rather a conservative score nowadays, yet it was radical enough when it was written. The violinists complained bitterly of being forced up to four-lined C, as they were in this composition, and held such alpine excursions as fit only for solo work. The famous piccolo passages in the Coda show that if "Freedom shrieked when Kosciusko fell" she also screamed lustily when Egmont was decapitated. The important instrument was brilliantly played and gave to the final cadences just the proper "elan."

The trumpets gave their fanfares with adequate power. The passages, although effective, are by no means difficult, in fact there is not a very trying trumpet passage in any of Beethoven's works, the "Leonora" signals being the only very important phrases for the instrument. The overture was played with great effect and one may cordially recognize the freedom from exaggeration which made the reading more delightful than many that we can recall. The applause after the performance was decidedly spontaneous.

Grieg's piano concerto in A minor does not wear well; it is rather eccentric in some of its effects and does not attain the coherency which one may demand in this form. It received a fictitious value through the verve and dash with which Mrs. Fannie Bloomfield-Zeisler played it. The pianist completely won her audience; her work was of a breadth and power distinctly masculine, yet the floriture of the Adagio were given with commendable delicacy. The bravura of her trills and double trills recalled the fortissimo trillist to whom this work is dedicated,—Edmund Neupert,—and in her martial rendering of the first movement Mme. Bloomfield-Zeisler often recalled the lamented Norwegian pianist.

But even the excellent work of the artist could not wholly conceal the fact that the work was not well mortised together; there were alternate layers of solo and orchestral work, there were piano themes with orchestral accompaniment, but a symphonic blending of the two forces was rarely apparent; the ideal concerto should be a symphony with a thread of obbligato work running through it; this concerto only attained this in its second movement and even here by the rather conventional device of giving themes to the orchestra and embellishing them on the solo instrument. There were points of beauty in the concerto, but they were what Addison would have called

"The pale, unripened beauties of the North."

in-so-far that they were not developed and allowed to unfold themselves symmetrically; the triumph won was rather for the pianist than for the composition.

And now came three Hungarian Dances which Mr. Gericke played upon his orchestra as a soloist might play upon his instrument. We have spoken so often of the growth of our orchestra to an ever higher standard that it is but just that we should emphasize the fact that its conductor has also progressed.

In the old days we recognized Mr. Gericke as the man who was building for us "the orchestra of the future," was was gathering and disciplining the forces of our musical army, who was a classicist to the finger-tips, but too conservative in his programmes and a musician who dreaded the clash and clangor of the ultra-moderns. We still find him a noble reader of the classic scores, but after the many novelties of the present season we perceive that he is broadly catholic in his repertoire, and the absolutely marvellous performance of "Till Eulenspiegel" at the preceding concert, and the caprice of the "Hungarian Dances" at this, show that he is en rapport with the new school as with the old; if the orchestra has grown its leader has also developed.

Exquisite was the oboe work in the second of these Brahms numbers, and the naive character was added to by quaint rhythmic constructions, syncopation of the Metre, and an organ-point upon the kettle-drum that was remarkably effective. The third of the set we liked least, since it exploited the same kind of caprice that Liszt has given us too frequently in his Rhapsodies,—t flavor of the circus.

The kettle-drum had a field-night at this concert; it ushered in Grieg's Concerto in an obbligato passage, it made its presence felt in the Hungarian Dances, and now it gave a picturesque monotony to the beginning of Tschaikowsky's third symphony, heard for the first time in Boston.

The Russians may renounce Tschaikowsky as often as they please as not being truly Muscovite in his musical expression, we shall still maintain that his melancholy has a flavor that is of the Orient and that his tendency to sorrow is not akin to the affected Occidental morbidness which is a flaw in the modern school.

Like the old Puritans, Tschaikowsky takes a keen delight in being miserable. The introduction to the present symphony is a gloomy threnody which is made very impressive by an organ-point, a repeated note upon kettle-drum and contrabasses. The pizzicato of the latter instrument is one of its finest

[illegible] horn [illegible] Weber's touch is almost equalled here in the impressive reiteration of contrabasses and kettle-drum. The Allegro which followed was tawdry by comparison with the dirge-like introduction, and showed the Russian using something very like the American "rag-time." The movement ended with a fine display of counterpoint, but even this lost something by the weak character of the cantus firmus.

One must give special and emphatic praise to the bassoons in this symphony. Tschaikowsky brings this grotesque instrument into bold relief in several parts of the work; in the second, third, and the final movements the bassoon had obbligato passages that were very important and were exquisitely performed. The second movement was a "Tedesca," a dance which seemed to be the connecting link between Waltz and Minuet. It was graceful and its sauvity lost nothing in the performance. After this moment of happiness the composer returns to his troubles (with Mrs. Gummidge-like lachrymosity) and gives an impressive elegy, which has a pathetic reiteration not unlike the effect gained by Beethoven in the slow movement of the seventh symphony. It is a musical presentation of the poet's lines,—

"One fatal remembrance,
One Sorrow that throws
Its black shade alike
O'er our joys and our woes."

a brooding rather than a poignant grief.

The Scherzo was omitted (for this is a five-movement symphony) which may have occasioned the preponderance of sadness which we find in the work as presented.

The finale was learnedly contrapuntal and presented a fugato that reminded, in the order of the entrances, of the first fugue of the "Welltempered Clavichord," and was admirably played by the strings. Here, too, the bassoon was given further opportunity (although not in the fugal work) and the use of the wood-wind was typically Tschaikowskian.

The symphony is a strong one, and only confirms our opinion that Tschaikowsky is the best outcome of the Russian school up to the present date of writing.

Louis C. Elson.

SUNDAY HERALD.
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SUNDAY, DECEMBER 3, 1899.

THE SYMPHONY CONCERT.

A Noble Interpretation of the "Egmont" Overture.

Mr. Gericke's Masterly Efforts Rewarded by Rounds of Applause—Mrs. Fanny Bloomfield-Zeisler Wins Favor as a Soloist—Mr. Hambourg's Recital.

The programme for the seventh of this season's concerts by the Boston Symphony orchestra in Music Hall last evening was:

Overture, "Egmont" ....Beethoven
Concerto for pianoforte, op. 16..........Grieg
Hungarian dances, Nos. 1, 2 and 6.....Brahms
Symphony No. 3, in D-major, op. 29...... Tschaikowsky
(First time in Boston.)

The soloist was Mrs. Fanny Bloomfield-Zeisler. There was a very large audience.

Mr. Gericke gave a noble interpretation of the "Egmont" overture. It was solid, brilliant and impressive, and none the less interesting because it did not seek to discover new effects nor lay undue stress on trivial points in search of novel readings. The closing movement was wrought up with thrilling fire and emphasis. A stirring round of applause rewarded the effort.

A like success attended the performances of the Brahms dances. It is not easy to recall when they were ever before given here with the spirit, the effective accent and the graceful and fascinating piquancy that Mr. Gericke imparted to them, and the clearness and spontaneity with which the orchestra acquitted itself.

It can hardly be said that the presentation of the symphony added anything to the reputation of the composer, and is overshadowed immeasurably by the "Pathetique" in largeness of style, individual originality, depth of thought and skill in treatment. It is in five movements, of which the fourth, the scherzo, was omitted in this performance. The work is wholly clear as a first hearing, but with the exception of the second movement, which oscillates between a minuet and a German "laud-

No New Year's Table is complete without a bottle of Dr. Siegert's Angostura Bitters, the great South American tonic

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Boston Journal.
SUNDAY, DECEMBER 3, 1899.

SYMPHONY NIGHT.

Tschaikowsky's Third Symphony the Novelty.

A Work Far Inferior to Those Following It.

Mrs. Zeisler Played Grieg's Piano Concerto.

By Philip Hale.

The program of the Seventh Symphony Concert, Mr. Gericke conductor, in Music Hall, last night, was as follows:

Overture "Egmont"...............Beethoven
Piano concerto in A minor...............Grieg
Hungarian Dances, 1, 2, 6............Brahms
Symphony No. 3, in D minor...Tschaikowsky
(First time in Boston.)

Tschaikowsky's third symphony was first played at Moscow, Nov. 19, 1875. The first performance in this country was at a concert of the Philharmonic Society of New York, Adolph Neuendorff conductor, Feb. 8, 1879. Tschaikowsky's "Francesca da Rimini" had been performed by this society Dec. 21, 1878; his "Romeo and Juliet" April 22, 1876, under Carl Bergmann. The third symphony was first played in London at the Queen's Hall, Henry J. Wood conductor, Sept. 27, 1899.

I yield to no one in my admiration for the genius of Tschaikowsky. I believe with Mr. Runciman that the "Pathetic" symphony is the most modern thing we have, and far more romantic than anything written by Weber, Berlioz, or Wagner. "As a voice, a new force in music neither Brahms nor Schumann can be compared with him other than unfavorably." And I feel with Mr. Runciman, when I hear his great works "the new throb, the new thrill."

Mr. Vernon Blackburne goes still farther, and I quote from the Pall Mall Gazette these words excited by the performance of the third symphony in London.

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"The work has the greatness of Tschaikowsky upon its every page. This is one of the rare musicians who never leave you for a moment in doubt as to their worth in the bulk. A simple voluntary signed by Beethoven, for example, will in its brief exposition prove the wonder and the greatness of that signature; and we are fain to make the same comparison in regard to Tschaikowsky. Yet we are not prepared to say that this symphony is the utterance of the man at his tip-top best. That ineffable sixth symphony, that amazing fifth symphony (finer, but not so specially noble), remain to prove their superiority over every other composition set down by the same hand, dictated by the same brain. And yet it seems that it was impossible for Tschaikowsky to write without showing the mettle, the wondrous fibre in which his genius worked out its destiny. The Symphony in D, which Mr. Wood has just given to a London public for the first time, has wonderful openness and frankness in expression. Just listening to the quiet and sad moments of it you would say that, though its bravery was patent, its sorrow was a loose. The brilliance of its vitality, the wonder of its quickness, the fine open-air feeling of its bold and assured self-confidence, confront you at every point, save when the composer is pretending to cry, and then he is unconvincing. Is it not strange? Here is the man who in his ultimate work ran beyond the tears of even this sad time, who in the last movement of his last symphony showed the absolute unhappiness of the most unhappy possibility of an unhappy age, and in this earlier work you can scarce believe that the man is sincere unless he is deliberately laughing in your face. We do but record a personal impression, and therewith we confess our faith that this Russian composer was of the salt of the earth. Mr. Wood has been, during recent days, giving Tschaikowsky to London in various forms of composition in which he is practically unknown, and we have noted that each new production has only served to confirm the impression which we have recorded of the persistent and enduring element of greatness which abides in the very essence of this composer's work. It is a point on which we do well to insist. At this time we give our hours to wait for the performance of some work which we fear may prove less worthy of the composer than we had hoped. With the dead Tschaikowsky it is very different. Mr. Wood is proving to us almost day by day that we need have no such fear; that every phrase which the man completed, rounded, endued with his own fine temperament, became a living and moving utterance, a permanent influence, being, as it certainly was, the splendid expression of a rare and subtle spirit."

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Now Mr. Blackburne is no fetish worshiper, nor is he a man inclined to accept blindly the work in bulk of any composer. I quote his words in full because they are criticism of a high order and because I was disappointed in the symphony.

It is true that we did not hear the scherzo, and it is not fair to judge of any symphony at first hearing, unless it is performed as the composer wrote it. After the work is known, cut as freely as you please, provided you cut out all that is tedious.

But to me the symphony was interesting chiefly on account of the suggestions and the premonitions of what Tschaikowsky did in later years.

What Mr. Blackburne first says is not true either of Beethoven or Tschaikowsky, or for that matter of Handel, Bach or Mozart. Nor do I find "greatness upon every page." On the contrary, there are prosaic and dull moments, and there are passages where the composer is evidently sparring for wind. The first movement is not distinguished by breadth, beauty of theme, or any striking orchestral device. It suffers from anxious development. It is as though Tschaikowsky had determined to be scholastic, to show what he had learned and to say it all in one movement. At the very start he arouses a mood and his method is peculiarly individual, but after the introduction the allegro is thematically commonplace and, for the most part, contrapuntally futile. The second movement "alla Tedesca," is not without a melancholy [illegible] but the composer did the same [illegible] much better in later works. The [illegible] movement with the exception of [illegible] preluding and the closing section is commonplace. As Mr. Blackburne says, "The composer is pretending to cry, and then he is unconvincing." The finale, [illegible] first movement, suffers from over-elaboration. No, I do not find Tschaikowsky, the gorgeous, the inspired Oriental that delighted in rhythm and color, I do not find the weaver of spells, the supreme nevrose in every page of this symphony. Nor can Mr. Blackburne with all his charm of language persuade me that the third symphony is "the splendid expression of a rare and subtle spirit."

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The concert was extremely interesting. Mr. Gericke read the overture to "Egmont" without the exaggeration and the affectation dear to certain conductors. Wüllner and some others used to slacken the pace and thereby change the character of the sarabande measures containing the heavy chords which are fancied by lovers of panoramic music to depict the cruelty of Alva. Nikisch took all manner of sentimental liberties with the harmonies just before the coda. The straightforwardness, the simplicity, the naturalness of Mr. Gericke's reading made the overture all the more impressive. And how delightful were the dances by Brahms!

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Mrs. Fanny Bloomfield-Zeisler gave an admirable performance of Grieg's beautiful and effective concerto, a performance characterized in turn by brilliance, tenderness, and strength, a performance that was alive and glowing with romantic feeling.

Philip Hale.

Boston Sunday Globe.
SUNDAY, DEC. 3, 1899.

SEVENTH SYMPHONY CONCERT.

The soloist at the symphony offering last week was that brilliant and strongly effective pianist, Mrs Fanny Bloomfield Zeisler. She is better worth hearing than ever. Her performance of Grieg's concerto in A minor, No. 16, gave excellent opportunity for the display of that wonderful technical skill and great power contrasted with marvelous daintiness of expression which mark her as one of the most noteworthy among the women artists of our time in pianoforte playing. The orchestra under Mr Gericke's baton accompanied Mme Bloomfield Zeisler in a most appreciative and thoroughly delightful way. Not without cause did the soloist make special acknowledgment to the skilled players and their watchful director at the close of the Norwegian's exacting concerto. With the audiences, the success of the artist as a matter of course was complete.

Beethoven's noble "Egmont" overture, nobly played, introduced the program. After the Grieg concerto—perhaps as a sort of relief for the heavy work to follow—three of Brahm's delightful Hungarian dances were given. The orchestra seemed to take delight in them as much as the auditors. Certainly they could not have found more graceful or more keenly appreciative interpretation. Originally composed for four hands on the piano, the author, in conjunction with Albert Parlow, has orchestrated these dances with rare skill. Symphony-goers gave enthusiastic evidence of liking them.

Tschaikowsky's symphony in D major, No. 29, was heard for the first time in this city. It is somewhat singular that, while the New York Philharmonic society gave it as long ago as Feb 7, 1879, Boston should have waited more than 20 years for an opportunity to hear it, considering the spread of the Tschaikowsky cult. It is certainly a long work for a symphony program, but it gives abundant proof of originality in treatment, and abounds in peculiar effects. The "elegiac theme," so to speak, in the third movement, is perhaps the most interesting episode. Coming from a Russian, it is not strange that, in this symphony, folk-song melodies are frequently introduced. These are treated in a very unique and unconventional way. Indeed, Tschaikowsky shows himself in his symphony steadily original and often interesting. As a matter of course the orchestra "worked as one" to bring out every possible effect.

Mme Marcella Sembrich is to be heard at the Symphony concerts this week and great assemblages may be counted upon. The artist is to sing an aria from Mozart's "Flight from the Seraglio." The orchestra's selections will be Dræseke's "Jubilee" overture (first time) three movements, from Berlioz' "Romeo and Juliet;" Johann Strauss' "Spring Voices" and Liszt's Rhapsody, No. 1, in F.

FADED TEXT

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MONDAY, DECEMBER 4, 1899

BOSTON SYMPHONY ORCHESTRA

Seventh Concert at Music Hall

The programme of the seventh symphony concert, given in the Music Hall last Saturday evening, was:

Beethoven: Overture to Goethe's "Egmont," opus 84.
Grieg: Concerto for pianoforte, in A minor, opus 16.
Brahms: Three Hungarian Dances, Nos. 1, 2 and 6. (Scored for orchestra by the composer and Parlow.)
Tchaikovsky: Symphony No. 3, in D major, opus 29. (First time in Boston.)

Mrs. Fanny Bloomfield-Zeisler was the pianist.

An admirable programme, but with one flaw in it; the listener was practically used up by the time the new Tchaikovsky symphony came, and could not give it the due freshness of attention. Yet it is easy to see that the four numbers could not well have been given in any other order. Beethoven's "Egmont" overture is as good to begin a concert with as to end it; it works equally well as an appetizer and as a final bouquet. But, if the symphony had come first, it would undoubtedly have killed the rest of the programme; besides, it would, in any case, have been hard on Mrs. Bloomfield-Zeisler to put so long a number before her appearance. If the symphony had come immediately after the concert, the Brahms dances would have made no effect at all. There was really no place for the symphony on the programme; although its general character harmonized perfectly well with that of the other numbers, its length and newness militated against its producing its legitimate effect without injuring something else. One may say, in general, that a new, unheard symphony should come regularly at the beginning of a concert; such a work demands that sort of attentive listening that can be given only when the audience is fresh. But, on the other hand, a long symphony should, in common decency, never come before a solo piece. The only way out of the difficulty seems to be to reserve entirely new symphonies for purely orchestral programmes; this is their proper place.

The "Egmont" overture was read and played to perfection; it was good to hear a true Beethovenish Allegro again, an Allegro robbed of none of its native dash and impetuosity by "modern," would-be-dignified moderation. And how well Mr. Gericke showed that he appreciated the true spirit of Wagner's suggestion about the second theme! He managed to accentuate the allusion to the opening saraband theme of the introduction, without breaking the back of the main tempo by undue dragging. Here was a "classical" reading that in no wise veiled the romantic and dramatic character of the work, and exhibited no taint of the merely academic.

The Brahms dances are old friends, and were welcomed as such. We have now heard six of this set of twenty-one—Mr. Paur gave Nos. 15, 17 and 21 five seasons ago—and it is curious to note how Brahms's genius for assimilation enabled him to reflect the true Magyar spirit with more faithful accuracy than Liszt ever did in his rhapsodies, with all his Hungarian blood. Mr. Gericke read the dances as only a Viennese could have done; they were the very thing itself! And how admirably the orchestra carried out his intention!

What can I say of the Tchaikovsky D major symphony? I have said already that such a work deserves to be listened to with fresh, untired ears. Mine were not fresh, and the impression I got was all too vague. One thing was evident: Tchaikovsky need not have signed his work; no one could have mistaken the authorship. But this symphony was an early work of the composer's; when he wrote it his genius had not soared up to the "Romeo and Juliet," "Pathétique" and E-flat minor quartet level. A good deal in the first and last movements speaks of festal pomp and joyousness, but with something of a suggestion of the perfunctoriness of "official" festivity. The Polacca theme of the finale has little character; it is more of a passage than a theme. To me Tchaikovsky here shows more strength in his working-out than in his thematic invention; many of the working-out passages are full of life and vigor, decidedly what the Germans call "gelungen." There is undeniable charm in the two middle movements—only four were given in all, the fourth being omitted—but they seem thoroughly unsymphonic in character. Upon the whole, one would like to hear this symphony again and under more favorable conditions. Persons fond of weighing New York against Boston may be interested to reflect upon the fact that this symphony was given in New York just twenty years ago, and we hear it for the first time now! But our pride can salve over this wound by considering that, twenty years ago, probably not one individual out of a hundred in any audience could understand two measures of the work.

Mrs. Bloomfield-Zeisler well maintains her record as a record breaker; every time she comes back to us she does better than the last. What she did last Saturday evening with the Grieg concerto calls for more than common notice. She not only did great work, but, as the event proved, had a great opportunity. This is worth thinking of.

Grieg's A minor concerto was first played in this city by Mr. Frederic Boscovitz at one of Theodore Thomas's concerts on Oct. 28, 1874; it was played again by Mr. William H. Sherwood at a symphony concert of the Harvard Musical Asociation on Jan. 3, 1878; Mr. Sherwood repeated it at one of the earliest concerts by the Boston Symphony Orchestra, under Mr. Henschel, in 1881 (I think, at the second concert; it was the first instrumental solo ever played in the series). At first the concerto made a tolerably brilliant impression, but somehow did not seem to wear well; people in general were pretty sniffy about it. The unfortunate resemblance between the theme of the first movement and the corresponding theme in Schumann's A minor concerto was undoubtedly for much in creating an impression that Grieg had not much of his [illegible] Moreover, it brought the con[illegible] comparison with Schumann's, [illegible] in a way not at all to its advantage. The concerto long stood in most people's minds as an intrinsically second-rate work; men like Mr. H. T. Finck, who saw true genius in it, were exceptional.

But now, after the course of Tchaikovsky, Rimski-Korsakoff, Richard Strauss, and other extreme modernists we have been through, and especially after last Saturday's performance of the work, with Mrs. Bloomfield-Zeisler at the pianoforte, and Mr. Gericke at the orchestral helm, we begin to see that, in the old Boscovitz and Sherwood days, this concerto of Grieg's was a good twenty years in advance of the times. We then took it quite by the wrong side, looked for things in it that were not there, and overlooked things that were. We can now see the work in an entirely different light; we have at last got abreast of it! After seeing what the Kneisels did with Grieg's G minor quartet, and comparing the effect they made with it with what the Listemanns had done years before, this need not seem particularly surprising. But the more masterly and sympathetic performances are not to be credited with the whole difference; the altered musical feeling of the public is for much in the matter. The G minor quartet and the A minor concerto have not only been shown to us as they really are, but we have acquired the capacity for appreciating them for what they are.

Last Saturday's performance of the concerto, by Mrs. Bloomfield-Zeisler and the orchestra, was indeed a wonder! Strange, too, in one way; for Grieg is one of the most inveterately masculine of men, and Mrs. Bloomfield pushes femininity of conception and feeling to extremes; she is not only a woman all through, but seems tacitly to acknowledge and glory in it; she never attempts to ape virility. But just herein lay the rare perfection of the situation: in the singular capacity of the very feminine woman of Southern blood for doing full justice to the work of the entirely masculine Northern man. Mrs. Bloomfield-Zeisler not only brought to light, but emphasized in no common way, the most essential gist of the pianoforte concerto, as a musical form; this is the diametrical oppositeness in character of the pianoforte and the orchestra. As a composer, Beethoven emphasized this as no concerto-writer ever has since; recognizing that the pianoforte could do best just what the orchestra could not, and vice versa. Beethoven would continually produce the most startling effects by letting each one of these two forces take the same theme, or passage, absolutely in its own way; one can say that, to do full justice to Beethoven's pianoforte concertos—especially to the great ones in G major and E-flat major—each one of these two forces must maintain its own individuality, even to the point of the pianist's having an apparently different conception of the work from the orchestral conductor. Each one has his own version of the thing to impress upon the listener.

How far Grieg has followed Beethoven in this I will not attempt to determine. But Mrs. Bloomfield-Zeisler accentuated the idea to perfection. Every time she came in with a pharse, after the orchestra had played it, she seemed to be saying: "No; not so, but so!" Her playing of the pianoforte part was like a rhapsody of her own on thoughts and feelings suggested by the orchestra. It was infinitely poetic! And Grieg, of all men, ought not to object; for this is just what he himself did, in his second pianoforte parts to Mozart sonatas, in which he made no attempt to imitate Mozart's style, but expressed his own modern Scandinavian feelings about Mozart's music entirely in his own modern Scandinavian way. I do not see how the intrinsic poetry of Grieg's concerto could have been better brought out than by Mrs. Bloomfield-Zeisler and Mr. Gericke. Between them, they gave the work as few of us may ever have the luck to hear it given again. The pianist had a complete triumph.

The next programme is: Draeseke, Jubilee overture (first time in Boston); Mozart, aria from "Die Entführung aus dem Serail;" Berlioz, three movements from the "Roméo et Juliette" symphony, opus 17; Johann Strauss, "Frühlingsstimmen;" Liszt, Hungarian rhapsody No. 1, in F. Mme. Sembrich will be the singer. W. F. A.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, DECEMBER 10, 1899.

MME. MARCELLA SEMBRICH

The announcement that Mme. Sembrich of the Grau opera company would be the soloist at the eighth Symphony concert given in Music Hall last evening was sufficient to bring together one of the largest audiences ever seen at a Symphony concert in Boston, not only every seat, but all the standing room being occupied.

The orchestral numbers were also especially attractive, being the "Jubilee Overture" by Felix Draeseke (first time in Boston); three movements from Berlioz's Dramatic Symphony "Romeo and Juliet," op. 17, and Liszt's "Rhapsody No. 1," in F major.

Mme. Sembrich was heard in Mozart's aria "Che pur aspro al Cuore" from "il Seraglio" and recitative "Sediziose Voci" and aria "Casta Diva" from Bellini's "Norma."

Her performance last evening was well nigh faultless, and after each number the enthusiasm was remarkable. Recall followed recall, and the rule of "no extra numbers" was once more broken. Mme. Sembrich sang a selection with piano accompaniment by Mr. Gericke after her first number, and a waltz song with orchestral accompaniment, and a vocal mazurka with her own piano accompaniment.

The orchestra gave a fine performance of the "Romeo and Juliet" symphony, and the same can be said of the Liszt rhapsody.

There will be no rehearsal and concert this coming week. For the next time, Dec. 22 and 23, Paderewski will make his appearance in Beethoven's concerto in E flat No. 5.

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The Official Paper of the State
The Official Paper of the City.

MONDAY MORNING, DEC. 11, 1899.

The Symphony Concert — A Sembrich Night.

"C'est magnifique, mais ce n'est pas la Guerre!" Which being paraphased for this occasion, may be rendered,—it was all very jolly but it was not very symphonic.

There was a crowd present, limited only by the size of the hall, and a few hundred more admission tickets could have been sold, if the management had only known where to put the holders. It was quite evident that the multitude was not called together by a desire to hear Herr Draeseke's new overture. Nor did Berlioz or Liszt move these masses to any ecstatic manifestations of delight. It was Sembrich alone who drew such a gathering, and she received more applause than all the classical composers that have ever been heard in Music Hall.

There was a flavor of festivity over the entire programme, which began with a Jubilee overture, continued with a picture of the dancing at the Capulets (not to speak of the vocal numbers) and ended with the paprika of Liszt.

Draeseke's "Jubilee Overture" reminds by its title of the "Jubilee Overture" by Weber, and its climax brings in the German version of the English national anthem, somewhat in the way that Weber does. The work is well written but does not inspire the auditor, in spite of the large forces used, for the score is an exceptionally full one. The work was worth one hearing and strikes one as solid but not remarkable music.

Then came Sembrich, and the floodgates of enthusiasm were opened. The seldom heard aria—"Che pur Aspro al Cuore"—from Mozart's "Il Seraglio," was her first number. Weber said of this opera, "Here I see what the bright years of youth are to every man; a time of blossom and exuberance which be can never hope to reach again. As time goes on defects are eradicated, but with them many a charm is rooted up also. I venture to affirm that in this opera Mozart had reached the full maturity of his powers as an artist, and that his further progress was only in knowledge of the world. Of such operas as 'The Marriage of Figaro' and 'Don Giovanni' we might have had many more, but with all the desire in the world he never could have achieved another 'Seraglio.' "

What the most theatrical of great composers said of the whole opera is quite true of the aria here in question; it has defects, but it has also a certain exuberance that has its own peculiar charm, and declamation, bel canto, and fioritura, were all displayed in their turn in the showy work. At first there was a trace of effort in the work of the great singer, although the vocal fireworks were secure, even in the highest register; the signs of effort soon wore away and the lustre of the succeeding numbers was undimmed.

The concert was an exception to the general rule, and encores were not only permitted but prepared for. A piano was at hand although no piano work was upon the programme, and its mysterious presence was explained when Mr. Gericke sat down to accompany the first encore—Mozart's "Das Veilchen"—which was sung with an arch simplicity that was altogether delightful.

By the time her second great number was reached Mme. Sembrich was in her best voice, and the old scena from "Norma" became a vocal lesson of the highest order. The tenderness of "Casta Diva," the brilliancy of "Bello a me ritorno," made a contrast of much power. The audience responded to the display of vocal brilliancy with a rapturous series of recalls which passed all counting.

Finally the awaited encore came, this time Strauss's "Voices of Spring." From the style of this work we gather that the voices of Spring are in the very highest register and have had excellent vocal training. The final trill and high note sponged out all memory of the symphonic writers for the time being; cheers, actual cheers, such as a Bryan or a McKinley might evoke by crowns of thorns or skilful evasions of sound money statements, burst forth with astounding fervor.

A high note, like charity, may cover a multitude of sins, but here there were no vocal sins to cover; nevertheless the note was accepted at much more than its face value by the excited public. It has ever been so in music; even when both are present the public prefer the astonishing to the beautiful; in the old Greek games the trumpeter who stunned the audience with his power always received the prize, and more than one Hellenic vocalist died because of excessive exertion in his songs. We are not vastly different from the ancient Athenians; even in modern Athens the subtile points of Calve counted less than the pyrotechnic work of Sembrich.

But Sembrich is a musician to the finger-tips, and can shine in better schools than mere "agilita," and she immediately showed this by singing Chopin's "Wish" ("Were I a birdling") with much expression and in its original Polish.

And now we dismiss the great singer and her triumph and pass on to the orchestral adjuncts of this vocal concert. Three movements from Berlioz's very free symphony, "Romeo and Juliet" were performed. Wagner has said: "Whenever a composer attempts to be a painter in music, he will succeed in producing neither good music nor a good picture." But Berlioz has managed to do both in this symphony.

There was unquestionably an enjoyable social function at the Capulets according to this music, and if there was a melancholy oboe out in the garden, it did not mar the general festivities. This personification of Romeo's sadness was exquisitely played, and the pizzicato of the violoncellos was excellently balanced against it.

But at times Berlioz allows the demon of ingenuity to strangle the voice of spontaneous feeling; "He ciphered with notes," said Wagner, and the carefully planned union of the themes of the Larghetto and the Allegro in this movement goes far to prove the accusation true.

In the "Scene d'Amour," the musical portrayal of the famous balcony scene, there is more of true passion than we can find in any other of Berlioz's compositions. It is one of the many instances of a dialogue between two instruments representing a pair of lovers. Berlioz himself made several of these, notably the conversation between an English horn and an oboe (shepherd and shepherdess) in his Fantastic Symphony. Here we have Romeo as a violoncello, Juliet as violin and flute. "Music is Love in search of a word," says the poet (Sydney Lanier), and orchestral music comes very near to spoken words in this successful picture. The performance left nothing to be desired.

How grateful musicians ought to be that Shakespeare allowed Mercutio to speak of the "fairies' midwife" and her chariot of spinner's legs, grasshopper's wings and spider's web. It gives their entire orchestra a chance, and Gounod and Berlioz have seized their opportunity and set Queen Mab to remarkable music. The violins gave their long trills with much delicacy and the horns were the ideal of the horns of elfland.

The concert ended with a brilliant performance of the Liszt Hungarian Rhapsody, No. 1, in F, in which flute and harp deserve especial mention, but all did well and brought a most exciting concert to an appropriately peppery end.

Louis C. Elson.

SUNDAY GLOBE
DECEMBER 10. 1

SEMBRICH AT THE SYMPHHONY.

The atendance at Music hall, with Mme Sembrich as the distinguished soloist, was itself the most convincing demonstration of the popularity of the great artist in Boston. There were no vacant seats, and very litle unoccupied standing room when she appeared on the stage at the afternoon rehearsal, and if ever soloist "captured" her audience Sembrich did. She was in the best of spirits, and the best of voice, and to listen to her singing was always an unalloyed delight. Indeed, in grace, ease, fluency and daintiness of expression, she almost surpassed herself. For once, a great operatic artist found great opportunities on the concert stage.

So remarkable for purity of tone and consummate skill was her opening air, from Mozart's "Seraglio," with its wealth of fioriture music delightfully offered, that director Gericke and his artists joined in the plaudits which summoned Sembrich again and again. With charming grace the artist acceded to the insistent demand of her hearers, and gave a "taking" German song, to Mr Gericke's own accompaniment at the pianoforte.

For her second program selection, Mme Sembrich chose the celebrated air "Casta Diva," from Bellini's "Norma," with the preceding recitative. It scarcely need be noted that the florid music of Bellini was admirably adapted to display to the finest advantage the artist's voice, now to be heard at its best. Once moro she was recalled time and again, and with great enthusiasm, by director, players and audience. Her recall number, "Fruhlingsstimmen," by Johann Strauss, was sung con amore, disclosing new tone treasures, evidencing still further Mme Sembrich's marvellous ease in surmounting vocal difficulties, and her rare power in sympathetic expression. Such demonstrations of good will and regard as she won are gained seldom indeed on any stage, either in opera or concert.

The orchestra's selections were of unusual interest. A novelty opened the program—a "Jubilee" overture, by Felix Draeseke, composed for the celebration at Dresden, of the jubilee of the king of Saxony. It made an excellent impression. Perhaps those who believe in a real "Anglo-Saxon" alliance liked best the introduction of the melody of "God Save the Queen"—which certainly is quite as much Saxon as English.

Three movements from Berlioz' dramatic symphony "Romeo and Juliet" all interpreted with a sureness, certainty and poetic appreciation that could not well be surpassed—and the exacting Hungarian rhapsody No. 1, in F, by Franz Liszt, rounded out the purely orchestral selections. But despite all the brilliancy of the playing under Mr Gericke's guiding hand, Sembrich's high success overshadowed it all.

There will be no symphony rehearsal and concert this week, our famous orchestra being booked for triumphs elsewhere. Paderewski is engaged for soloist on the orchestra's reappearance here Dec 22-23. The great pianist is assigned Beethoven's cantata in E flat. The symphony in F by Cæsar Franck and Haydn's "Oxford" symphony are also to be heard.

—Madame Marcella Sembrich received an ovation Friday afternoon at the Symphony rehearsal. The house was crowded in every part, and the audience most enthusiastic. In response to repeated appearances after her first number, she responded with a German song, the accompaniment played upon the piano by Mr Gericke. After her second number, "Casta Diva," from Norma, she was recalled again and again, and for an encore sang an Italian aria, accompanied by the orchestra. Mme Sembrich was dressed in black net embroidered with big bouquets of pink roses, and her hat was black velvet, with white ostrich tips. A few in the audience were Mrs Montgomery Sears, Mrs John C. Fairchild, Mrs James H. Beal, Mrs Oliver W. Mink, Mrs William Hooper, Mrs Everett Morss, Mrs Francis H. Peabody, Mr Charles Gardner, Mr Eben D. Jordan, Mrs Philip H. Sears, Mrs Oliver Ames, Miss Elise Fay, Dr Sturgis Bigelow, Mrs Gertrude Franklin Salisbury, Mrs J. T. Batchelder, Mr Augustus Lowell, Mrs Pratt, Miss Minnie Ames, Miss Henrietta Dana and Mr James P. Stearns.

DECEMBER 10, 1899.

THE SYMPHONY CONCERT.

Jubilee Overture by Draesecke Heard Here for First Time.

Written at the Behest of the City of Dresden for the 70th Birthday of the King of Saxony—Mme. Sembrich's Singing Worthy of the Highest Admiration.

For the eighth of this season's concerts by the Boston Symphony orchestra in Music Hall, last evening, the programme was:

Jubilee overture.................Felix Draesecke
Aria, "Che pur aspro al cuore"..........Mozart
Three movements from "Romeo and Juliet."
Berlioz
Aria, "Casta Diva"....................Bellini
Hungarian Rhapsody, No. 1, in F..........Liszt

The soloist was Mme. Sembrich.

The auditorium was crowded to overflowing, those in attendance and occupying the standing room forming of themselves a fair-sized audience.

The overture, which was given for the first time in Boston, was written by order of the city of Dresden for the celebration of the 70th birthday and the 25 years' jubilee of the King of Saxony. The composer, who has attained to eminence in his own country, and who is over threescore years of age, is practically unknown here. The overture in question is his opus 65. It is, as the occasion called for, flamboyantly massive in character, and on the whole, much given up to noisiness, but it is exceedingly effective in its way, is richly and skilfully scored, and something better than the average run of compositions that are made to order. It shows admirable musicianship, especially in the "working out," and the closing climax is immensely exciting in its fire and its imposing body of tone. The performance accorded it was brilliant and stirring.

The movements selected from the Berlioz dramatic symphony were the festival in Capulet's palace, the balcony scene and the "Queen Mab" scherzo. Mr. Gericke's readings were exquisitely fine. Nothing more beautiful in regard to both interpretation and performance can be easily imagined than the treatment of the surpassingly poetic balcony scene. Conductor and players were in their best vein, and the result was an exemplification of the unequalled perfection to which the orchestra has attained. No less charming in its way was the conception and presentation of the tricksy, thistle-down scherzo. The whole vocabulary of praise might be justly bestowed upon the splendid emphasis and brilliancy with which the Liszt rhapsody was given

Of Mme. Sembrich's contribution to the concert it is impossible to write, except in a spirit of the most enthusiastic admiration. In all that she did, the skill, intelligence and discretion of the supreme were constantly in evidence. The Mozart aria is, perhaps, one of the most exacting demands ever made by composer on singer. It not only bristles with difficult vocal technique, but it lies almost constantly in the higher range of the voice, and rare, indeed, is the artist who goes through the ordeal of singing it without showing the fatigue consequent on the effort before it is half over. It not only requires a large sostenuto style, but faultless skill in flexible coloratur and facility in broad dramatic expression. Mme. Sembrich's performance of it showed her full and easy possession of all these requirements, and a superb artistic intelligence that, of all the eminent sopranos, who are heard here from time to time, appears to be her's alone. That the audience should have applauded her without limit and recalled her again and again was inevitable.

Then occurred a scene rare at these concerts, for the artist was permitted to respond to an encore, for which she gave Mozart's exquisitely perfect little song, "The Violet," which she sang with a tender simplicity and a grace of expression indescribably beautiful, and to which Mr. Gericke played the pianoforte accompaniment with infinite grace and delicacy. Her singing of "Casta Diva" was a faultless example of all that is pure, fascinating and moving in the art of singing. In style phrasing, perfection of legato and truth of intonation it was an object lesson of the highest value to every singer who may have heard it. The florid work of the second movement was done with consummate ease, flexibility and clearness. The performance compelled the audience to another frenzy of plaudits, which in turn compelled the artist to yield to another encore. This time she replied with Strauss' waltz-song, entitled "Fruhlingstimmen," written by the composer expressly for her. Her singing of it was by turns as dainty, as brilliant and as charmingly piquant as it was when she sang it here before, and it aroused fully as fervid an acclaim.

There will be no rehearsal and concert this week. The next programme is: Symphony in F, by Cesar Francke; concerto for pianoforte in E flat, by Beethoven, and Oxford symphony in G, by Haydn. The soloist is to be Mr. Ignace Paderewski.

[illegible] have been expected with [illegible] Sembrich for the soloist, there was a crush, and a big one, at the Symphony rehearsal, Friday afternoon. The "rush" people were there hours before the doors were opened, patiently waiting in the cold. It was a splendid audience for the famous prima donna to sing to, and she evidently felt the inspiration, for she was in superb form. She wore black moire, on which were woven American Beauty roses, in clusters. The sleeves of the bodice were of jetted lace, and the square-cut yoke was filled with the same. Her toque, a [illegible] flat shape, was of black velvet [illegible] lace, with three white plumes [illegible] some handsome diamonds. [illegible] was recalled eight times [illegible] aria, and in response, [illegible] the accompaniment for [illegible] encore later on the

[illegible] She sat in the front [illegible] the right balcony and stood the gaze of publicity with a great deal of aplomb. She was in black with white satin bodice over which a Persian lamb Eton jacket opened. Her white felt hat was covered with black plumes. The wife of the famous pianist would be picked out, we think, in a crowd anywhere for her decidedly attractive and distinguished appearance. She has dark hair and eyes with rich coloring. She is above medium height and rather thick set. Although not a young woman she gives the impression of having great vitality and perfect health.

Some of those in the crush Friday afternoon were the Hon. and Mrs. Charles S. Hamlin, just back from their visit at Mrs. Hamlin's home in Albany; Mr. George Putnam, Mr. and Mrs. Bayard Thayer, Mrs. Seth Sprague, Mr. and Mrs. Charles Storrow, Mrs. Gerard Bement, Mrs. Alfred Winsor, Mrs. Dudley Fay with her sister, Mrs. George Silsbee, Mrs. Augustus Lowell, Maj. H. L. Higginson, Mrs. Agassiz, Mr. and Mrs. Charles P. Curtis, Mrs. Matthew Luce, Mr. and Mrs. Andrew C. Wheelwright, Mr. Joseph Tilton, Mr. and Mrs. E. D. Jordan, Mrs. Dumaresq, Mr. and Mrs. Franz Zerrahn, Mr. Carl Zerrahn, Mr. James P. Stearns, Dr. Sturgis Bigelow, Miss Mary Coolidge, Mrs. F. R. Spalding, Mr. Weldon Hunt, Mrs. John Osborn, the Rev. Fr. Bodfish, Mr. and Mrs. George Inches, Dr. Lawrence, Mr. Edmund Dwight and Mrs. Apthorp. Mme. Nordica, who dropped in to hear Mme. Sembrich, of whom she is personally very fond, was magnificent in her broadcloth costume with her splendid silver fox furs. Last night for the Symphony concert Mme. Sembrich wore pink moire, with hand-painted roses and lace, a Parisian built costume which was very smart. Her jewels were diamonds and sapphires. There will be no rehearsal or concert this week. For the next Paderewski will be the soloist.

Mr. and Mrs. F. R. Comee entertained a party of 18 at their apartments at the Charlesgate on Friday evening, to celebrate their wooden wedding. Supper was served at the University Club.

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THE SYMPHONY.

Unprecedented Enthusiasm Over Mme. Sembrich, the Soloist—First Boston Performance of Draeseke's "Jubilee" Overture.

Nineteenth season Boston Symphony Orchestra; eighth concert. Marcella Sembrich, soloist. The programme:

Jubilee Overture..........................Draeseke
(First time in Boston.)
Aria, "Che pur aspro al cuore," from
"Il Seraglio"................................Mozart
Three Movements from the Dramatic
Symphony, "Romeo and Juliet"........Berlioz
I. Romeo alone; Grand Fete at
Capulet's House.
II. Balcony scene.
III. Queen Mab, Scherzo.
Recitative, "Sediziose voci," and Aria,
"Casta Diva," from "Norma"..........Bellini
Hungarian Rhapsody No. 1, in F............Liszt

The last time that Mme. Sembrich sang in Music Hall was on the afternoon of Nov. 26, 1897 There was a beggarly audience present, an audience of insulting size for an artist of her great reputation and worth. She had sung in the same place three days before, so the excuse that she had long been abroad was not valid. She was as fine a singer then as now. On Saturday evening her appearance filled every seat in the auditorium and packed the outer aisles to suffocation. And why? Because Mme. Sembrich has since 1897 obtained a resounding New York reputation as an operatic star. These facts are a sufficient commentary on Boston's claim to being a "musical" city.

Of course, Mme. Sembrich deserved all the outpouring of enthusiasm that was hers. She sang the difficult Mozart aria with marvelous beauty of phrasing, purity of tone and brilliancy of execution. An extraordinary scene followed. The audience—a Symphony audience—became tumultuous, and that rare thing, an encore, was inevitable. It took the form of a Mozart song, "The Violet," most beautifully done. Later, after a glowing performance of the "Casta Diva," Mme. Sembrich gave the Strauss walt song, "Fruhlings-stimmern," in the most airy and fascinating style. Still the people would not let her go, and she added Chopin's Polish song, "Were I a Birdling," to her own piano accompaniment.

Although Sembrich overshadowed all else, there were other stirring things on the programme. Draeseke's overture was an honest and hearty piece of writing, with some rich and sonorous orchestration and clever handling of the theme variously known as "America," "God Save the Queen," and a German air. It is not great music, yet time was by no means wasted in listening to it.

The beautiful and poetic "Romeo and Juliet" music of Berlioz, by the side of which Gounod's stuff sounds poor and mean, was played with the utmost elegance and depth of sentiment, and the Liszt rhapsody had a fine and inspiring reading. It was a concert to be remembered.

WILDER D. QUINT.

The program of the eighth Symphony concert in Music Hall last night, Mr. Gericke conductor, was as follows:

Jubilee Overture..........................Draeseke
(First time in Boston.)
Aria, "Che pur aspro al cuore," from
"Il Seraglio"................................Mozart
Three Movements from the Dramatic
Symphony, "Romeo and Juliet"..
Berlioz
I. Romeo alone; Grand Fete at
Capulet's House.
II. Balcony scene.
III. Queen Mab, Scherzo.
Recitative, "Sediziose voci," and Aria,
"Casta Diva," from "Norma"....Bellini
Hungarian Rhapsody No. 1, in F.......Liszt
(Scored for Orchestra by the Composer and
Doppler.)

The Jubilee Overture was written by order of the city of Dresden for the celebration of the 70th birthday and the 25 years' jubilee of the King of Saxony. It sounds as though it had been written to order. I wonder if the King really enjoyed it?

Perhaps he liked the tune "Wer ist der Ritter hochgeehrt," which the composer took from Marschner's "Templer und Jüdin." And he surely recognized his national hymn, which was orchestrated so that it sounded like "America" sung by the spectators at a foot ball game. Draeseke worked hard. I hope he was suitably rewarded.

The beautiful music by Berlioz was undoubtedly too long for those who wished to hear "Casta Diva." It was Sembrich's night. I doubt if even the pious Brahmsite would have listened patiently to a symphony by the Master between the arias.

It is a rare pleasure to hear Sembrich sing anything—and yet what an intrinsically dull tune that aria of Mozart is! Such airs have gone into the limbo, where the singers of that period may be found with their illustrious predecessors, the male sopranos, and the "first men", and the various gentlemen that trilled so admirably. The little song of Mozart that followed—that cameo cantata—is worth a wilderness of such arias. "Casta Diva" is still beautiful—when it is sung by Sembrich, and as it is on the printed page.

Yes, it was a prima donna night. The encores had been rehearsed, and after Sembrich had added Johann Strauss's "Fruehlings stimmen" to the program, she sang to her own accompaniment a Polish song of Chopin that is now chiefly known through Liszt's transcription.

And what shall be said of the incomparable mistress of bel canto at this late day! She must be sick of praise. You know her charm, the exquisite finish of her art. You realize that this singer is an accomplished musician. And you also feel that here is no icy brilliance, no vainglorious dazzle. The tones are the tones of a woman of flesh and blood, not of a machine which is the triumph of a singing master, and which is exhibited for a medal at a world's fair or attracts attention in a freak museum. And it is this sweet and gracious and generous womanhood that distinguishes Marcella Sembrich and sets her apart in affairs of coloratura.

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There will be no concert next week. The program of the concert Dec. 23 will include César Franck's symphony in F.; Beethoven's piano concerto in E flat (Mr. Paderewski, pianist); Haydn's Oxford symphony in G.

Philip Hale.

NEW MUSIC HALL.

Rapid Progress on the Structure at Corner of Massachusetts and Huntington Avenues.

Work upon the new Music Hall building at the corner of Massachusetts Avenue and Huntington Avenue has progressed rapidly in the last month. Foundations have been completed some time, the wall on the Massachusetts Avenue side of the structure is raised to its height and the cornice is in place. On the other sides the walls are rapidly nearing completion. The iron framework for the first floor is in place and half the framework for the second floor is up.

The stone steps leading to the main entrance from the sidewalk on Huntington Avenue are in place, but are covered with planks to save chipping which might result from the constant moving of heavy objects over them. The eight stone pillars at the main entrance are in position, and stone cutters are now carving the capitals. All staging which is necessary in building the roof is practically finished and towers far above the walls. A temporary roof of planks is being put together in anticipation of early snowstorms and to allow the inside work to go on uninterrupted.

DECEMBER 11, 1899

Music Hall: Boston Symphony Orchestra

The eighth Symphony Concert was given in the Music Hall on Saturday evening, the programme being as follows:

Draeseke: Jubel-Ouvertüre (first time in Boston).
Mozart: Aria, "Che pur aspro al cuore," from "Il Seraglio."
Berlioz: Three Movements from the Dramatic Symphony, "Roméo et Juliette," opus 17.
Bellini: Resitative, "Sediziose voci," and Aria, "Casta Diva," from "Norma."
Liszt: Rhapsodie hongroise No. 1, in F.
Mme. Sembrich was the singer.

Draesek's overture, written by order of the city of Dresden for the seventieth birthday of the king of Saxony, turns out to be, like many another occasional composition, pretty weak. The music in itself is dull, and the orchestration singularly ineffective; toward the end there are one or two snatches of "Heil dir im Siegerskranz" (alias, "God Save the Queen") which one would have thought harmonised by some very chauvin Frenchman—out of revenge for 1870.

The movements from Berlioz's "Roméo et Juliette" were exquisitely played, especially the adagio and the "Reine Mab"; the allegro ("Fete chez Capulet") was given with the highest finish, but, as it seemed to me, rather dryly; there was a certain primness of accent, and the thing lacked dash and brilliancy. But the wonderful balcony scene was shown forth in all its gracious poetry; what a haunting theme that is! and what a picture the movement presents to the inner eye!

The Mozart aria—written at twenty-five—is a wonderful combination of bravura and dramatic fire; one might call it dramatized bravura. Mme. Sembrich sang it in a way that was simply marvellous; never had the perfection of her art shown itself in a finer light; her singing was at once forcibly dramatic and thoroughly musical; a more exhaustive conception and execution could hardly be imagined. Of course, everyone, Mr. Gericke included, knew beforehand that there would be no getting through with Mme. Sembrich without encores; so the usual Symphony Orchestra rule had to be waived, and the greedy audience allowed to hear its fill. She sang Mozart's "Das Veilchen" as only she sings it. Equally fine, on a somewhat higher plane of poetic feeling, was her singing of Bellini's "Casta Diva." That wondrous melody, so full of genius and beauty, had long been lacking to the glory of our concerts; it was good to have it sung at last—and sung as gloriously as it was by Mme. Sembrich. It was a pity, though, to have it so ruthlessly pruned down for concert use. The flute ritornello to the savatina could well be spared; it takes the moonlight of the stage duly to emphasize the poetry of that solitary flute tone. But those entrancing choral intermezzi, with their melodious waves rising and falling beneath the sparkle of the singer's fioriture, are sadly missed. Of course they were omitted on account of there being no chorus. But it seems to me that, in view of the true greatness of this wonderful aria, and of the infrequency with which the opera itself is given on the stage nowadays, a really worthy concert arrangement might be made of it by some congenial adept in orchestration. Bellini's scoring might be duly reenforced in these intermezzi, to make up for the absence of a chorus, and the aria thus given entire. It is worth thinking of. The applause after the aria was so persistent that Mme. Sembrich had to give another encore piece; this time the Strauss waltz originally announced on the programme, the same one with which she turned all heads in the music lesson in the "Barbiere" last year. Her singing of it was again a wonder. After it I left the hall, to go to the Boston Theatre and get a taste of Mozart's "Don Giovanni"; but, as matters looked when I left, Mme. Sembrich seemed to be in for still another encore.

W. F. A.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, DECEMBER 13, 1899.

Boston Symphony Orchestra.

PROGRAMS.

New York, Wednesday Afternoon, December 13, 1899.

Overture, Egmont................................Beethoven
Concerto for violoncello..............................Dvorák
Three movements from Romeo and Juliet..........Berlioz
Rhapsody No. 1, in F....................................Liszt
Soloist, Alwin Schroeder.

New York, Thursday Evening, December 14, 1899.

Overture to the legend of The Fair Melusina,
op. 32..Mendelssohn
Concerto for violin, Nights in the Ukrain.........Loeffler
(First time.)
Till Eulenspiegel's Merry Pranks, op. 28........R. Strauss
Symphony No. 2, in D major, op. 36............Beethoven
Soloist, Franz Kneisel.

Itinerary.

BOSTON SYMPHONY ORCHESTRA.

Matinee at Carnegie Hall, to-day, December 13, at 2:30.
Concert at Carnegie Hall, Thursday evening, December 14, at 8 P. M.
Concert at Academy of Music, December 15, at 8:15 P. M., Philadelphia.
Concert at Academy of Music, Brooklyn, Saturday, December 16, at 8 P. M.
Infantry Hall, Providence, Wednesday evening, December 20.
Music Hall, Boston, Friday afternoon, December 22.
Music Hall, Boston, Saturday evening, December 23.

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THE SYMPHONY CONCERT.

Jubilee Overture by Draesecke Heard Here for First Time.

Written at the Behest of the City of Dresden for the 70th Birthday of the King of Saxony—Mme. Sembrich's Singing Worthy of the Highest Admiration.

For the eighth of this season's concerts by the Boston Symphony orchestra in Music Hall, last evening, the programme was:

Jubilee overture..............Felix Draesecke
Aria, "Che pur aspro al cuore"..........Mozart
Three movements from "Romeo and Juliet."
Berlioz
Aria, "Casta Diva"......................Bellini
Hungarian Rhapsody, No. 1, in F.........Liszt

The soloist was Mme. Sembrich.

The auditorium was crowded to overflowing, those in attendance and occupying the standing room forming of themselves a fair-sized audience.

The overture, which was given for the first time in Boston, was written by order of the city of Dresden for the celebration of the 70th birthday and the 25 years' jubilee of the King of Saxony. The composer, who has attained to eminence in his own country, and who is over threescore years of age, is practically unknown here. The overture in question is his opus 65. It is, as the occasion called for, flamboyantly massive in character, and on the whole, much given up to noisiness, but it is exceedingly effective in its way, is richly and skilfully scored, and something better than the average run of compositions that are made to order. It shows admirable musicianship, especially in the "working out," and the closing climax is immensely exciting in its fire and its imposing body of tone. The performance accorded it was brilliant and stirring.

The movements selected from the Berlioz dramatic symphony were the festival in Capulet's palace, the balcony scene and the "Queen Mab" scherzo. Mr. Gericke's readings were exquisitely fine. Nothing more beautiful in regard to both interpretation and performance can be easily imagined than the treatment of the surpassingly poetic balcony scene. Conductor and players were in their best vein, and the result was an exemplification of the unequalled perfection to which the orchestra has attained. No less charming in its way was the conception and presentation of the tricksy, thistle-down scherzo. The whole vocabulary of praise might be justly bestowed upon the splendid emphasis and brilliancy with which the Liszt rhapsody was given

Of Mme. Sembrich's contribution to the concert it is impossible to write, except in a spirit of the most enthusiastic admiration. In all that she did, the skill, intelligence and discretion of the supreme were constantly in evidence. The Mozart aria is, perhaps, one of the most exacting demands ever made by composer on singer. It not only bristles with difficult vocal technique, but it lies almost constantly in the higher range of the voice, and rare, indeed, is the artist who goes through the ordeal of singing it without showing the fatigue consequent on the effort before it is half over. It not only requires a large sostenuto style, but faultless skill in flexible coloratur and facility in broad dramatic expression. Mme. Sembrich's performance of it showed her full and easy possession of all these requirements, and a superb artistic intelligence that, of all the eminent sopranos, who are heard here from time to time, appears to be her's alone. That the audience should have applauded her without limit and recalled her again and again was inevitable.

Then occurred a scene rare at these concerts, for the artist was permitted to respond to an encore, for which she gave Mozart's exquisitely perfect little song, "The Violet," which she sang with a tender simplicity and a grace of expression indescribably beautiful, and to which Mr. Gericke played the pianoforte accompaniment with infinite grace and delicacy. Her singing of "Casta Diva" was a faultless example of all that is pure, fascinating and moving in the art of singing. In style phrasing, perfection of legato and truth of intonation it was an object-lesson of the highest value to every singer who may have heard it. The florid work of the second movement was done with consummate ease, flexibility and clearness. The performance compelled the audience to another frenzy of plaudits, which in turn compelled the artist to yield to another encore. This time she replied with Strauss' waltz-song, entitled "Fruhlingstimmen," written by the composer expressly for her. Her singing of it was by turns as dainty, as brilliant and as charmingly piquant as it was when she sang it here before, and it aroused fully as fervid an acclaim.

There will be no rehearsal and concert this week. The next programme is: Symphony in F, by Cesar Francke; concerto for pianoforte in E flat, by Beethoven, and Oxford symphony in G, by Haydn. The soloist is to be Mr. Ignace Paderewski.

As might have been expected with Mme. Sembrich for the soloist, there was a crush, and a big one, at the Symphony rehearsal, Friday afternoon. The "rush" people were there hours before the doors were opened, patiently waiting in the cold. It was a splendid audience for the famous prima donna to sing before, and she evidently felt the inspiration, for she was in superb form. She wore black moire, on which were woven American Beauty roses, in clusters. The sleeves of the bodice were of jetted lace, and the square-cut yoke was filled with the same. Her toque, a broad, flat shape, was of black velvet and white lace, with three white plumes. She wore some handsome diamonds. Mme. Sembrich was recalled eight times after the first aria, and in response, Gericke played the accompaniment for her song. For the encore later on she

Second in interest that afternoon to Mme. Sembrich was Mme. Paderewski. She sat in the front row in the right balcony and stood the gaze of publicity with a great deal of aplomb. She was in black with white satin bodice over which a Persian lamb Eton jacket opened. Her white felt hat was covered with black plumes. The wife of the famous pianist would be picked out, we think, in a crowd anywhere for her decidedly attractive and distinguished appearance. She has dark hair and eyes with rich coloring. She is above medium height and rather thick set. Although not a young woman she gives the impression of having great vitality and perfect health.

Some of those in the crush Friday afternoon were the Hon. and Mrs. Charles S. Hamlin, just back from their visit at Mrs. Hamlin's home in Albany; Mr. George Putnam, Mr. and Mrs. Bayard Thayer, Mrs. Seth Sprague, Mr. and Mrs. Charles Storrow, Mrs. Gerard Bement, Mrs. Alfred Winsor, Mrs. Dudley Fay with her sister, Mrs. George Silsbee, Mrs. Augustus Lowell, Maj. H. L. Higginson, Mrs. Agassiz, Mr. and Mrs. Charles P. Curtis, Mrs. Matthew Luce, Mr. and Mrs. Andrew C. Wheelwright, Mr. Joseph Tilton, Mr. and Mrs. E. D. Jordan, Mrs. Dumaresq, Mr. and Mrs. Franz Zerrahn, Mr. Carl Zerrahn, Mr. James P. Stearns, Dr. Sturgis Bigelow, Miss Mary Coolidge, Mrs. F. R. Spalding, Mr. Weldon Hunt, Mrs. John Osborn, the Rev. Fr. Bodfish, Mr. and Mrs. George Inches; Dr. Lawrence, Mr. Edmund Dwight and Mrs. Apthorp. Mme. Nordica, who dropped in to hear Mme. Sembrich, of whom she is personally very fond, was magnificent in her broadcloth costume with her splendid silver fox furs. Last night for the Symphony concert Mme. Sembrich wore pink moire, with hand-painted roses and lace, a Parisian built costume which was very smart. Her jewels were diamonds and sapphires. There will be no rehearsal or concert this week. For the next Paderewski will be the soloist.

Mr. and Mrs. F. R. Comee entertained a party of 18 at their apartments at the Charlesgate on Friday evening, to celebrate their wooden wedding. Supper was served at the University Club.

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Dec 11

THE SYMPHONY.

Unprecedented Enthusiasm Over Mme. Sembrich, the Soloist—First Boston Performance of Draeseke's "Jubilee" Overture.

Nineteenth season Boston Symphony Orchestra; eighth concert. Marcella Sembrich, soloist.

The programme:
Jubilee Overture........................Draeseke
(First time in Boston.)
Aria, "Che pur aspro al cuore," from
"Il Seraglio".............................Mozart
Three Movements from the Dramatic
Symphony, "Romeo and Juliet"........Berlioz
I. Romeo alone; Grand Fete at
Capulet's House.
II. Balcony scene.
III. Queen Mab, Scherzo.
Recitative, "Sediziose voci," and Aria,
"Casta Diva," from "Norma"........Bellini
Hungarian Rhapsody No. 1, in F..........Liszt

The last time that Mme. Sembrich sang in Music Hall was on the afternoon of Nov. 26, 1897 There was a beggarly audience present, an audience of insulting size for an artist of her great reputation and worth. She had sung in the same place three days before, so the excuse that she had long been abroad was not valid. She was as fine a singer then as now. On Saturday evening her appearance filled every seat in the auditorium and packed the outer aisles to suffocation. And why? Because Mme. Sembrich has since 1897 obtained a resounding New York reputation as an operatic star. These facts are a sufficient commentary on Boston's claim to being a "musical" city.

Of course, Mme. Sembrich deserved all the outpouring of enthusiasm that was hers. She sang the difficult Mozart aria with marvelous beauty of phrasing, purity of tone and brilliancy of execution. An extraordinary scene followed. The audience—a Symphony audience—became tumultuous, and that rare thing, an encore, was inevitable. It took the form of a Mozart song, "The Violet," most beautifully done. Later, after a glowing performance of the "Casta Diva," Mme. Sembrich gave the Strauss walt song, "Fruhlings-stimmern," in the most airy and fascinating style. Still the people would not let her go, and she added Chopin's Polish song, "Were I a Birdling," to her own piano accompaniment.

Although Sembrich overshadowed all else, there were other stirring things on the programme. Draesoke's overture was an honest and hearty piece of writing, with some rich and sonorous orchestration and clever handling of the theme variously known as "America," "God Save the Queen," and a German air. It is not great music, yet time was by no means wasted in listening to it.

The beautiful and poetic "Romeo and Juliet" music of Berlioz, by the side of which Gounod's stuff sounds poor and mean, was played with the utmost elegance and depth of sentiment, and the Liszt rhapsody had a fine and inspiring reading. It was a concert to be remembered.

WILDER D. QUINT.

Boston Journal.
SUNDAY, DECEMBER 10, 1899.

The program of the eighth Symphony concert in Music Hall last night, Mr. Gericke conductor, was as follows:

Jubilee Overture........................Draeseke
(First time in Boston.)
Aria, "Che pur aspro al cuore," from
"Il Seraglio"..........................Mozart
Three Movements from the Dramatic
Symphony, "Romeo and Juliet"..
Berlioz
I. Romeo alone; Grand Fete at
Capulet's House.
II. Balcony scene.
III. Queen Mab, Scherzo.
Recitative, "Sediziose voci," and Aria,
"Casta Diva," from "Norma"....Bellini
Hungarian Rhapsody No. 1, in F........Liszt
(Scored for Orchestra by the Composer and
Doppler.)

The Jubilee Overture was written by order of the city of Dresden for the celebration of the 70th birthday and the 25 years' jubilee of the King of Saxony. It sounds as though it had been written to order. I wonder if the King really enjoyed it?

Perhaps he liked the tune "Wer ist der Ritter hochgeehrt," which the composer took from Marschner's "Templer und Jüdin." And he surely recognized his national hymn, which was orchestrated so that it sounded like "America" sung by the spectators at a foot ball game. Draeseke worked hard. I hope he was suitably rewarded.

The beautiful music by Berlioz was undoubtedly too long for those who wished to hear "Casta Diva." It was Sembrich's night. I doubt if even the pious Brahmsite would have listened patiently to a symphony by the Master between the arias.

It is a rare pleasure to hear Sembrich sing anything—and yet what an intrinsically dull tune that aria of Mozart is! Such airs have gone into the limbo, where the singers of that period may be found with their illustrious predecessors, the male sopranos, and the "first men", and the various gentlemen that trilled so admirably. The little song of Mozart that followed—that cameo cantata—is worth a wilderness of such arias. "Casta Diva" is still beautiful—when it is sung by Sembrich, and as it is on the printed page.

Yes, it was a prima donna night. The encores had been rehearsed, and after Sembrich had added Johann Strauss's "Fruehlings stimmen" to the program she sang to her own accompaniment a Polish song of Chopin that is now chiefly known through Liszt's transcription.

And what shall be said of the incomparable mistress of bel canto at this late day! She must be sick of praise. You know her charm, the exquisite finish of her art. You realize that this singer is an accomplished musician. And you also feel that here is no icy brilliance, no vainglorious dazzle. The tones are the tones of a woman of flesh and blood, not of a machine which is the triumph of a singing master, and which is exhibited for a medal at a world's fair or attracts attention in a freak museum. And it is this sweet and gracious and generous womanhood that distinguishes Marcella Sembrich and sets her apart in affairs of coloratura.

* * *

There will be no concert next week. The program of the concert Dec. 23 will include César Franck's symphony in F.; Beethoven's piano concerto in E flat (Mr. Paderewski, pianist); Haydn's Oxford symphony in G.

Philip Hale.

NEW MUSIC HALL.

Rapid Progress on the Structure at Corner of Massachusetts and Huntington Avenues.

Work upon the new Music Hall building at the corner of Massachusetts Avenue and Huntington Avenue has progressed rapidly in the last month. Foundations have been completed some time, the wall on the Massachusetts Avenue side of the structure is raised to its height and the cornice is in place. On the other sides the walls are rapidly nearing completion. The iron framework for the first floor is in place and half the framework for the second floor is up.

The stone steps leading to the main entrance from the sidewalk on Huntington Avenue are in place, but are covered with planks to save chipping which might result from the constant moving of heavy objects over them. The eight stone pillars at the main entrance are in position, and stone cutters are now carving the capitals. All staging which is necessary in building the roof is practically finished and towers far above the walls. A temporary roof of planks is being put together in anticipation of early snowstorms and to allow the inside work to go on uninterrupted.

Boston Transcript
MONDAY, DECEMBER 11, 1899

Music Hall: Boston Symphony Orchestra

The eighth Symphony Concert was given in the Music Hall on Saturday evening, the programme being as follows:

Draeseke: Jubel-Ouvertüre (first time in Boston).
Mozart: Aria, "Che pur aspro al cuore," from "Il Seraglio."
Berlioz: Three Movements from the Dramatic Symphony, "Roméo et Juliette," opus 17.
Bellini: Recitative, "Sediziose voci," and Aria, "Casta Diva," from "Norma."
Liszt: Rhapsodie hongroise No. 1, in F.
Mme. Sembrich was the singer.

Draesek's overture, written by order of the city of Dresden for the seventieth birthday of the king of Saxony, turns out to be, like many another occasional composition, pretty weak. The music in itself is dull, and the orchestration singularly ineffective; toward the end there are one or two snatches of "Heil dir im Siegerskranz" (alias, "God Save the Queen") which one would have thought harmonised by some very chauvin Frenchman—out of revenge for 1870.

The movements from Berlioz's "Roméo et Juliette" were exquisitely played, especially the adagio and the "Reine Mab"; the allegro ("Fete chez Capulet") was given with the highest finish, but, as it seemed to me, rather dryly; there was a certain primness of accent, and the thing lacked dash and brilliancy. But the wonderful balcony scene was shown forth in all its gracious poetry; what a haunting theme that is! and what a picture the movement presents to the inner eye!

The Mozart aria—written at twenty-five—is a wonderful combination of bravura and dramatic fire; one might call it dramatized bravura. Mme. Sembrich sang it in a way that was simply marvellous; never had the perfection of her art shown itself in a finer light; her singing was at once forcibly dramatic and thoroughly musical; a more exhaustive conception and execution could hardly be imagined. Of course, everyone, Mr. Gericke included, knew beforehand that there would be no getting through with Mme. Sembrich without encores; so the usual Symphony Orchestra rule had to be waived, and the greedy audience allowed to hear its fill. She sang Mozart's "Das Veilchen" as only she sings it. Equally fine, on a somewhat higher plane of poetic feeling, was her singing of Bellini's "Casta Diva." That wondrous melody, so full of genius and beauty, had long been lacking to the glory of our concerts; it was good to have it sung at last—and sung as gloriously as it was by Mme. Sembrich. It was a pity, though, to have it so ruthlessly pruned down for concert use. The flute ritornello to the cavatina could well be spared; it takes the moonlight of the stage duly to emphasize the poetry of that solitary flute tone. But those entrancing choral intermezzi, with their melodious waves rising and falling beneath the sparkle of the singer's fioriture, are sadly missed. Of course they were omitted on account of there being no chorus. But it seems to me that, in view of the true greatness of this wonderful aria, and of the infrequency with which the opera itself is given on the stage nowadays, a really worthy concert arrangement might be made of it by some congenial adept in orchestration. Bellini's scoring might be duly reenforced in these intermezzi, to make up for the absence of a chorus, and the aria thus given entire. It is worth thinking of. The applause after the aria was so persistent that Mme. Sembrich had to give another encore piece; this time the Strauss waltz originally announced on the programme, the same one with which she turned all heads in the music lesson in the "Barbiere" last year. Her singing of it was again a wonder. After it I left the hall, to go to the Boston Theatre and get a taste of Mozart's "Don Giovanni"; but, as matters looked when I left, Mme. Sembrich seemed to be in for still another encore.

W. F. A.

THE MUSICAL COURIER.
NEW YORK, WEDNESDAY, DECEMBER 13, 1899.

Boston Symphony Orchestra.

PROGRAMS.

New York, Wednesday Afternoon, December 13, 1899.
Overture, Egmont..............................Beethoven
Concerto for violoncello............................Dvorák
Three movements from Romeo and Juliet..........Berlioz
Rhapsody No. 1, in F.................................Liszt
Soloist, Alwin Schroeder.

New York, Thursday Evening, December 14, 1899.
Overture to the legend of The Fair Melusina,
op. 32.................................Mendelssohn
Concerto for violin, Nights in the Ukrain.........Loeffler
(First time.)
Till Eulenspiegel's Merry Pranks, op. 28........R. Strauss
Symphony No. 2, in D major, op. 36............Beethoven
Soloist, Franz Kneisel.

Itinerary.

BOSTON SYMPHONY ORCHESTRA.

Matinee at Carnegie Hall, to-day, December 13, at 2:30.
Concert at Carnegie Hall, Thursday evening, December 14, at 8 P. M.
Concert at Academy of Music, December 15, at 8:15 P. M., Philadelphia.
Concert at Academy of Music, Brooklyn, Saturday, December 16, at 8 P. M.
Infantry Hall, Providence, Wednesday evening, December 20.
Music Hall, Boston, Friday afternoon, December 22.
Music Hall, Boston, Saturday evening, December 23.

[illegible] LEDGER

Tuesday, Dec. 12, 1899.

BOSTON SYMPHONY CONCERT.

The usual large and enthusiastic audience again greeted the Boston Symphony Orchestra last evening. The opening number—Brahms's Symphony No. 4, in E minor—was delightfully played throughout, with slight exceptions on occasions in the first allegro movement, where the perfect unison one has come to associate with the famed orchestra was not fully maintained. In the Andante movement, however, the full beauty of the exquisitely soft and ever recurring theme was magnificently developed, and in the joyous allegro following on, strings and wind were as one.

The soloist for the occasion was the well known and ever popular Mr. Alwin Schroeder, and the selection for violoncello and orchestra was Dvorak's concerto in B minor. As one of the last compositions written by Dr. Dvorak before leaving this country, it bears double attraction in being heard for the first time at these concerts, and as the soloist was also an intimate friend of the composer, he not only helped him greatly in many of the bravura passages, but also wrote many of them himself.

In the second movement, Adagio in G major, the theme developed and caught up again and again by wind and strings is exceedingly beautiful and decidedly the centre of attraction in the concerto. Mr. Schroeder's playing left nothing to be desired, and he was enthusiastically recalled time and again. Richard Strauss's Till Eulenspiegel's Merry Pranks sounded both mischievous and merry, a capricious mixture of broad fun and soft pathetic strain of volkslied. An interesting text, too, as to the possibilities of orchestral gymnastics. The closing number, Felix Draesecke's Jubilee Overture, in D major, composed and performed in Dresden on the occasion of the twenty-five years' jubilee of the King of Saxony, is martially noisy. The introduction of the air familiar to all here as America, and also England's national air, rather neutralized its claim to novelty, being heard here for the first time.

On the whole, too much of one school, and the programme of the coming Friday concert promises welcome variety.

The New York Times.

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

NEW YORK, THURSDAY, DEC. 14, 1899.

Boston Orchestra's Second Afternoon Concert — Gossip of the Theatre.

The second concert of the afternoon series of the Boston Symphony Orchestra took place yesterday afternoon at Carnegie Hall. The audience was not what one is accustomed to see at the entertainments of this organization. It was by no means as large as a concert of this kind deserves, and the only inference was that the business of Christmas shopping was too strong an opposition to the delicate art of music. The programme was a sufficiently good one to have drawn a larger audience in the better part of the Winter. The orchestral numbers were the "Egmont" overture of Beethoven, the familiar three movements from the "Romeo and Juliet" symphony of Berlioz (perhaps intended as an introduction to the approaching opera season,) and the first Hungarian rhapsody of Liszt. The solo piece was the violoncello concerto of Antonin Dvorak, with Alwin Schroeder as the soloist.

The Dvorak concerto had not been played before at these concerts, though it had been performed by Mr. Schroeder in this city. It is not a composition that lends itself to the memory, however, for it is written in a style which puts the solo instrument into the background rather than pushes it forward. In spite of the fact that Mr. Schroeder himself assisted the composer in the preparation of the work and wrote some of the passages himself, it cannot be said that the music is altogether favorable to the display of the 'cello. The themes are largely treated by the orchestra, and, while this gives a peculiar richness to the score, it does not make the solo part one in which a virtuoso is likely to make a pronounced success. Mr. Schroeder is such a fine artist that when he is not at his best it is an occasion for the expression of sympathy and not of annoyance. Yesterday he did not do himself justice. He played sadly out of tune in much of the first movement and his ornamental passages were neither clean nor musical. He must have been very nervous, for he is well known to be a master of his instrument. In the slow movement and the finale he was more at his ease, but his performance was on the whole distinctly below his own high level.

The orchestra was in superb form yesterday. In spite of that long and wearisome night ride from Baltimore, which precedes every afternoon concert here, the men played with splendid spirit and the airy scherzo of the Berlioz composition never went with more lightness and certainty of touch. As for the Liszt rhapsody, that was a veritable tour de force, and there were some delightful surprises in Mr. Gericke's reading of the music. To make so hackneyed a piece—every pianist has it in his repertory as the "Hungarian Fantasia"—interesting is a feat of which any conductor might well be proud. At to-night's concert there will be an entirely different programme, and Mr. Kneisel will appear as the soloist in a new composition by Mr. Loeffler.

The New York Times.

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

NEW YORK, FRIDAY, DEC. 15, 1899.

THE BOSTON ORCHESTRA.

Second Evening Concert at Carnegie Hall Last Night.

The second evening concert of the fourteenth season of the Boston Symphony Orchestra in this city took place last night at Carnegie Hall. The audience was one of the size and brilliancy which it is usual to see at these concerts, and that it was made up largely of the steadfast friends of the orchestra was manifested by the applause which followed the solo number, composed by one member of the band and played by another. The concert was one of those delightful entertainments which the Boston men provide so often for our delectation and for which we are duly grateful to them.

The programme consisted of Mendelssohn's overture to "The Fair Melusine," Charles Martin Loeffler's concert piece for violin and orchestra, entitled "Nights in the Ukraine," Richard Strauss's indescribable composition called "Till Eulenspiegel's Merry Pranks" and Beethoven's second symphony. The novelty of the evening was Mr. Loeffler's piece, in which his deskmate, Mr. Franz Kneisel, took the solo part. The work was written some years ago, and was played by the composer in the early days of the Boston Orchestra. The content of the three movements is set forth in three excerpts from the prose writings of the Russian, Nicolai Gogol. They are too long for reproduction here. These excerpts begin with the relation of the manner in which the Russian peasants while away the long Winter nights after the outdoor work is done. Rude and boisterous sport and the dance are the main features of these "sitting-up nights," as they are called, and Mr. Loeffler has endeavored to embody in music the spirit of the festivities.

He has made three movements, of which the first is called a pastoral, the second "The May Night," and the third "The Parobki Amuse Themselves." The "Parobki" means the young fellows of the peasantry, who in old times in this country would have been called the "young bucks." The composer's purpose was plaintly to make music pictures, or, what is inevitable when this is attempted, mood pictures. He has followed closely the schedule laid out in the writings which he has chosen to illustrate, and the natural result is that his work is not in any of the accepted forms, but in one which he has made for his purpose. There can be no quarrel with him on this ground, for the right of the composer of romantic music to make forms to suit his emotional or descriptive plan is now conceded. It is undeniable that the hearer who tries to follow Mr. Loeffler's work without any attention to the things which he has set out to illustrate will be confused, but that is no proof that the music is not well made. On the contrary, it is extremely well put together.

Indeed it may be said that in this composition, as well as in others, Mr. Loeffler has shown immense cleverness in the structural part of his labor. He has used Russian themes, and has used them with a fine feeling for their color and their significance. He has made mood pictures which are as full of the Russian character as if they had been the diversions of a Davidoff or a Borodine. The sadness, the tenderness, and the rude barbarism of Little Russia breathe through these scenes, and the orchestral tints are eloquent. Mr. Loeffler is a decadent of the decadents, and he revels in the musical production of the vast barren spaces of the Ukraine and the tragic melancholy of the people. His violin part is formidably difficult, but its place in the general scheme is well defined, and it has something to say. On the whole, then, this may be set down as a clever and interesting composition, though it will not please the sticklers for well-defined patterns in music. Mr. Kneisel played the solo part with finish and sympathy. Both he and Mr. Loeffler were warmly applauded by the audience.

It is not necessary to deal at length in this place with the composition of Mr. Richard Strauss played last night. It was fully discussed when it was first performed here. Such music is unfit for publication. It does not increase one's respect for the art of composition. It leaves a bad taste in the mouth. Certainly some of Till Eulenspiegel's pranks would not bear description in prose, and there is no use of making their nature so plain through the medium of ugly music. For some of this music is appallingly ugly, and without any good excuse. There is no reason why music should apparently wallow in the mire.

After this obstreperous thing the second symphony of Beethoven came with a most gracious modesty of art into the presence of the assembly. This music, if it is not of the mightiest pattern of its maker, is at least clean and decent, and one can listen to it with self-respect. It was played with charming clarity and smoothness by the orchestra. And the meed of praise must not be withheld from the playing of the Strauss monstrosity. It was a veritable triumph of orchestral virtuosity. So be it. If tubas and bassoons and English horns must misbehave themselves, it is a blessing to have them do it with an air of gallantry and an assumption of virtue.

The [illegible] Press

TUESDAY, DECEMBER 12, 1899.

THE SYMPHONY CONCERT.

Brahms, Dvorak, Strauss and Draesecke Interpreted by the Orchestra.

Symphony first, concerto second, orchestral tour de force third and overture last, represent the ideal balancing of compositions at a symphony concert, for attention is apt to lag under the best of conductors and with the best of symphonies if it be given last of all and late, when you have been sated with numbers whose themes and tonal qualities will not banish. The concert by the Boston Symphony Orchestra last evening at the Academy of Music, under Mr. Gericke, met this test, and as a result an evening with the moderns was spent most agreebly, in that the programme moved from the Brahms symphony in E minor to the Jubilee overture of Draesecke of a military, occasional type with increasing emphasis and to a certain climax.

One came fresh and unperturbed musically to the symphony, which, while saturated with the spirit of the romantic school that dared to do what it would, still revealed that control of the formal media that gives a sense of classic reserve, particularly in the first movement. This symphony is not only interesting for the melodic beauty of the second movement and the spirit of the third and originality of the fourth, but its length is so well proportioned that it does not tax one by the too evident love of working out musical ideas to the uttermost variation of expression possible. The andante, with its strange Oriental lilt and tang, is the one movement that is eloquent of the beauty of singing melody, and the loving rendering it received from Mr. Gericke, and this applies to the entire symphony, did much to spread the gospel of Brahms among a not irresponsive audience. It is true the plaint has been raised we are twenty-five years behind Germany in an appreciation of Brahms, but it is not quite so bad as that, and we are rapidly changing.

The Dvorak concerto for 'cello in B minor, heard for the first time here, was not only grateful in itself, being a composition of even balance and beautiful in color, but in that it gave Schroeder, the 'cellist, a great favorite here, a hearing as a soloist. Schroeder worked with Dvorak over the concerto and wrote some of the cadenzas, but with great art wisdom there is nothing intrusive in the way of exploitation of technical gymnastics, and the result is a work in which the soloist's skill reaches results through expression and not mere agility. The themes in all three movements are not unlike in color to some of those in the "New World" symphony. There was probably no intention of again complimenting "America," but at the same time one may read between the lines, as it were. The adagio was marked by a passionate strenuousness—the personality of the performer was made possible here—and the cantilena for the solo instrument was bound up in combinations with certain of the choirs in a delicious manner. No one, particularly with Schroeder at the 'cello, could question the domination of the solo instrument, and yet there was no over-accentuation, but splendid poise of orchestra and soloist on even wing. This is high art in composition and calls for high art in interpretation, which was not wanting.

The hors d'oeuvre, as it were, was "Till Eulenspiegel's Merry Pranks." "Till" was kept somewhat in bounds by Mr. Gericke, and the alternations of somnolent stretches and callathumpian exuberance was not made as rough and boisterous as is sometimes done. Mr. Gericke brings out the form rather than the broken fury of Strauss, and in doing this given an interesting reading to this curious composition. Its smoother passages were suavely sung, but the explosions lacked dynamite. The closing overture by Draesecke, not amazingly original, celebrating a Saxon jubilee, what with its triumphal character, its fragments of "God Save the King," which tune is claimed, and rightly, by other peoples besides the British and Americans, as a national air, brought the concert to a spirited close. On Friday evening the programme consists of overture to "Hans Heiling," Marschner; concerto for violin, "Nights in the Ukrain," Loeffler; Hungarian Rhapsody No. 1, Liszt; Symphony No. 2, Beethoven.

The Evening Sun.

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THURSDAY, DECEMBER 14, 1899.

The Boston Symphony Orchestra's matinee at Carnegie Hall yesterday afternoon was recognized as an occasion of importance, even coming as it did within five days of the opera season's opening and within twelve days of Christmas. Beethoven's "Egmont" Overture, three movements from Berlioz's "Romeo and Juliet" and Liszt's Hungarian Rhapsody No. 1 were the selections for orchestra alone, and one of the orchestra's members, Alwin Schroeder, was heard in the solo part of Dvorak's Concerto for Violoncello. The effects of nervousness and much travel conspired with some peculiarities of the composition itself to mar the solo performance. Mr. Schroeder merited, therefore, all the more praise for making his part in the earlier movements of the concerto effective in spite of handicaps. The orchestra played the Beethoven and Berlioz music with that beauty of tone which usually marks its work and with that serenity which amounts to a mannerism with Conductor Gericke. More spirited interpretations of the two works have been heard here, but the same could not be said of the programme's final number. The pleasure of the audience in that Liszt rhapsody performance was absolutely unalloyed, for the Boston orchestra was at its best. It remains to be recorded that Christmas shopping apparently made sad inroads upon the usually large attendance at these matinees. The orchestra will give its second evening concert of the season at Carnegie Hall to-night, with complete change of programme.

The Times

PHILADELPHIA, DECEMBER 16, 1899.

BOSTON SYMPHONY CONCERT

A Beautiful Programme and a Highly Successful Performance.

The Boston Symphony Orchestra somewhat resumed its previous artistic reputation by the short programme of last night given as the second concert of its second series. The music which preceded the Beethoven Symphony was more in accord with that class of programme music which is supposed to belong to symphony concerts, even if its musical affinity was more or less incongruous.

Modern music was amply represented by Loeffler's concert piece for violin and orchestra, and a new reading of Liszt's Hungarian Rhapsody, No. 1, in F, which might quite properly be entitled Liszt's "Leipsic" Rhapsody.

The Marschner overture from Hans Heiling, which opened the concert, was played with due regard for the dignity of its musical form, but the stateliness which was and is its principal ingredient assumes a certain degree of monotony even under the most favorable circumstances, and these were its circumstances last night.

Apart from the first two movements of the symphony the chief interest of the concert centered around Loeffler's comparatively new work, "Night in the Ukrain," for solo violin and orchestra, with Franz Kneisel as soloist. The first, second and fourth movements of this composition were given, the third being omitted.

As a composition the greatest credit should go to the young writer for the beauty of the first two movements. The pastoral especially has many enchanting passages and a suggestive yet delicate simplicity of thought. The solo instrument is given no virtuoso prominence, but the work is built upon the most thorough musical lines, the integrity of which demands a perfect assimilation of reading. This it most happily received, and the high musical art of the soloist was never more noticeable than in its commendable self-abnegation.

The Liszt Rhapsody was greatly enjoyed by the audience, in spite of the fact that its accent was lethargic, especially where the strings were made to play the sixteenth and thirty-second notes, when they preceded long notes by way of syncopation, with the heel of the bow instead of the buoyant, full sweep which marks the tradition of Hungarian rhythm.

William Gericke is plainly enough a Beethoven score worm. It is evident with every phrase he plays of this master's writing that the study and research of the great master's writing has been of the most minute description, and it was never made so plainly apparent as in the trio last night. If Beethoven made a master score in this movement out of the most trivial material, Gericke's reading added to the sublimity of the writing. As before intimated, the opening movement and the larghetto received a truly delightful presentation, and the programme, short and all as it was, for the time being, at least, dispelled the hideous musical proportions of Monday evening's concert.

The Times

PHILADELPHIA, DECEMBER 12, 1899.

BOSTON SYMPHONY

Being organized and maintained for the avowed purpose of elevating the musical standard of the different municipalities which now most profitably support it, the programme presented by the Boston Symphony Orchestra at the Academy of Music last night, as the second in its first series of concerts, was a travesty upon its musical principles.

Two such pedagogical writings as the Brahms Symphony No. 4, in E minor, and the Dvorak Concerto for Violoncello, would of themselves tax the standard of a far better programme, but when these numbers are supplemented by a vaudeville composition like Strauss' writing termed "Till Eulenspiegel's Merry Pranks," whose only merit lay in its wonderful trick of instrumentation, and conclude with a jubilee overture which substitutes noise for music, one may wonder whether the original purpose of the orchestra has been abandoned.

As a musical programme that presented by the Boston Symphony Orchestra last night was the most inconsequent ever heard here under dignified auspices.

The playing of the orchestra was quite another thing, and was fairly up to the limit of its executive ability within the restrictions maintained by Wilhelm Gericke's unyielding precision of beat.

The second movement of the symphony was the principal—if not the only complete—musical delight of the evening, and any elasticity of nuance which the conductor permitted graced its presentation. The operatic ensemble of the third movement was given with the same degree of boisterous noise which the Strauss climaxes permitted, and, like it, only needed a "tom-tom" to reach the border of a burlesque. It seemed to find most favor with the audience, and this fact may tend to somewhat redeem the programme in public appreciation.

Alwin Schroeder was the soloist in the violincello concerto and, except for the brilliancy with which he played the third movement, was not in his usual artistic form. During the early part of the work his attack was undecided and his tone on the nearer strings unmellow, not to say hard.

The overpowering regretfulness of the truth as it must be written and emphasized in the hope of preventing a repetition makes it impossible to speak in detail of the few musical pleasures of the symphony or the splendid conclusion of the first movement in the concerto and the Friday evening concert with its presentation of the Beethoven Symphony No. 2, preceded by Liszt's Hungarian Rhapsody No. 1, may be expected to dispel the evil musical illusions of last night.

New-York Daily Tribune

FRIDAY, DECEMBER 15, 1899.

THE BOSTON ORCHESTRA.

The second evening concert of the Boston Symphony Orchestra, which took place in Carnegie Hall yesterday, restored to their proper place the pegs that had been set down by some of the happenings on Wednesday afternoon. Mr. Gericke and his men were keyed up to the occasion last night, and the most inveterate caviller who heard the concert must have counted the day lost to him, so far as the pleasures of faultfinding were concerned. So if he had a spark of love for music in his soul his compensation was ample, however, for not only did he hear such gentle and ingratiating classics as Mendelssohn's "Melusina" overture and Beethoven's second symphony played with exquisite finish, tonal beauty and what the Germans call "Schwung," but he also heard a new composition that was doubly heart-warming from the fact that its composer and the performer of its solo part were both admired members of the organization.

The piece was Mr. C. M. Loeffler's suite for violin and orchestra, entitled "Nights in the Ukraine," the national characteristics of which The Tribune attempted to expound to its readers last Sunday. Whence Mr. Loeffler's fondness for the folk music of Russia springs does not appear. It may have come from his sojourn in the country of the Czar, his association with the admirable band which a Russian prince used to maintain at Lugano, or an innate love for the most expressive and adaptable folk music in the world; in any event he has associated himself with the most aggressive and successful coterie of composers in existence in his efforts to show the value of folk melodies in the composition of the higher forms. There were echoes of those melodies in his sextet, for strings which Mr. Kneisel and others of his colleagues introduced to us some years ago, and also in a concert piece for violoncello, which has been played in Boston by Mr. Schroeder, but not here. These experiments, if they can be called such, were tentative and timid, however, compared with the suite heard last night, which aimed to give musical illustration to the spirit of Gogol's collection of sketches, and tales called in French "Veillées d'Ukraine," dealing with the nocturnal merrymakings which make up so significant a part of the social life of the Russian peasantry. Mr. Loeffler's work is less happy in uttering the moods of Gogol's book than in disclosing the beauty and adaptability of the Russian folk tunes which he has employed. In the latter respect his suite is most commendable and lovely. His harmonic and orchestral treatment of the themes is felicitous in the highest degree. He does not lift the solo instrument into the prominence which is dear to the soul of the ordinary solo player, but combines it with his orchestra so as to make it a potent voice in the exposition of the contents of his work; yet the rights of the virtuoso are not forgotten; they are simply turned into a channnel which carries them to higher purposes than those cherished by the merely selfish solo player. For this reason it was highly gratifying last night to observe how amicably the honors which were generously showered on the work were shared by Mr. Loeffler and his colleague, Mr. Kneisel. The latter played with complete devotion, and all his exquisite skill and taste were expended in giving beautiful utterance to his old companion's thoughts. The audience were heartily appreciative, and the composer was enthusiastically applauded, Mr. Kneisel being twice recalled, though there could be no thought of a supplementary solo.

After this suite the orchestra distinguished itself by a brilliant performance of Richard Strauss's marvellously ingenious and witty musical joke entitled "Till Eulenspiegel's Merry Pranks."

Philadelphia Inquirer

SATURDAY - - - - DECEMBER 16, 1899

MUSIC AT THE ACADEMY

Second Concert in the Boston Symphony Orchestra's Second Series

The feature of the very excellent and enjoyable concert which the Boston Symphony Orchestra gave at the Academy of Music last evening, under the direction of Mr. William Gericke, and to the obviously keen satisfaction of a large and appreciative audience, was the admirable performance which it included of the second symphony of Beethoven. Although this lovely composition is in his first manner, when Beethoven was still under the influence of Mozart, and lacks the grandeur of the Eroica or the C minor, it is so bright, so brilliant, so spontaneous, and so sympathetic a work that to hear it anything like well played is an abiding joy, and last night it was played to perfection.

The interpretation of it was one of the few which one never forgets, whose memory no length of concert-going offaces, which become a permanent standard for all subsequent comparison. It was so clear, so eloquent, and so symmetrical; so transparent in its texture, so well balanced in all its parts; at once so strong, so simple as it sounded and so sweet. It cannot be said that any one movement was rendered with a finer art and a more absolute adequacy than any other. Perhaps the andante, one of the most enchanting slow movements that Beethoven ever wrote, was the most delicious in its lingering charm, but the scherzo in its different way was not less impressive, and the whole performance was an unalloyed delight.

The other orchestral numbers were Marschner's gay and vigorous overture to "Hans Heiling," which went with a splendid swing, and the first Hungarian rhapsody of Liszt.

The soloist was Mr. Franz Kneisel, who played in a tone which, while small, was singularly round and true, and with a wholly impeccable execution, a concerto for the violin, written by his associate in the orchestra, Mr. Charles M. Loeffler, entitled "Nights in the Ukrain," and illustrative of scenes described by Gogol in his book of that name. It cannot truthfully be said that Mr. Loeffler's music made a very deep impression. It is written in a manner which shows an intimate knowledge of the solo instrument, and there is not a little cleverness in the way in which the Russian atmosphere is suggested and Russian melodies worked in to give the desired local coloring; but a composition of so much importance cannot be judged at a single hearing, and if it scarcely seemed to attain its end a better acquaintance with the score might convey a different impression. The title promised a great deal and the expectation was somewhat disappointed.

The Evening Bulletin

Saturday, December 16, 1899.

BOSTON SYMPHONY ORCHESTRA

The Most Delightful Concert of the Present Season at the Academy.

The Boston Symphony concert last night at the Academy of Music was an altogether delightful occasion. The program was a happy mixture of the classical and modern, and the glorious orchestra was at its artistic best, which means that it was very nearly perfection. We had an overture by quaint, tuneful old Marschner and a symphony by Beethoven to contrast with a rhapsody by Liszt and a concerto by Loeffler.

The overture to Marschner's opera "Hans Heiling" was the first number on the program, and although not a novelty, it served as a very charming introduction to the more solid portion of the bill of fare. The orchestra itself supplied both the composer and the soloist of the succeeding number. Mr. Loeffler, one of the first violins of the orchestra, is already known to fame as a composer, and has also appeared more than once as a solo player. This time, however, the executant was the composer's co-laborer, Mr. Kneisel, the concertmeister of the band, a musician favorably known to the musical public of this city in a variety of aspects. "Nights in the Ukraine" is the title of the work which Mr. Loeffler modestly terms a "concert piece for violin and orchestra." While it is more likely to have been composed within the confines of Boston Common than on the steppes of Little Russia, the composer has cleverly utilized several Russian airs so that the work does not lack what may well pass for local color. As originally written the concerto was in four movements, but the third was omitted last night, and with wisdom, because the composition is of very uneven merit. The first movement (andantino) is quite uninteresting, while the second is full of melodic ideas beautifully expressed and created a most favorable impression. It is dreamy, yet virile, displaying a vivid fancy, and the orchestration is cleverly written. The concluding movement (allegro giocoso) is well scored and gave Mr. Kneisel an opportunity of displaying his virtuosity. His playing indeed was very satisfying throughout, and he was evidently very much in sympathy with the composer's ideas.

Liszt's first Hungarian rhapsody is not generally regarded as the best of the fifteen he wrote, but it is wonderfully vital, vivid and full of color. There is no dance music as stirring as that of the Czardas, except, perhaps, the Scottish reel, and Liszt makes free use of this now madly-rollicking, now half-melancholy music in his rhapsodies. The rendition of the number was simply perfect.

The symphony was Beethoven's second, and it was pleasant to contrast the sane, straightforward methods of the great master with the development of modern musical thought as exhibited by Brahms in last Monday's symphony. With Beethoven the music is first, technique is simply a means to an end. Melody is nothing to be ashamed of, but is, indeed, regarded as the highest expression of harmony. For nearly a century this delightful work has made millions of true music-lovers happy by its joyous youthfulness, and when some of the labored expressions of what is to-day modern music of the most "intense" character are relegated to the dustiest shelf it will bestow the same exquisite pleasure that it did last night. Mr. Gericke seems to interpret Beethoven with a keener and more loving insight than during his earlier sojourn among us, and, indeed, he has done nothing finer than his interpretation of the slow movement, which was played with the hearts as well as with the instruments of the orchestra. It moved the great audience profoundly. Mr. Gericke is to be most heartily congratulated on the success of the concert from every point of view. The next concert will take place on January 15.

THE RECORD

Philadelphia, December 12, 1899.

Second Regular Boston Symphony Concert at the Academy.

The notable event of the second concert of the Boston Symphony Orchestra's original series at the Academy of Music, last evening, was the playing of Antonin Dvorak's Concerto for Violoncello, in B minor (Op. 104), with Alwin Schroeder as soloist. Mr. Schroeder is heard only too seldom in this city as a soloist, and it is well that Conductor Gericke has adopted in his case, and in that of Messrs. Kneisel and Loeffler, the somewhat new policy of bringing the individual talent of his superb forces into more conspicuous relief. We remember enjoying Mr. Schroeder in another Dvorak number at the Academy some time ago. It was an exquisite little forest idyl, and at this expert's bow all its sylvan daintiness and poesy was mirrored forth. One saw a tone picture of memorable beauty. To us Mr. Schroeder seems, indeed, to be the prince of American 'cellists. He himself wrote many of the bravura passages for the 'cello in the Dvorak Concerto interpreted by him, last night, in such masterly style. The orchestral novelty of the occasion was Felix Draesecke's Jubilee Overture in D major (Op. 65), written by that Coburg maestro for the City of Dresden, for the celebration of the seventieth birthday and Silver Jubilee of the King of Saxony. It is a pompous performance elaborately scored for festival orchestra.

It would go better with the original score, but proved an enjoyable number last evening. The national air is played by the trombones, while the two German folk-songs were heard on winds and violins at first, and then on these together. The second movement of the 'cello concerto was the most beautiful, but altogether it was one of the finest works of its kind we have ever heard. In the Brahms Symphony, the last movement seemed as though it should have been the first. The Strauss curiosity was as crazy as ever.

Charles Martin Loeffler's violin concerto, "Nights in Ukrain," to be rendered by Franz Kneisel as soloist on Friday evening next, is eagerly awaited by music-lovers. It consists of an A minor andantino Introduction, an A major allegro moderato Pastoral, a G minor lento movement, entitled "A Night in May (The Crowned Girl)," and an A major allegro giocoso movement described as "The Parobki amuse themselves."

The North American

Daily Advertiser and United States Gazette.

SATURDAY, DECEMBER 16, 1899.

VOL. CXXIX NO. 74.

BOSTON SYMPHONY ORCHESTRA

Exceptionally Fine Programme Rendered in a Perfect Manner.

The second concert of the second series of the Boston Symphony Orchestra presented a most interesting programme last night, performed in a perfect manner. The Marschner Overture to "Hans Heiling" is a very melodious and well-written work on the old lines, of course, but far more welcome than the more pretentious work of Draescke given at Monday's concert. It is full of vigor and sustained interest from the slow introduction ti the close.

Special importance centred in Loeffler's "Ukraine Night," for solo violin and orchestra, given here for the first time, and played by Franz Kneisel, the concertmeister. It proved a charming work throughout, original, spontaneous and brilliant. The first movement, pastorale, gives effective work to the solo instrument as well as to the orchestra. It is thoroughly open-air in effect, both in the introduction suggestive of the desolate fields in winter and in the piquant oboe theme that forms the theme of the allegro.

The second movement is intended to suggest the moonlight night in the midst of a forest. Some beautiful effects of tone coloring helped one to accept the idea, the contrast of open and closed horns in the simple theme that begins it being specially good. The soft rising arpeggio in the harp ending on a single soft horn note that seemed to be but the harp's last note singing on was a novel and charming bit of orchestration. The wind, and, above all, the bassoon, had much grateful writing entrusted to them. In fact, though the work is called a concert piece for violin and orchestra, the latter plays a far more important part in it than it does in many standard concertos.

The last movement was a merry making that gave a dashing close to the composition.

Mr. Kneisel played the solo part beautifully. He never sounded so free and unstudied—in fact, it is the best work he has ever done here. His always pure and artistic tone borrowed a warmth that is not always there, and his abundant technique made the difficulties of the work seem easy. His harmonics at the close of the second movement were of exquisite beauty. The hearty applause that greeted the work brought forward the composer, Mr. Kneisel's desk brother, for a warm and well-deserved recognition from the audience.

The Liszt rhapsodie showed once again the greater breadth of Mr. Gericke—the new Gericke. The virtuoso bit went with an elan and sparkle that was fascinating, and gave the solo flute and clarinet a chance for technical work that was done to perfection. The inevitable glissando on the harp on the diminished seventh chord was atoned for by a touch of Mr. Loeffler's violin that was very welcome.

It is a rude sobering to come back to a symphony after such a Hungarian dash, and it remains a serious question if it is the proper place to put any symphony after a brilliant show piece full of the vigorous syncopations with which magyar elbows nudge you in these Liszt rhapsodies. The Beethoven Symphony was nevertheless most beautifully played—most perfectly played—with a leaping life springing out of the gay last movement as young as when it surprised Vienna, nearly a hundred years ago—with its unmistakably Beethovenish charm in the wonderful larghetto—with a humor as joyous in the scherzo (the world's first scherzo) as when it first probably disconcerted the critics by ousting the old minuet from its place in the symphony. Nor may the first movement and the beautiful introduction be forgotten in saying this word of recognition of the performance, though it is hard to do anything at a Boston Symphony concert except praise and then praise again.

HENRY GORDON THUNDER.

The New York Press

DAILY EDITION.

New York, Friday, December 15, 1899.

NOVELTY BY THE SYMPHONY.

Orchestra Plays an Interesting Work of One of Its Members.

It was an interesting programme the Boston Symphony Orchestra presented last night in Carnegie Hall, comprising Mendelssohn's overture to the legend of "The Fair Melusina;" "Nights in the Ukrain," by Charles Martin Loeffler; "Till Eulenspiegel's Merry Pranks," Richard Strauss, and Beethoven's Second Symphony.

The number which aroused the most interest was Loeffler's composition (a concert piece for violin and orchestra), which was played here for the first time. Mr. Loeffler is a member of the orchestra. "Nights in the Ukrain" is a cleverly written work. It was received with much favor, and Franz Kneisel played the solo part in his usual excellent style. The harp accompaniment in the second part, "A Night in May," was particularly effective. The composition is a fanciful one, and is orchestrated with great skill.

Of the other numbers it is not necessary to speak in detail, as they are rather familiar. The playing of the orchestra, admittedly the best in the country, was of the customary finished character. Mr. Gericke conducted.

On last Wednesday afternoon the programme was as follows: Beethoven's "Egmont" overture, Dvorak's 'cello concerto in B minor (in which Alwin Schroeder was the soloist); three movements from the "Romeo and Juliet" symphony by Berlioz, and Liszt's First Hungarian Rhapsody.

The North American

TUESDAY, DECEMBER 12, 1899.

VOL. CXXIX NO. 71

BRAHMS' SYMPHONY FINELY RENDERED

Intricate Passages Were Played to Perfection by the Boston Orchestra.

Brahms' Symphony in E Minor was the important part of last night's concert given by the Boston Symphony Orchestra at the Academy of Music, under Gericke's baton. It is at once the last word in symphony of the great composer, as well as of his classic school. The first movement, taken at a very moderate pace, indeed, was a marvel of clearness; the intricate bits of wood playing sounded easy and charmingly spontaneous. Something of the vigor of the movement seemed to be absent on account of the tempo, but the suave character of the initial theme makes it most consistent.

The second movement was equally well done, the phrasing of the violas in the repetition of the theme being most artistic.

The third movement had a real al fresco touch that was most refreshing. How simple is the idea of the contra-tempo phrasing of the first lead, and yet how effective!

The last movement was fully up to the others in perfection, though it is the least spontaneous and interesting of them all. This, in spite of the beautiful episode for flute in minor, followed by the trombones in major.

The new concerto of Dvorak, which received its first performance here, was looked for with interest. The first movement is a little disappointing, but the second and third atoned for this to large extent. Even the first movement, if transformed into a work for orchestra alone, would probably show more meaning. Schroeder played it well, true artist that he is, though he seemed nervous at first, and most of his highest notes were false. His technique in sixths and octaves is astonishing.

Richard Strauss' "Eulenspiegel's Merry Pranks" renewed the interesting impression it made here a few years ago. It went with astonishing verve. This young German is a veritable orchestra virtuoso writer, even if he has been guilty of painting his own life in his newest work, "A Hero's Life!"

The Draesecke overture is a rather brilliantly-colored work of not great value. It would take little alteration to make it suitable as an American composition, since the "Star-Spangled Banner" is strongly suggested, "Suwanee River" less closely so, and "My Country, 'Tis of Thee," occurs entire.

HENRY GORDON THUNDER.

PUBLIC LEDGER

Philadelphia, Saturday, Dec. 16, 1899.

BOSTON SYMPHONY ORCHESTRA.

Franz Kneisel is Warmly Welcomed as the Soloist.

The second concert this week by the Boston Symphony Orchestra took place at the Academy of Music last night in the presence of an audience that fairly filled the house. The chief interest of the occasion centered in the playing by Mr. Kneisel of Mr. Charles Martin Loeffler's "Nights in the Ukrain." It is not often that Mr. Kneisel is heard as a soloist, for the reason that his position as first violin of the Boston Symphony Orchestra and leader of the Kneisel Quartette keep him too busy. Occasionally he is heard alone in the drawing room concerts that form an offshoot of the operatic season, and now and again has played in a concerto for violin and piano at the chamber concerts of the quartette that bears his name, but last night he made, if we are not mistaken, his first appearance as a soloist with the Boston Symphony Orchestra in Philadelphia. Mr. Loeffler, who occupies the desk next to Mr. Kneisel in the orchestra, has in his "Nights" collated several typical Russian melodies and woven them together in a very picturesque suite for violin and orchestra.

His music has not the barbaric wealth of color or savage roughness that one finds in Tchaikowsky or the typical Slav composers. Its polish savors rather of modern Russian, but it has the characteristic twang of melancholy in the second movement, and in the fourth (the third was omitted) the festive strains of the merrymakers, the general gayety and laughter of the peasantry was admirably suggested. Mr. Kneisel gave it an exquisite interpretation; his tone is one of singular purity and sweetness, and his intonation was absolutely faultless. He was recalled again and again, to bow his acknowledgments before a delighted audience.

The other numbers were Heinrich Marschner's overture to "Hans Heiling," op. 30; Liszt's Hungarian Rhapsody, No. 1, in F, and Beethoven's second symphony in D major, op. 36. The symphony dragged in places, though excellently well played on the whole, and the overture was well given; but the best work of the evening by the orchestra was done in the Liszt Rhapsody, which was given with a verve and a crispness and yet an elegance that was most inspiriting.

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[illegible] DE[illegible] 15, 1899.

[illegible]TON SYMPHONY CONCERT.

"Nights in the Ukrain" Played Here for the First Time.

[illegible]oston Symphony Orchestra played last [illegible] Carnegie Hall Charles Martin Loef[illegible]uite for violin and orchestra, "Nights in [illegible]krain," which had not been heard here [illegible]. The composition has found a place on [illegible]gramme of the Boston Orchestra in years [illegible], but not its present form. Mr. Loeffler [illegible] written the work, which is supposed [illegible]strate some prose descriptions by Nicolai [illegible]ol of Russian peasant life. To this end the [illegible]poser has made use of some folk melodies [illegible] give the work a strong national char[illegible] and impart this quality to it more [illegible]ly than the harmonies do. The three [illegible]ments played last night were interesting [illegible]y lacked, at times, spontaneity and in[illegible]ion. The work stands far above the [illegible]e of compositions produced by native [illegible]s and is immeasurably superior to some [illegible]ositions recently put forward in preten[illegible]ashion.

[illegible]nz Kneisel, who played the violin part [illegible]ight, distinguished himself in the second [illegible]ment, although he played throughout [illegible]urity of tone and in other respects with [illegible]ity and appreciation that left nothing to [illegible]sired.

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The Press

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It is not often that one hears Mendelssohn's "Fair Melusina," which is known as an overture, but which is really a symphony. This and other parts of the programme were beautifully played.

The [illegible] World.

by the Press Publishing Company, 53 to 63 PARK [illegible] New York.

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The composer is one of the first violins of the orchestra, sharing the first desk with Mr. Kneisel. He is an ultra-modern in musical writing. In his works he aims at tone-reproductions of moods, emotions and character and his language is the one which modern expansion of musical expression has enriched. In this particular opus he has not utilized as many of the newer devices as are to be found in others of his compositions, but then it is an earlier effort.

In form this piece is a suite. It pictures certain phases of Russian life—the nocturnal gatherings of a social character which form part of the pleasures of Russia. In its chain of melodic themes the folk-song of rustic Russia is plentifully tapped. In its construction and harmonic development it is an admirable work. It is full of originality. It has freshness, spontaneity and, above all, the convincing evidence that like a true artist the composer writes only when he has something to say and is in the disposition to express himself without effort.

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Mr. Schroeder's playing is delightful. The work which Dvorak planned for him, and to which he added as co-composer, is most exacting, but Mr. Schroeder put into its interpretation striking facility of execution, grace, force and tenderness.

The work of the orchestra, under the leadership of Wilhelm Gericke, was thoroughly satisfying and brilliant, the full orchestral numbers including three numbers from the "Romeo and Juliet" suite of Hector Berlioz.

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Each visit of the Boston Symphony Orchestra brings with it a season of delight, but all the performances of the model band are not equally admirable. Mr. Gericke and his men are but human, and it is only natural that the vicissitudes of a week of itinerancy should occasionally disclose unhappy effects, though, it must be confessed that, as a rule, the Boston players are in finest fettle in New-York. Yesterday afternoon's concert, while not one of their best achievements, was yet replete with delightful features, chief of which was the performance of the first and second movements of Dvorak's violoncello concerto, with the solo instrument in the masterly hands of Mr. Alwin Schroeder. That the playing of the last movement cannot be reckoned unreservedly among the features that warmed the hearts of the listeners, save in its cantabile moments, is due largely to the character of the music, which at times strays sadly from the idiom of the violoncello. Still, on the whole, Mr. Schroeder showed himself as the calm, convincing, sympathetic and masterful player that he is. The orchestral numbers were the overture to "Egmont," the three instrumental movements from Berlioz's dramatic symphony, "Romeo and Juliet," and a transcription of Liszt's fourteenth Hungarian rhapsody. The pure intonation of the band was again a balm to the ear, but the Beethoven and Berlioz music has often been played here with greater fervor.

The Sun.

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The Egmont overture, which opened the programme, was played with the excellence that is to be attributed to every performance of these players, and the Liszt rhapsody in F was deficient only in qualities that are customarily associated with it. Mr. Gericke's reading has its merits and the performance of the orchestra was faultless in accordance with that interpretation. But the spirit and fire that are characteristic of the rhapsodies cannot be supplanted by any other quality and make the effect their composer intended.

Alwin Schroeder was the soloist of the day in Dvorak's concerto for violincello in B minor. Leo Stein introduced this composition to New York audiences several years ago, after having studied it under the composer's direction at Prague. It was praised then for the melodic beauty of its second movement, although the instrumentation is in some places too bizarre. Mr. Schroeder played the first two movements with the greatest sympathy, understanding and technical skill. His tone was warm and full, and his interpretation of the music full of poetic charm and beauty. It was only in the last movement, less interesting in itself, that his performance fell below this high standard.

Dec BOSTON POST, 19

The Representative Democratic Paper
OF NEW ENGLAND.

TO HEAR PADEREWSKI.

An unusually large number of eager ticket purchasers were lined up in Music Hall corridors early yesterday morning and throughout the greater part of the day, attracted by the opening of the sale of seats to hear Ignace Paderewski, the Polish pianist, next Friday afternoon and Saturday night, with the Symphony Orchestra.

On Dec. 27 Paderewski will have a recital of his own in Music Hall. At the Symphony concerts on Friday and Saturday he will play Beethoven's concerto in E flat.

The demand yesterday was for Friday afternoon and Saturday evening symphony tickets, and the crowd was admirably handled and sent away satisfied with the tact and courtesy of the officials, both inside and outside of the box office. Of course some were disappointed in not getting the seats they particularly wished, but they concluded they were fortunate to get any at all when they realized the enormous demand.

Boston Transcript

TUESDAY, DECEMBER 19, 1899

There were many disappointed at the box office of Music Hall yesterday in not being able to secure tickets for the Boston Symphony Orchestra this week, when Mr Paderewsgi will be the soloist. His only two afternoon recitals will be on Dec. 27 and 30, and those who were unable to hear this peerless artist with the Symphony will undoubtedly avail themselves of the recitals, for which tickets are now on sale.

HOME JOURNAL.

NEW YORK:
WEDNESDAY, DECEMBER 20, 1899.

Boston Symphony Orchestra.

The concerts last week of the Boston Symphony Orchestra were more remarkable in their excellence than ever. There were two novelties, a violoncello concerto by Dvorak and a violin concerto by Loeffler; Beethoven, Mendelssohn, Berlioz, Liszt and Richard Strauss made up the rest of the programme. The Boston Symphony Orchestra is certainly unsurpassed in its work by any European orchestra and only equalled by a few. It is a musical organization that Americans have just reason to be proud of, for its aim is the highest excellence in music, and its aim is reached. At the Wednesday afternoon concert Alwin Schroeder played the Dvorak concerto. The piece is finely orchestrated, and would make an excellent orchestral number with the solo violoncello part given to violoncelli, were there artists who could play it. The first movement, in spite of some few distinguishing melodic phrases, is dreary and uninteresting, and is written without any regard whatever for the solo instrument. The second movement, an adagio, is charming and full of poetry, and there is a dash of piquancy to the third and last movement that is most captivating. Mr. Schroeder was nervous or else careless in the first movement. His playing was out of tune and his technique faulty, but the character of the music excused this. The entire first movement is not violoncello music, and its difficulty for the player is enormous. Mr. Schroeder probably realized this more completely Wednesday afternoon than formerly and the knowledge affected his playing. In the adagio he was delightful, and it was here, for the first time in this piece, that he had a chance to put in fine work. Mr. Schroeder is a great artist, and his tone and technique were never more exquisite than in this adagio. In the finale he also had an opportunity to show what the violoncello in the hands of a master can do, and the fine, broad scherzo-like phrase that opened the movement was as crisp and cleanly cut as could be desired. Throughout the concerto the orchestration is full, rich, and sonorous, and it was delightfully given by the orchestra.

Hector Berlioz's Symphony was well played from a technical point of view, but it was not sufficiently Berliozian, that is, not sufficiently *bizarre*. Conductors brought up in the German school seldom get their orchestras to give Berlioz in true style, and Mr. Gericke is no exception to this rule. Both Berlioz and Russian music for this reason seldom receive justice, since our best orchestral leaders are German. The performance was letter, or rather note-perfect, but the spirit was lacking. Mr. Gericke and his men made up for this in the Liszt rhapsody. This was magnificently given. There are no words to express the finesse, the exquisite finish, the dash, swing, abandon of the orchestra's playing. It was, in one word, superb. Not a trace of that blatant vulgarity so easy to find in these rhapsodies when played by inferior artists, was visible. A Liszt rhapsody and an enthusiastic and delighted audience! Mr. Gericke and his men have every reason to rejoice at the miracle.

At the Thursday evening concert Loeffler's "Night in the Ukrain," for violin and orchestra, was the novelty. Mr. Loeffler has not succeeded in writing Russian music. His sadness means dreariness; his mirth, noise; and what should be the music of the *balaliaka*, (not *balaika* as in programme), was monotonous. Mr. Kneisel played, as he always plays, exquisitely, but Russian themes are not played as German *lieder*, and both soloist, orchestra and composer, were as men groping in the dark, blind to the helping light of Gogol's poetic genius. The orchestra apparently played Richard Strauss's music, "Till Eulenspiegel's Merry Pranks" beautifully. That it didn't sound beautifully was not their fault. It will probably sound more beautiful twenty years hence, if played then. The Beethoven symphony was finely given, and, altogether, it may be said of this second visit of the Boston Orchestra that it was more successful than ever, and again we take off our hats to the finest orchestra in America, and perhaps in the world.

A. McA.

The Sun.

FRIDAY, DECEMBER 15, 1899.

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Loeffler's "Nights in the Ukrain" Played Here for the First Time.

The Boston Symphony Orchestra played last night at Carnegie Hall Charles Martin Loeffler's suite for violin and orchestra, "Nights in the Ukrain," which had not been heard here before. The composition has found a place on the programme of the Boston Orchestra in years gone by, but not its present form. Mr. Loeffler has rewritten the work, which is supposed to illustrate some prose descriptions by Nicolai Gogol of Russian peasant life. To this end the composer has made use of some folk melodies which give the work a strong national character and impart this quality to it more strongly than the harmonies do. The three movements played last night were interesting if they lacked, at times, spontaneity and inspiration. The work stands far above the average of compositions produced by native writers and is immeasurably superior to some compositions recently put forward in pretentious fashion.

Franz Kneisel, who played the violin part last night, distinguished himself in the second movement, although he played throughout with purity of tone and in other respects with a facility and appreciation that left nothing to be desired.

Mr. Loeffler's suite was followed by another number in which the composer's efforts to produce certain effects could never be lost sight of for a moment. This was Richard Strauss's "Till Eulenspiegel's Merry Pranks." As that is all manner and form, nobody complains that spontaneity is always absent from it. As an ingenious musical burlesque depicting incidents in the life of a rogue, it assuredly creates certain definite effects whether or not they be legitimately within the sphere of music. The orchestra's performance of this number was beyond praise. An exhibition of such skill justified the composition if nothing else did.

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New-York Daily Tribune.

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D[illegible] BOSTON POST, [illegible]

The Representative Democratic Paper

OF NEW ENGLAND.

TO HEAR PADEREWSKI.

An unusually large number of eager ticket purchasers were lined up in Music Hall corridors early yesterday morning and throughout the greater part of the day, attracted by the opening of the sale of seats to hear Ignace Paderewski, the Polish pianist, next Friday afternoon and Saturday night, with the Symphony Orchestra.

On Dec. 27 Paderewski will have a recital of his own in Music Hall. At the Symphony concerts on Friday and Saturday he will play Beethoven's concerto in E flat.

The demand yesterday was for Friday afternoon and Saturday evening symphony tickets, and the crowd was admirably handled and sent away satisfied with the tact and courtesy of the officials, both inside and outside of the box office. Of course some were disappointed in not getting the seats they particularly wished, but they concluded they were fortunate to get any at all when they realized the enormous demand.

Boston Transcript

TUESDAY, DECEMBER 19, 1899

There were many disappointed at the box office of Music Hall yesterday in not being able to secure tickets for the Boston Symphony Orchestra this week, when Mr. Paderewsgi will be the soloist. His only two afternoon recitals will be on Dec. 27 and 30, and those who were unable to hear this peerless artist with the Symphony will undoubtedly avail themselves of the recitals, for which tickets are now on sale.

HOME JOURNAL.

NEW YORK:

WEDNESDAY, DECEMBER 20, 1899.

Boston Symphony Orchestra.

The concerts last week of the Boston Symphony Orchestra were more remarkable in their excellence than ever. There were two novelties, a violoncello concerto by Dvorak and a violin concerto by Loeffler; Beethoven, Mendelssohn, Berlioz, Liszt and Richard Strauss made up the rest of the programme. The Boston Symphony Orchestra is certainly unsurpassed in its work by any European orchestra and only equalled by a few. It is a musical organization that Americans have just reason to be proud of, for its aim is the highest excellence in music, and its aim is reached. At the Wednesday afternoon concert Alwin Schroeder played the Dvorak concerto. The piece is finely orchestrated, and would make an excellent orchestral number with the solo violoncello part given to violoncelli, were there artists who could play it. The first movement, in spite of some few distinguishing melodic phrases, is dreary and uninteresting, and is written without any regard whatever for the solo instrument. The second movement, an adagio, is charming and full of poetry, and there is a dash of piquancy to the third and last movement that is most captivating. Mr. Schroeder was nervous or else careless in the first movement. His playing was out of tune and his technique faulty, but the character of the music excused this. The entire first movement is not violoncello music, and its difficulty for the player is enormous. Mr. Schroeder probably realized this more completely Wednesday afternoon than formerly and the knowledge affected his playing. In the adagio he was delightful, and it was here, for the first time in this piece, that he had a chance to put in fine work. Mr. Schroeder is a great artist, and his tone and technique were never more exquisite than in this adagio. In the finale he also had an opportunity to show what the violoncello in the hands of a master can do, and the fine, broad scherzo-like phrase that opened the movement was as crisp and cleanly cut as could be desired. Throughout the concerto the orchestration is full, rich, and sonorous, and it was delightfully given by the orchestra.

Hector Berlioz's Symphony was well played from a technical point of view, but it was not sufficiently Berliozian, that is, not sufficiently *bizarre*. Conductors brought up in the German school seldom get their orchestras to give Berlioz in true style, and Mr. Gericke is no exception to this rule. Both Berlioz and Russian music for this reason seldom receive justice, since our best orchestral leaders are German. The performance was letter, or rather note-perfect, but the spirit was lacking. Mr. Gericke and his men made up for this in the Liszt rhapsody. This was magnificently given. There are no words to express the finesse, the exquisite finish, the dash, swing, abandon of the orchestra's playing. It was, in one word, superb. Not a trace of that blatant vulgarity so easy to find in these rhapsodies when played by inferior artists, was visible. A Liszt rhapsody and an enthusiastic and delighted audience! Mr. Gericke and his men have every reason to rejoice at the miracle.

At the Thursday evening concert Loeffler's "Night in the Ukrain," for violin and orchestra, was the novelty. Mr. Loeffler has not succeeded in writing Russian music. His sadness means dreariness; his mirth, noise; and what should be the music of the *balaliaka*, (not *balaika* as in programme), was monotonous. Mr. Kneisel played, as he always plays, exquisitely, but Russian themes are not played as German *lieder*, and both soloist, orchestra and composer, were as men groping in the dark, blind to the helping light of Gogol's poetic genius. The orchestra apparently played Richard Strauss's music, "Till Eulenspiegel's Merry Pranks" beautifully. That it didn't sound beautifully was not their fault. It will probably sound more beautiful twenty years hence, if played then. The Beethoven symphony was finely given, and, altogether, it may be said of this second visit of the Boston Orchestra that it was more successful than ever, and again we take off our hats to the finest orchestra in America, and perhaps in the world. A. McA.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, DECEMBER 13, 1899.

Unable to Pay Debts.

Anna Millar Asks for Relief.

FILES A PETITION IN THE FEDERAL COURT TO BE DECLARED A BANKRUPT—HER LIABILITIES PLACED AT $7,500, WITH NO AVAILABLE ASSETS.

Miss Anna Millar, manager of the Chicago Orchestral Association, made famous by Theodore Thomas, has declared herself a bankrupt, and has asked the Federal Court to relieve her of $7,500 of indebtedness. Her assets she enumerates as an ordinary wardrobe of clothes, worth not more than $100, and $100 worth of other personal property, but these two items are exempt under the law. A protest will be made, it is said, by the *principal* creditors, who hold that Miss Millar has at present a good income as manager of Mr. Thomas' orchestra, and that therefore she is not a bankrupt in the meaning of the law.

The petition in bankruptcy was filed by her attorney, Ralph H. Thatcher. Miss Millar was not in her office in the Auditorium tower, nor in her home, 13 Aldine square, when inquirers called for her. The members of her family said they did not know she had declared herself a bankrupt.

Schedule of Indebtedness.

The items of indebtedness enumerated in the petition are as follows:

H. W. Huttig, Muscatine, Ia., seven notes aggregating	$2,745.00
Musical Courier Company, New York, advertising	2,400.00
Blumenberg Press, New York, printing	490.45
Standard Embossing Company, Chicago, printing	337.00
Richardson & Foos, New York, printing	121.45
Brentano's, New York, printing and stationery	84.00
N. L. Weil, Chicago, ladies' tailor	95.00
Margaret Dennison, Muscatine, Ia., one note	195.00
W. J. Champion, Chicago, alley "L" advertising	90.00
Knickerbocker & Cost, Chicago, livery	38.50
Musical Record, Chicago, advertising	120.00
Brentano's, Chicago, books and stationery	23.49
Hollister Brothers, Chicago, printing	75.50
Arcade Livery, Chicago, livery	18.00
Teresa Carreño, Berlin (no account)	250.00
Register Life Insurance Company, Davenport, Ia., one note	225.00
Musical America, New York, advertising	50.00
A. C. McClurg & Co., Chicago, books, &c.	13.95
Maison Nouvelle, Chicago, merchandise	12.00
G. Schirmer & Co., New York, merchandise	15.30
Ed. Schuberth, New York, merchandise	4.90
Total	$7,504.54

Cause of Her Embarrassment.

From most of these bills the creditors believe that the greater part of the indebtedness was incurred in touring European musicians through America. Mr. Thatcher, her attorney, said yesterday he had been given to understand that Miss Millar was unable to pay the scheduled indebtedness because of an unfortunate real estate investment she had made several years ago, which amounted almost to a swindle. The bankruptcy petition recites that almost all of the indebtedness was incurred in September, 1897, and October, 1898.

The financial troubles of Miss Millar will in no way, it is said, affect the financial condition of the Chicago Orchestra.

OUR Chicago representative has refrained from referring to this matter for reasons not necessary to explain, and we republish the above from the *Times-Herald* of that city of December 5. This company's account is not correctly itemized, nor has it any standing in the above list, as our transactions were not made with Miss Millar but with the manager of the Orchestral Association of Chicago. From the above statement and from what is generally known in Chicago musical circles there was really no reason for Miss Millar to have made such a serious step as a relief through bankruptcy; she is said to have acted on advice, but no advice is good that suggests the total disregard of experienced business judgment. Bankruptcy is a stain that becomes larger by inverse ratio; that is, the smaller the sum involved the greater the stain. Deducting the errors in the above list that we know (and there may be others) Miss Millar owed less than $5,000, of which nearly $2,800 is due to one person. All the small sums could readily have been adjusted with a little diplomacy and the larger creditor in Muscatine could have been consulted and, surely, he would have preferred most anything to the driving of Miss Millar into bankruptcy.

It was a fatal error. The questions that now arise are of more eventfulness to the Chicago Orchestral Association than to Miss Millar, whose career is virtually closed in such a bungling fashion as to make her useless from a business point of view. If any protest is to be made against these proceedings on the ground that Miss Millar has a good income at present we would advise against it, for she is a woman and should not be forced out of employment for any petty feelings. She needs her income more than any of the small creditors need their money; all of us should feel sorry for her for not having had the moral courage to step out and consult her creditors openly and ask for an arrangement. That was what she should have done. She should have taken them into her confidence instead of taking their confidence and then she could have avoided this fearful step.

No doubt the wealthy men of the Chicago Orchestral Association will see to it that she retains her position. The Association gave her complete control and for that reason she probably and no doubt involved the Association, although neither side may have been conscious of it at the time. Future developments will disclose the true condition.

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THURSDAY, DECEMBER 21, 1899.

SYMPHONY CONCERT.

Brilliant Performance by the Orchestra and Baermann, Pianist.

The third concert of the season by the Boston Symphony Orchestra was given in Infantry Hall last evening. Again, as at the two preceding concerts, brilliancy was the characteristic feature of the programme and of the playing. The soloist was Mr. Carl Baermann, the Boston pianist.

The audience was perhaps a shade smaller than usual, on account, doubtless, of the many social features and the business pressure which the Christmas season brings in its train. But if not large, it was thoroughly representative of the musical culture of the city, and keenly awake to the fine quality of the tone-feast which was provided for its enjoyment.

Although the programme contained four numbers, the concert was concluded at half-past 9. This admirable brevity has been a feature of this season's performances. An hour and a half is an excellent length for a concert of solid music, which may easily prove fatiguing to the hearer if spun out for the space of two hours. Last night's programme included the following numbers:

Overture, "Hans Heiling" . Heinrich Marschner
Concerto for pianoforte in A minor, op. 54
.... Robert Schumann
I. Allegro affettuoso (A minor).
II. Intermezzo: Andantino grazioso (F major).
III. Allegro vivace (A major).
Three Hungarian dances, Nos. 1, 2 and 6
.... Johannes Brahms
(Scored for orchestra by the composer and Albert Parlow.)
I. Allegro molto (G minor).
II. Allegretto (F major).
VI. Vivace (D major).
Symphony No. 3, in D major, op. 29.....
.... Peter Ilyitch Tchaikovsky
(First time at these concerts.)
I. Introduzione e Allegro:
Moderato assai (Tempo di marcia funebre (D minor).
Allegro brilliante (D major).
II. Alla Tedesca:
Allegro moderato e simplice (B-flat major).
III. Andante:
Andante elegiaco (D minor).
V. Finale:
Allegro con fuoco (Tempo di Polacca) (D major).

The feature of the programme was the first performance here of Tschaikovsky's third symphony in five movements, of which the first three and the last were played. It is hardly necessary to say that the first hearing of a symphony by the great Russian composer is no ordinary event, or to point out the fact that his music is far too deep to be adequately analyzed upon such slight acquaintance. Only impressions can be recorded. Briefly, it may be noted that this D major symphony does not impress the hearer as forcibly as the great "Pathetique" or one or two of the others. Yet it is unmistakably an original, coherent and powerful work. Were it presented as the opus I of a new composer it could hardly fail to create a profound sensation. As it is, the authorship of the work would not easily be mistaken by anyone familiar with Tschaikovsky's style, even were no name appended. The character of the themes, the means by which they are elaborated, the richness and originality of the instrumentation, even the solemn dignity, touched with a tint of vagueness, of the introduction, are all thoroughly characteristic and familiar. Not that Tschaikovsky's invention is so poor that he repeats himself, but simply that he impresses his personality upon his music as forcibly as did Handel or Schumann. The work presented last night is rich in thematic material, largely drawn, apparently, from the field of Russian folk-song, the melodies are blended and contrasted with a master-hand, and there is effective climax. The performance was unexceptionable.

The remaining orchestral numbers of the programme, while somewhat brief, were extremely interesting, and aided materially in lending to the concert the tone of brilliancy already referred to. The set of Hungarian dances by Brahms, based upon national Magyar melodies, were very fascinating in their virile freedom of movement and their irresistible swing. The orchestral setting with which these dances, originally composed for piano, have been provided by the composer and Albert Parlow, is a most noteworthy and effective one. Again Mr. Gericke and his players distinguished themselves by a sympathetic reading and a performance full of fire.

Schumann's A-minor concerto for piano, which Mr. Baermann chose for his solo number, is a favorite with many pianists, and one of the most brilliant works of its genre. Of Mr. Baermann's performance it is almost enough to say that it was quite up to the level of his reputation, which is of the highest. The work calls for exceptional clearness of finger work, for sonority of tone and for elegant phrasing. In each of these particulars the pianist was thoroughly satisfactory. His playing was that of a refined and mature artist, gifted at once with ample technical endowments and clear insight into the meaning of the composer. The accompaniment was by no means a perfect one. Nevertheless, Mr. Baermann was given a flattering reception and justly recalled.

The fourth concert of the symphony series will be given at Infantry Hall on the evening of Wednesday, Jan. 31.

Boston Transcript

THURSDAY, DECEMBER 21, 1899

PADEREWSKI ARRIVES IN BOSTON

Many Calls Are Made Upon the Pianist Who Says He Is Glad to Be in This City Again

Quite a flutter of excitement attended the arrival at the Brunswick this morning of Paderewski, the famous pianist. As he passed through the corridor he warmly greetd old acquaintances and recognizing the manager, Herbert Barnes, he rushed up and gave him a prolonged handshake. The pianist is looking in the best of health. Although quite a number called to see Paderewski and his wife, very few were admitted. At about eleven o'clock Mr. Montgomery Sears was received. With Pederewski besides his valet is the man who stands between him and the world, Count Goerlitz of London, and another London friend, Mr. W. Atlington. Count Goerlitz is a cosmopolitan, and a most polished and fascinating social leader. He is the one who arranges all those delightful little dinners that Paderewski sometimes delights in. The count has travelled extensively and last summer went all through the war region in Southern Africa.

Pederewski likes Boston very much, and said today that he was very glad to be here again. He expressed much astonishment over the queer lawns and the balmy weather. Whether he remains in quiet seclusion while here or not will be as he wills, for already he has received hosts of invitations to Yule-tide festivities. He makes his first appearance at the rehearsal of the Boston Symphony Orchestra in Music Hall tomorrow afternoon.

Boston Transcript

FRIDAY, DECEMBER 22, 1899

PHYSICAL ENDURANCE AND PADEREWSKI

Since Ten This Morning Hundreds Have Awaited the Opening of the Doors

One of the great sights of the day was the rush on the part of the twenty-five cent ticket holders to hear Paderewski, the pianist, at the symphony rehearsal this afternoon. Even at ten o'clock a great number made their appearance, and although they knew that the concert would not begin until 2.30 o'clock, not a soul was daunted. It was not very long after ten o'clock before the Hamilton-street and the Winter-street entrances were thronged. The crowds took the long wait philosophically; many had fortified themselves with a lunch; those unaccompanied by a friend had taken a book, and more than one sensible woman deliberately sat down on the floor and with patience bided the time before the gates would be open. Every Friday afternoon the second balcony is given to the holders of the twenty-five cent admission tickets.

As every other seat in the house, except these, are owned by season ticket holders, there is nothing available to the public but these seats, and if Paderewski is to be heard there is no other way but to "rush." Various names they have given to these tickets, and at the ticket window one hears calls for "rehearsal tickets," "twenty-five cent tickets," "standee's" and "Grab Seats." The number of tickets sold in this manner is limited to the capacity of the hall, and those who do not get a balcony seat stand on the floor, or sit on the stage steps.

At exactly 1.30 today assistant manager Comee gave the signal. Some one shouted in a stentorian voice heard at the four entrances, "All Right," and in a trice the hundreds, with a rush like that of a college eleven making a guards back play, burst through the gates and in a tumultuous throng were hurrying up the stairs. The great empty hall echoed and reëchoed with the rushing tread until it sounded like the roar of Niagara. Those who led the rush kept smartly to the front, and as the excitement grew peals of laughter rang out until it seemed as though a laughing chorus was the opening of the Symphony concert. When the second balcony had been reached and the seats claimed in a twinkling, triumph was exultantly waved in handkerchief signals between friends divided by the hall.

There was an unusual rush today for the left side of the hall. Why? Because the hands of the pianist are to be seen from the left side. In selling these tickets the man at the window was besieged with "I want to see his hands," or "which side am I to go for that?" until his head reeled.

At last one woman came along and announced "I want to see his feet" (she had eyes for his pedaling). "Thank heavens!" said the ticket seller devoutly, as with a sigh of relief he pushed out a ticket and admonished, "Go to the left to see his feet."

Inside of one minute and a half from the time the gates were opened every one of those music lovers who had waited in the entrance for hours were seated in the balcony and on the stage steps. There for one hour they sat until the concert began. Hundreds were turned away disappointed because they could not secure a rush ticket.

[illegible]

SUNDAY, DEC. 24, [illegible]

PADEREWSKI AT THE SYMPHONY.

The first appearance here of Ignace Paderewski since his return from Europe drew out immense audiences at the symphony rehearsal and concert. In fact the seating and standing capacities of Music hall were tested to their limits, and for a week before his arrival the notices that "all tickets had been sold," which met the gaze of hundreds of would-be purchasers were amply justified in the statements. After an absence of about three years the pianist came back to Boston a trifle stouter, the same luxuriant orange hair wreathing his thoughtful face, and with his genius unimpaired. The pianist evidently has lost none of his artistic powers as a performer and virtuoso, and certainly the charm of his personality is as potent as ever, if the unmistakable tributes of admiration shown at the concerts augur aright. They were the same demonstrations that have marked his former appearances, the excess of feminine delight being specially in evidence. The seldom vouchsafed encore was conceded after numerous recalls at the close of the concerto, and this at a symphony performance speaks volumes because of its rarity.

The program was as follows: Gluck's overture to "Iphigenia in Aulis," Beethoven's fifth concerto for pianoforte, and Cesar Franck's symphony in D minor. Paderewski's interpretation of the concerto was masterly throughout. Whether he is a greater artist now than when he was here before must be a matter of personal opinion, for the plane that he then reached was so lofty that criticism was almost disarmed. And yet his performance of the concerto seemed to be an achievement in advance of his previous efforts. The opening cadenza in the first movement was as brilliant as one could imagine, and the difficult ascending scales in the latter part were played with a delicacy and finish exquisite in every respect.

The characteristic traits of contrasts between the solo instrument and the orchestra were never in doubt, the pianist catching the true spirit of the work and not charging it with an individuality inconsistent with the composer's ideas. In the second and third movements, which are really connected, the arpeggio work was wonderfully clear and facile and all of the elaborate figuration was beautifully shown in the finger tracery of the gifted man. It is unnecessary to speak of Paderewski's technique, phrasing, energy or quality of tone; a master in all he surely is and needs no further praise. His welcome was of exceptional warmth and at the close the demonstrations by his auditors amounted to a furore.

The orchestral work in the concerto was magnificent, Mr Gericke and his band being thoroughly in sympathy with their portion of the interpretation. The Gluck overture was given with good effect, the different sentiments being expressed in an artistic manner, and the performance of the Cesar Franck symphony is to be commended, the work by the wind instruments in particular in the closing movement. But it was Paderewski the auditors came to hear and, for once at least, the orchestra to the majority of the attendants was of minor importance.

This week's program will comprise Moszkowski's suite No. 1, in F, Horatio Parker's "Northern Ballad," first time here, and Beethoven's "Pastoral" symphony.

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

SUNDAY MORNING, DECEMBER 24, 1899.

PADEREWSKI THE STAR.

Audience Seemingly Cared for Little Else at the Symphony Concert.

Ignace J. Paderewski was the soloist at the Symphony concert in Music Hall last evening, and the magic of his name was sufficient to bring together the largest evening audience of the present season.

He has apparently gained in popularity, for not only was every seat occupied, but hundreds of ladies as well as gentlemen were standing. As further evidence that it was Paderewski chiefly who was the centre of interest, at the conclusion of his concerto many left the hall without waiting to hear the Franck Symphony.

The Polish pianist has changed but little in personal appearance or mannerisms since he was last in Boston. The shock of chrysanthemum-yellow hair, the incipient mustache, the movements of his chair until he has attained the proper linear distance from the keyboard, and the nervous rubbing of his hands when not actually engaged in playing, are still the prominent features of his performance and seemed to please his enraptured audience as much as ever.

His number was Beethoven's concerto No. 5 in E flat. It is not a work that offers exceptional opportunities for brilliancy, nor yet the display of especially fine phrasing, the orchestra playing nearly as important a part as the solo instrument. Yet withal the music is exquisitely sweet, with much that is melodic as well as inspiring.

The two other numbers on the programme were Gluck's overture to "Iphigenia in Aulis" and Cesar Franck's Symphony in D minor, both of which were admirably done. The programme this week for the rehearsal and concert will include Moszkowski's Suite No. 1 in F, D. W. Parker's "Northern Ballad" and Beethoven's Pastoral Symphony No. 6.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, DECEMBER 13, 1899.

Unable to Pay Debts.

ANNA MILLAR ASKS FOR RELIEF.

FILES A PETITION IN THE FEDERAL COURT TO BE DECLARED A BANKRUPT—HER LIABILITIES PLACED AT $7,500, WITH NO AVAILABLE ASSETS.

Miss Anna Millar, manager of the Chicago Orchestral Association, made famous by Theodore Thomas, has declared herself a bankrupt, and has asked the Federal Court to relieve her of $7,500 of indebtedness. Her assets she enumerates as an ordinary wardrobe of clothes, worth not more than $100, and $100 worth of other personal property, but these two items are exempt under the law. A protest will be made, it is said, by the *principal* creditors, who hold that Miss Millar has at present a good income as manager of Mr. Thomas' orchestra, and that therefore she is not a bankrupt in the meaning of the law.

The petition in bankruptcy was filed by her attorney, Ralph H. Thatcher. Miss Millar was not in her office in the Auditorium tower, nor in her home, 13 Aldine square, when inquirers called for her. The members of her family said they did not know she had declared herself a bankrupt.

SCHEDULE OF INDEBTEDNESS.

The items of indebtedness enumerated in the petition are as follows:

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CAUSE OF HER EMBARRASSMENT.

From most of these bills the creditors believe that the greater part of the indebtedness was incurred in touring European musicians through America. Mr. Thatcher, her attorney, said yesterday he had been given to understand that Miss Millar was unable to pay the scheduled indebtedness because of an unfortunate real estate investment she had made several years ago, which amounted almost to a swindle. The bankruptcy petition recites that almost all of the indebtedness was incurred in September, 1897, and October, 1898.

The financial troubles of Miss Millar will in no way, it is said, affect the financial condition of the Chicago Orchestra.

OUR Chicago representative has refrained from referring to this matter for reasons not necessary to explain, and we republish the above from the *Times-Herald* of that city of December 5. This company's account is not correctly itemized, nor has it any standing in the above list, as our transactions were not made with Miss Millar but with the manager of the Orchestral Association of Chicago. From the above statement and from what is generally known in Chicago musical circles there was really no reason for Miss Millar to have made such a serious step as a relief through bankruptcy; she is said to have acted on advice, but no advice is good that suggests the total disregard of experienced business judgment. Bankruptcy is a stain that becomes larger by inverse ratio; that is, the smaller the sum involved the greater the stain. Deducting the errors in the above list that we know (and there may be others) Miss Millar owed less than $5,000, of which nearly $2,800 is due to one person. All the small sums could readily have been adjusted with a little diplomacy and the larger creditor in Muscatine could have been consulted and, surely, he would have preferred most anything to the driving of Miss Millar into bankruptcy.

It was a fatal error. The questions that now arise are of more eventfulness to the Chicago Orchestral Association than to Miss Millar, whose career is virtually closed in such a bungling fashion as to make her useless from a business point of view. If any protest is to be made against these proceedings on the ground that Miss Millar has a good income at present we would advise against it, for she is a woman and should not be forced out of employment for any petty feelings. She needs her income more than any of the small creditors need their money; all of us should feel sorry for her for not having had the moral courage to step out and consult her creditors openly and ask for an arrangement. That was what she should have done. She should have taken them into her confidence instead of taking their confidence and then she could have avoided this fearful step.

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..........................Robert Schumann
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III. Allegro vivace (A major).
Three Hungarian dances, Nos. 1. 2 and 6
..........................Johannes Brahms
(Scored for orchestra by the composer and Albert Parlow.)
I. Allegro molto (G minor).
II. Allegretto (F major).
VI. Vivace (D major).
Symphony No. 3, in D major, op. 29.....
..................Peter Ilyitch Tchaikovsky
(First time at these concerts.)
I. Introduzione e Allegro:
Moderato assai (Tempo di marcia funebre (D minor).
Allegro brilliante (D major).
II. Alla Tedesca:
Allegro moderato e simplice (B-flat major).
III. Andante:
Andante elegiaco (D minor).
V. Finale:
Allegro con fuoco (Tempo di Polacca) (D major).

The feature of the programme was the first performance here of Tschaikovsky's third symphony in five movements, of which the first three and the last were played. It is hardly necessary to say that the first hearing of a symphony by the great Russian composer is no ordinary event, or to point out the fact that his music is far too deep to be adequately analyzed upon such slight acquaintance. Only impressions can be recorded. Briefly, it may be noted that this D major symphony does not impress the hearer as forcibly as the great "Pathetique" or one or two of the others. Yet it is unmistakably an original, coherent and powerful work. Were it presented as the opus I of a new composer it could hardly fail to create a profound sensation. As it is, the authorship of the work would not easily be mistaken by anyone familiar with Tschaikovsky's style, even were no name appended. The character of the themes, the means by which they are elaborated, the richness and originality of the instrumentation, even the solemn dignity, touched with a tint of vagueness, of the introduction, are all thoroughly characteristic and familiar. Not that Tschaikovsky's invention is so poor that he repeats himself, but simply that he impresses his personality upon his music as forcibly as did Handel or Schumann. The work presented last night is rich in thematic material, largely drawn, apparently, from the field of Russian folk-song, the melodies are blended and contrasted with a master-hand, and there is effective climax. The performance was unexceptionable.

The remaining orchestral numbers of the programme, while somewhat brief, were extremely interesting, and aided materially in lending to the concert the tone of brilliancy already referred to. The set of Hungarian dances by Brahms, based upon national Magyar melodies, were very fascinating in their virile freedom of movement and their irresistible swing. The orchestral setting with which these dances, originally composed for piano, have been provided by the composer and Albert Parlow, is a most noteworthy and effective one. Again Mr. Gericke and his players distinguished themselves by a sympathetic reading and a performance full of fire.

Schumann's A-minor concerto for piano, which Mr. Baermann chose for his solo number, is a favorite with many pianists, and one of the most brilliant works of its genre. Of Mr. Baermann's performance it is almost enough to say that it was quite up to the level of his reputation, which is of the highest. The work calls for exceptional clearness of finger work, for sonority of tone and for elegant phrasing. In each of these particulars the pianist was thoroughly satisfactory. His playing was that of a refined and mature artist, gifted at once with ample technical endowments and clear insight into the meaning of the composer. The accompaniment was by no means a perfect one. Nevertheless, Mr. Baermann was given a flattering reception and justly recalled.

The fourth concert of the symphony series will be given at Infantry Hall on the evening of Wednesday, Jan. 31.

Boston Transcript

THURSDAY, DECEMBER 21, 1899

PADEREWSKI ARRIVES IN BOSTON

Many Calls Are Made Upon the Pianist Who Says He Is Glad to Be in This City Again

Quite a flutter of excitement attended the arrival at the Brunswick this morning of Paderewski, the famous pianist. As he passed through the corridor he warmly greetd old acquaintances and recognizing the manager, Herbert Barnes, he rushed up and gave him a prolonged handshake. The pianist is looking in the best of health. Although quite a number called to see Paderewski and his wife, very few were admitted. At about eleven o'clock Mr. Montgomery Sears was received. With Pederewski besides his valet is the man who stands between him and the world, Count Goerlitz of London, and another London friend, Mr. W. Atlington. Count Goerlitz is a cosmopolitan, and a most polished and fascinating social leader. He is the one who arranges all those delightful little dinners that Paderewski sometimes delights in. The count has travelled extensively and last summer went all through the war region in Southern Africa.

Pederewski likes Boston very much, and said today that he was very glad to be here again. He expressed much astonishment over the queer lawns and the balmy weather. Whether he remains in quiet seclusion while here or not will be as he wills, for already he has received hosts of invitations to Yule-tide festivities. He makes his first appearance at the rehearsal of the Boston Symphony Orchestra in Music Hall tomorrow afternoon.

Boston Transcript

FRIDAY, DECEMBER 22, 1899

PHYSICAL ENDURANCE AND PADEREWSKI

Since Ten This Morning Hundreds Have Awaited the Opening of the Doors

One of the great sights of the day was the rush on the part of the twenty-five cent ticket holders to hear Paderewski, the pianist, at the symphony rehearsal this afternoon. Even at ten o'clock a great number made their appearance, and although they knew that the concert would not begin until 2.30 o'clock, not a soul was daunted. It was not very long after ten o'clock before the Hamilton-street and the Winter-street entrances were thronged. The crowds took the long wait philosophically; many had fortified themselves with a lunch; those unaccompanied by a friend had taken a book, and more than one sensible woman deliberately sat down on the floor and with patience bided the time before the gates would be open. Every Friday afternoon the second balcony is given to the holders of the twenty-five cent admission tickets.

As every other seat in the house, except these, are owned by season ticket holders, there is nothing available to the public but these seats, and if Paderewski is to be heard there is no other way but to "rush." Various names they have given to these tickets, and at the ticket window one hears calls for "rehearsal tickets," "twenty-five cent tickets," "standee's" and "Grab Seats." The number of tickets sold in this manner is limited to the capacity of the hall, and those who do not get a balcony seat stand on the floor, or sit on the stage steps.

At exactly 1.30 today assistant manager Comee gave the signal. Some one shouted in a stentorian voice heard at the four entrances, "All Right," and in a trice the hundreds, with a rush like that of a college eleven making a guards back play, burst through the gates and in a tumultuous throng were hurrying up the stairs. The great empty hall echoed and reëchoed with the rushing tread until it sounded like the roar of Niagara. Those who led the rush kept smartly to the front, and as the excitement grew peals of laughter rang out until it seemed as though a laughing chorus was the opening of the Symphony concert. When the second balcony had been reached and the seats claimed in a twinkling, triumph was exultantly waved in handkerchief signals between friends divided by the hall.

There was an unusual rush today for the left side of the hall. Why? Because the hands of the pianist are to be seen from the left side. In selling these tickets the man at the window was besieged with "I want to see his hands," or "which side am I to go for that?" until his head reeled

At last one woman came along and announced "I want to see his feet" (she had eyes for his pedaling). "Thank heavens!" said the ticket seller devoutly, as with a sigh of relief he pushed out a ticket and admonished, "Go to the left to see his feet."

Inside of one minute and a half from the time the gates were opened every one of those music lovers who had waited in the entrance for hours were seated in the balcony and on the stage steps. There for one hour they sat until the concert began. Hundreds were turned away disappointed because they could not secure a rush ticket.

Boston Sunday Globe.

SUNDAY, DEC. 24, 1899.

PADEREWSKI AT THE SYMPHONY.

The first appearance here of Ignace Paderewski since his return from Europe drew out immense audiences at the symphony rehearsal and concert. In fact the seating and standing capacities of Music hall were tested to their limits, and for a week before his arrival the notices that "all tickets had been sold," which met the gaze of hundreds of would-be purchasers were amply justified in the statements. After an absence of about three years the pianist came back to Boston a trifle stouter, the same luxuriant orange hair wreathing his thoughtful face, and with his genius unimpaired. The pianist evidently has lost none of his artistic powers as a performer and virtuoso, and certainly the charm of his personality is as potent as ever, if the unmistakable tributes of admiration shown at the concerts augur aright. They were the same demonstrations that have marked his former appearances, the excess of feminine delight being specially in evidence. The seldom vouchsafed encore was conceded after numerous recalls at the close of the concerto, and this at a symphony performance speaks volumes because of its rarity.

The program was as follows: Gluck's overture to "Iphigenia in Aulis," Beethoven's fifth concerto for pianoforte, and Cesar Franck's symphony in D minor. Paderewski's interpretation of the concerto was masterly throughout. Whether he is a greater artist now than when he was here before must be a matter of personal opinion, for the plane that he then reached was so lofty that criticism was almost disarmed. And yet his performance of the concerto seemed to be an achievement in advance of his previous efforts. The opening cadenza in the first movement was as brilliant as one could imagine, and the difficult ascending scales in the latter part were played with a delicacy and finish exquisite in every respect.

The characteristic traits of contrasts between the solo instrument and the orchestra were never in doubt, the pianist catching the true spirit of the work and not charging it with an individuality inconsistent with the composer's ideas. In the second and third movements, which are really connected, the arpeggio work was wonderfully clear and facile and all of the elaborate figuration was beautifully shown in the finger tracery of the gifted man. It is unnecessary to speak of Paderewski's technique, phrasing, energy or quality of tone; a master in all he surely is and needs no further praise. His welcome was of exceptional warmth and at the close the demonstrations by his auditors amounted to a furore.

The orchestral work in the concerto was magnificent, Mr Gericke and his band being thoroughly in sympathy with their portion of the interpretation. The Gluck overture was given with good effect, the different sentiments being expressed in an artistic manner, and the performance of the Cesar Franck symphony is to be commended, the work by the wind instruments in particular in the closing movement. But it was Paderewski the auditors came to hear and, for once at least, the orchestra to the majority of the attendants was of minor importance.

This week's program will comprise Moszkowski's suite No. 1, in F, Horatio Parker's "Northern Ballad," first time here, and Beethoven's "Pastoral" symphony.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, DECEMBER 24, 1899.

PADEREWSKI THE STAR.

Audience Seemingly Cared for Little Else at the Symphony Concert.

Ignace J. Paderewski was the soloist at the Symphony concert in Music Hall last evening, and the magic of his name was sufficient to bring together the largest evening audience of the present season.

He has apparently gained in popularity, for not only was every seat occupied, but hundreds of ladies as well as gentlemen were standing. As further evidence that it was Paderewski chiefly who was the centre of interest, at the conclusion of his concerto many left the hall without waiting to hear the Franck Symphony.

The Polish pianist has changed but little in personal appearance or mannerisms since he was last in Boston. The shock of chrysanthemum yellow hair, the incipient mustache, the movements of his chair until he has attained the proper linear distance from the keyboard, and the nervous rubbing of his hands when not actually engaged in playing, are still the prominent features of his performance and seemed to please his enraptured audience as much as ever.

His number was Beethoven's concerto No. 5 in E flat. It is not a work that offers exceptional opportunities for brilliancy, nor yet the display of especially fine phrasing, the orchestra playing nearly as important a part as the solo instrument. Yet withal the music is exquisitely sweet, with much that is melodic as well as inspiring.

The two other numbers on the programme were Gluck's overture to "Iphigenia in Aulis" and Cesar Franck's Symphony in D minor, both of which were admirably done. The programme this week for the rehearsal and concert will include Moszkowski's Suite No. 1 in F, D. W. Parker's "Northern Ballad" and Beethoven's Pastoral Symphony No. 6.

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[illegible] EVERY SUNDAY [illegible]
VOL. CVL, NO. 177.
SUNDAY, DECEMBER 24, 1899.

THE SYMPHONY CONCERT.

Paderewski Greeted with Wild Applause by the Audience.

His Playing of Beethoven Does No Justice to the Composer—As an Encore, He Gives a Rubinstein Barcarolle—Overture from Gluck Gloriously Read.

The programme for last evening's concert in Music Hall, by the Boston Symphony orchestra, Wilhelm Gericke conductor, was:

Overture, "Iphegenia in Aulis"..........Gluck
Concerto for pianoforte, No. 5, in E-flat..
Beethoven
Symphony in D minor..............Cesar Franck

The soloist was Mr. Ignace J. Paderewski.

An immense audience was in attendance, a considerable portion of it evidently attracted by the famous pianist, for it disappeared immediately after the solo performances were over. The welcome accorded him was almost frenzied in its acclaim. His interpretation of the concerto showed that during his absence he had not become any more felicitous as a Beethoven player than he was on his earlier visits here.

It was all very pretty, very fluent, very graceful and very amiable; but it was lacking in largeness of conception, nobility of style and vigor of emphasis, generally. The qualities of the concerto which won for it the title of "Emperor" became inconspicuous in the piano part, under the treatment to which it was subjected and were accented only in the reading of the prominent orchestral features of the work. The result was a most curious contrast; Mr. Gericke's share in the performance having the broad, manly Beethoven character, while Mr. Paderewski's was effeminate and resembling somewhat the vein in which he reads or was accustomed to read Chopin.

In other words the effort was unsatisfactory in its want of heroic breadth of style and of virility. It was smooth, eminently refined, and unquestionably perfect in its finger work. Now and then it was not rhythmically clear, and also now and then singular liberties were taken with the indications the composer gave for the phrasing, the most startling innovation being the change in the original markings of the opening theme of the finale.

It is true that one cannot always say with authority exactly what Beethoven meant in this or that of his masterpieces, but the difficulty is not so great in determining what he did not, or could not have meant; and it is quite clear that he never intended this noble and virile concerto to be given in the epicene vein in which Mr. Paderewski conceived and played it.

However, the audience as a whole approved the artist's performance with storms of applause, recalling him again and again, until at length the wise custom that has prevailed at these concerts of permitting no encores was again violated, and the soloist returned to the piano and played Rubinstein's Bacarolle in A minor. It was, however, so distorted by the remarkable phrasing, vagaries of tempo and of rhythm, and mawkishness of sentimentality with which it was performed, that it was not easy to recognize it until it was well on its way. All which is distressful enough in the stating, but Mr. Paderewski's eminence and popularity are of a nature that can well withstand it.

The Gluck overture was gloriously read and played. How these giants of old knew how to obtain massive and stirring effects with a few instruments and by simple means! There is undoubtedly much in the work that sounds quaint to modern ears, but how strong and effective, and, at times, supremely noble, is the tone color. Nothing could have been more just to the music and more satisfying to the critical understanding than the large interpretation Mr. Gericke gave it.

The Franck symphony became clearer on a new hearing, and its powerful originality and deep imaginativeness were more vigorously emphasized; but that it became more pleasing, that it appealed with any greater force to the warmer emotions, that it seemed less morbid, can hardly be conceded. Then too, the brief themes of the composer and his incessant repetitions of them in sequences, at last prove tiresome in the monotony of effect they produce. It was performed with exquisite finish, and in its more stirring moments, with a brilliancy and a spirit that were almost exciting.

The programme for the next concert is: Suite No. 1, in F, Moszkowski; "Northern Ballad," Horatio W. Parker (first time), and the "Pastoral" symphony, by Beethoven.

Boston Transcript
SATURDAY, DECEMBER 30, 1899

The Boston Symphony Orchestra, under Wilhelm Gericke, has continued as the city's principal musical attraction, and hundreds of students have availed themselves of the Friday afternoon rehearsals to hear this matchless organization. These same students have had countless opportunities to attend chamber concerts, piano recitals and the like. The Kneisel Quartet still maintains its high position, while the Apollo, Cecilia, Handel and Haydn and other singing societies have given their usual concerts. Various musicians and singers of high rank have been heard, among them Madeline Schiller, Paderewski, De Pachmann and Clara Butt; and the municipal concerts, organized by Mayor Quincy in the fall of 1898, have not only been kept up to a high standard but have met with marked popular success.

Boston Journal.
SUNDAY, DECEMBER 24, 1899.

CÉSAR FRANCK.

His Symphony in D Minor Repeated Last Night.

A Work of Uncommon Beauty and Strength.

Mr. Paderewski Played a Beethoven Concerto.

The program of the ninth Symphony concert, Mr. Gericke, conductor, in Music Hall, last night, was as follows:

Overture, "Iphigenia in Aulis"..........
Gluck-Wagner
Piano concerto in E flat............Beethoven
Mr. Paderewski.
Symphony in D minor..........César Franck

The program was well arranged. The quietly tragic overture of Gluck led the way effectively to the concerto of Beethoven, and the audience, which by its conduct had evidently come to see and hear a virtuoso, would have hardly brooked a longer or more complex introduction. Nor did the music of Beethoven, noble as it is, lessen the strength or discount the beauty of Franck's remarkable symphony.

Indeed, the performance of this symphony was the musical feature of the concert. The virtuoso entrances, dazzles, stuns, and in a few years he is driven out by another, and soon he is merely a tradition, a legend, and in a century there may be dispute about his name. The concerto of Beethoven will outlive many virtuosos. The symphony of Franck will outlive even virtuoso conductors, as the coin and the bust reveal to us the Roman Emperor who centuries ago was dust.

I cannot understand the attitude of those who declare and deplore while they declare that the music of César Franck will never be popular. They do not mean, of course, the popularity of "Whistling Rufus" or a march by the ingenious Mr. Sousa; they speak of such popularity as was enjoyed for some years by, say, the Lenore symphony of Raff. But how trite and how cheap to many of the younger generation is that once applauded music; how incomprehensible that easily acquired popularity! It is true that to the musician there are certain characteristics of Franck's music that at first perplex. His system of building harmonic progressions on chromatic basses suggests the thought that perhaps he heard and had constantly in mind another scheme of tonality than that which is taught in the schools as natural and inevitable. There are composers who hear such exotic scales.

But the chief obstacles to genuine popularity of music with audiences that have for years been accustomed to the best are dullness, against which even the gods contend in vain—disguised vulgarity, which will always out, and insincerity. Now if there is any music that is pure, serious, noble, lofty to the verge of mysticism, free from earthly dross, it is the music of César Franck. This must be apparent to everyone to whom the names of Bach, Beethoven, and if you wish Brahms are something more than names. Then comes the question of dullness. I confess I do not see how this reproach can be justly brought. This symphony is fascinating throughout on account of its wealth of unostentatious natural melody, its rich harmonic structure, its strongly defined rhythmic feeling, its sonorous and well contrasted orchestration. There are passages in the first movement that are of elemental grandeur, music that might accompany the shifting of worlds in the divine plan. There are pages of poignant melancholy that is neither sour nor pessimistic. And in the finale there is the hint of mighty preparation, there is the authoritative, irresistible advance of rejoicing thousands. Throughout the symphony is there constant testimony to a strong, sane, sympathetic soul, a master creator and organizer, a master musician.

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Mr. Paderewski was welcomed most heartily. He gave in many respects a most agreeable and I may say elegant performance of Beethoven's heroic concerto. For in connection with his interpretation the term "elegant" may be fitly used. Whether this elegance suits Beethoven's music is another question. Mr. Paderewski's tone in passages of delicate beauty and moderate strength was, as of old, delightful. In passages that demand robust strength, his tone was inclined to be forced and harsh. To praise his general technic, to dilate upon his use of the pedals at this late day would be an impertinence. Occasionally there was extravagant elasticity in rhythm, so that there was for the moment little or no rhythm. It is needless to say that he was tumultuously applauded. He responded to the demand and played a barcarole by Rubinstein in such curious fashion that the piece was hardly to be recognized.

Philip Hale.

THE MUSICAL COURIER.
NEW YORK, WEDNESDAY, DECEMBER 20, 1899.

THE real kernel of the musical life of a city is its orchestral work. No matter how well the many concerts given by renowned artists are patronized, no matter how liberally the opera is supported, or even how flourishing local societies devoted to the various forms of choral work may be, the true test of the serious musical life of any large city is the standard of its orchestral concerts, both in program and performance, and the extent of the appreciation, both artistic and financial, of these by its public. We musicians of Philadelphia therefore have been intently watching the rapidly growing interest that has been shown for at least the last five years in the orchestral concerts given here by visiting organizations, and recognize in it the most hopeful signs of a broadening public musical feeling.

The five concerts given every season by the Boston Symphony Orchestra have been so well attended that for the past two years all the reserved seats of the great Academy of Music were bought for the entire series by the old subscribers before the public sale was open. This has induced the management to give this year a second series, the sale of which has been as complete and successful as the first. The Boston Symphony Orchestra is not better supported even in Boston, and there can be no doubt that the concerts of this unique and incomparable organization have played a most important part in the elevation and cultivation of musical taste in Philadelphia.

Boston Symphony in Brooklyn.

AT the Brooklyn concert by the Boston Symphony Orchestra last Saturday evening the works heard were the Beethoven "Egmont" overture, the Dvorák Concerto in B minor for violoncello, three of Brahms' Hungarian dances (Nos. 1, 2 and 6) and the Tschaikowsky Symphony No. 3. The last named, by the way, was heard for the first time in Brooklyn.

Mr. Gericke's reading of this great composition by the Russian composer was scholarly, but rather too severe and classic for some tastes.

The playing of the "Egmont" overture alone was worth the price of admission. As this was played as the opening piece, the late arrivals missed one of the treats of the evening. Brooklyn concert-goers probably never heard the Brahms dances played better.

The 'cello concerto did not arouse great enthusiasm. It is without doubt a great work, but Mr. Schroeder's reading proved rather colorless and his playing monotonous.

The audience last Saturday was much larger than at the opening concert five weeks ago. The third concert in Brooklyn is announced for Saturday evening, January 20. Leonora Jackson will be the soloist.

·LIFE·
NEW YORK, DECEMBER 28, 1899.

Two Varieties.

THE audiences at the opera and the audiences at the concerts of the Boston Symphony Orchestra form an interesting contrast.

The opera is primarily a spectacular show, with good music thrown in. The audience is also a spectacular show, with a few lovers of music thrown in. When the spectacle grows dull, a majority of the audience study one another and indulge in pleasant converse.

At the Boston Symphony concerts the audience never talks. It listens.

At the opera, the audience itself being on exhibition, dresses and behaves accordingly. It enjoys the contemplation of itself, its jewels and its raiment even more at times than it enjoys the stage. This is legitimate, as enjoyment is the object of the expedition.

The opera itself—the performance on the stage—is frankly artificial. This artificiality, while innocent and not to be despised, explains, perhaps, why so many people who love music for music itself prefer the concerts of the Boston Symphony Orchestra to the grandest of grand opera.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CVI., NO. 177.
SUNDAY, DECEMBER 24, 1899.

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It was all very pretty, very fluent, very graceful and very amiable; but it was lacking in largeness of conception, nobility of style and vigor of emphasis, generally. The qualities of the concerto which won for it the title of "Emperor" became inconspicuous in the piano part, under the treatment to which it was subjected and were accented only in the reading of the prominent orchestral features of the work. The result was a most curious contrast; Mr. Gericke's share in the performance having the broad, manly Beethoven character, while Mr. Paderewski's was effeminate and resembling somewhat the vein in which he reads or was accustomed to read Chopin.

In other words the effort was unsatisfactory in its want of heroic breadth of style and of virility. It was smooth, eminently refined, and unquestionably perfect in its finger work. Now and then it was not rhythmically clear, and also now and then singular liberties were taken with the indications the composer gave for the phrasing the most startling innovation being the change in the original markings of the opening theme of the finale.

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Indeed, the performance of this symphony was the musical feature of the concert. The virtuoso entrances, dazzles, stuns, and in a few years he is driven out by another, and soon he is merely a tradition, a legend, and in a century there may be dispute about his name. The concerto of Beethoven will outlive many virtuosos. The symphony of Franck will outlive even virtuoso conductors, as the coin and the bust reveal to us the Roman Emperor who centuries ago was dust.

I cannot understand the attitude of those who declare and deplore while they declare that the music of César Franck will never be popular. They do not mean, of course, the popularity of "Whistling Rufus" or a march by the ingenious Mr. Sousa; they speak of such popularity as was enjoyed for some years by, say, the Lenore symphony of Raff. But how trite and how cheap to many of the younger generation is that once applauded music; how incomprehensible that easily acquired popularity! It is true that to the musician there are certain characteristics of Franck's music that at first perplex. His system of building harmonic progressions on chromatic basses suggests the thought that perhaps he heard and had constantly in mind another scheme of tonality than that which is taught in the schools as natural and inevitable. There are composers who hear such exotic scales.

But the chief obstacles to genuine popularity of music with audiences that have for years been accustomed to the best are dullness, against which even the gods contend in vain—disguised vulgarity, which will always out, and insincerity. Now if there is any music that is pure, serious, noble, lofty to the verge of mysticism, free from earthly dross, it is the music of César Franck. This must be apparent to everyone to whom the names of Bach, Beethoven, and if you wish Brahms are something more than names. Then comes the question of dullness. I confess I do not see how this reproach can be justly brought. This symphony is fascinating throughout on account of its wealth of unostentatious natural melody, its rich harmonic structure, its strongly defined rhythmic feeling, its sonorous and well contrasted orchestration. There are passages in the first movement that are of elemental grandeur, music that might accompany the shifting of worlds in the divine plan. There are pages of poignant melancholy that is neither sour nor pessimistic. And in the finale there is the hint of mighty preparation, there is the authoritative, irresistible advance of rejoicing thousands. Throughout the symphony is there constant testimony to a strong, sane, sympathetic soul, a master creator and organizer, a master musician.

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Mr. Paderewski was welcomed most heartily. He gave in many respects a most agreeable and I may say elegant performance of Beethoven's heroic concerto. For in connection with his interpretation the term "elegant" may be fitly used. Whether this elegance suits Beethoven's music is another question. Mr. Paderewski's tone in passages of delicate beauty and moderate strength was, as of old, delightful. In passages that demand robust strength, his tone was inclined to be forced and harsh. To praise his general technic, to dilate upon his use of the pedals at this late day would be an impertinence. Occasionally there was extravagant elasticity in rhythm, so that there was for the moment little or no rhythm. It is needless to say that he was tumultuously applauded. He responded to the demand and played a barcarole by Rubinstein in such curious fashion that the piece was hardly to be recognized.

Philip Hale.

THE MUSICAL COURIER.
NEW YORK, WEDNESDAY, DECEMBER 20, 1899.

THE real kernel of the musical life of a city is its orchestral work. No matter how well the many concerts given by renowned artists are patronized, no matter how liberally the opera is supported, or even how flourishing local societies devoted to the various forms of choral work may be, the true test of the serious musical life of any large city is the standard of its orchestral concerts, both in program and performance, and the extent of the appreciation, both artistic and financial, of these by its public. We musicians of Philadelphia therefore have been intently watching the rapidly growing interest that has been shown for at least the last five years in the orchestral concerts given here by visiting organizations, and recognize in it the most hopeful signs of a broadening public musical feeling.

The five concerts given every season by the Boston Symphony Orchestra have been so well attended that for the past two years all the reserved seats of the great Academy of Music were bought for the entire series by the old subscribers before the public sale was open. This has induced the management to give this year a second series, the sale of which has been as complete and successful as the first. The Boston Symphony Orchestra is not better supported even in Boston, and there can be no doubt that the concerts of this unique and incomparable organization have played a most important part in the elevation and cultivation of musical taste in Philadelphia.

Boston Symphony in Brooklyn.

AT the Brooklyn concert by the Boston Symphony Orchestra last Saturday evening the works heard were the Beethoven "Egmont" overture, the Dvorák Concerto in B minor for violoncello, three of Brahms' Hungarian dances (Nos. 1, 2 and 6) and the Tschaikowsky Symphony No. 3. The last named, by the way, was heard for the first time in Brooklyn.

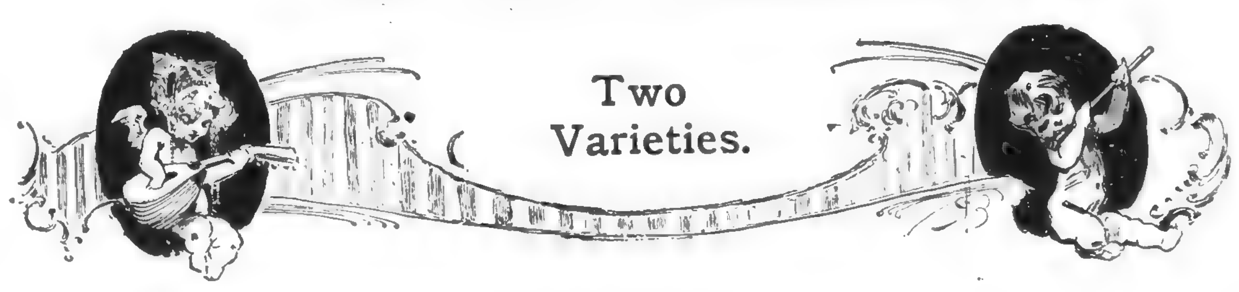
Mr. Gericke's reading of this great composition by the Russian composer was scholarly, but rather too severe and classic for some tastes.

The playing of the "Egmont" overture alone was worth the price of admission. As this was played as the opening piece, the late arrivals missed one of the treats of the evening. Brooklyn concert-goers probably never heard the Brahms dances played better.

The 'cello concerto did not arouse great enthusiasm. It is without doubt a great work, but Mr. Schroeder's reading proved rather colorless and his playing monotonous.

The audience last Saturday was much larger than at the opening concert five weeks ago. The third concert in Brooklyn is announced for Saturday evening, January 20. Leonora Jackson will be the soloist.

·LIFE·
NEW YORK, DECEMBER 28, 1899.



Two Varieties.

THE audiences at the opera and the audiences at the concerts of the Boston Symphony Orchestra form an interesting contrast.

The opera is primarily a spectacular show, with good music thrown in. The audience is also a spectacular show, with a few lovers of music thrown in. When the spectacle grows dull, a majority of the audience study one another and indulge in pleasant converse.

At the Boston Symphony concerts the audience never talks. It listens.

At the opera, the audience itself being on exhibition, dresses and behaves accordingly. It enjoys the contemplation of itself, its jewels and its raiment even more at times than it enjoys the stage. This is legitimate, as enjoyment is the object of the expedition.

The opera itself—the performance on the stage—is frankly artificial. This artificiality, while innocent and not to be despised, explains, perhaps, why so many people who love music for music itself prefer the concerts of the Boston Symphony Orchestra to the grandest of grand opera.

Boston Transcript

DECEMBER 26, 1899

The Symphony Orchestra and Paderewski —Handel and Haydn Society's Eighty-Fifth Season

The Boston Symphony Orchestra gave its ninth symphony concert in the Music Hall last Saturday evening, the programme being as follows:

Gluck: Overture to "Iphigénie en Aulide" (the Coda by Wagner).
Beethoven: Concerto for Pianoforte, No. 5, in E-flat major, opus 73.
César Franck: Symphony in D minor.
Mr. Ignace J. Paderewski was the pianist.

A more uncompromising performance of Gluck's "Iphigénie" overture one need not wish to hear; Mr. Gericke followed Wagner's instructions to the letter. The result was curious. There is no need of going into Wagner's arguments about the proper tempo of the main body of this overture; whether they are irrefragable or not, the spirit which prompted them is unmistakable. This spirit was essentially emotional and poetic. Note that, in his analysis of the overture, Wagner does not speak an academic word; it is no technical analysis, treating of first, second and conclusion-themes, working-out, recapitulation, etc., but essentially a poetic one. He speaks of "a theme of appeal from painful, gnawing heart-sorrow; a motive of violence, of commanding, overbearing demand," and continues in the same vein to the end. His very objection to the old, conventional tempo was that it was merely conventional and academic, and thus ran counter to the emotional, poetico-dramatic spirit of the music. I have said that Mr. Gericke followed Wagner's instructions to the letter; but I cannot think that he entered into the spirit of them. As played last Saturday evening, the overture sounded as if of castiron; never have I heard it sound so uncompromisingly academic before. Instead of "gnawing heart-sorrow," I heard, in the introduction, nothing but prepared and resolved suspensions. I could find no emotional or dramatic expressiveness. The only essence of the drama I could find reflected in it was a certain iron implacableness, as of inexorable fate—the very most dangerous idea to embody in music; ten or sixteen measures of it you can stand, but, keep harping on it, and the listener finds himself changing places with the victims of Fate, and suffering their torments.

The Franck symphony, which was heard here for the first time last season, suffered much from coming after the excitement of the Beethoven concerto and Paderewski's encore-piece. It is a work for which the listener needs to be fresh. I could again see beauties in it, moments of poetic suggestiveness, much elaborate workmanship, pages of glowing color; but it was impossible to listen sympathetically, to enter unreservedly into the spirit of the composition. After it was over it was as if I had not really heard it.

Of Paderewski's playing of the "Emperor" concerto much might be said. He had never played it here before, neither can I remember his playing anything by Beethoven that was in the same vein. It was not easy to imagine beforehand just what he would do with it. Well, he played it like a god! The work itself stands well in the heyday of Beethoven's second period; it has less of the modern spirit in it than the fourth concerto, in G major; the only hints one finds in it of the composer's third manner are certain occasional harmonic subtleties; its most salient characteristics are a wondrous fertility and beauty of melodic invention and a brilliancy of style which has, perhaps, never been surpassed elsewhere. But there is little of the pioneer spirit shown in it; the very perfection of its form shows a completeness of mastery which is seldom exhibited by anyone except in well-beaten paths. Save for the first few phrases of the pianoforte in the second movement—which you can hardly hear without wondering what Beethoven had left for Chopin to do after him—the concerto contains nothing that the composer had not done before, only seldom surely with such effulgent splendor. It is all heroic; one might call it an ode to the Hero.

This description of the work may well apply also to Paderewski's playing of it. His performance reflected every element pointed out therein. I can find nothing in the work that he did not show forth with convincing force and beauty. Save that he had the daring to let himself go unreservedly in the Dionysiac verve of the final rondo—unreservedly, yet without once disfrocking himself—there was no more of novelty in his rendering than in the work itself, none but a fresh newness of perfection. Seldom have I heard this great artist sink himself so completely and lovingly in a composition; and, what is best of all, there was plainly no self-abnegation in it: there was no less of Paderewski there for its being all Beethoven! One felt that, but for Paderewski, there would have been less of Beethoven there. Take the ineffably beautiful effects he produced in those wondrous apparitions of the second theme of the first movement, in C-flat major and D-flat major, and in the opening portions of the second movement; there was no striving after a wilful originality here, no "new reading;" he followed the text with meticulous exactness, adding nothing of his own; he played the music just as you read it in the score, but with its very soul audibly embodied. Throughout, you felt that here was a man large enough, deep enough, strong enough to afford to be faithful to the composer and forget himself. It was one of the greatest performances I have ever listened to. And how admirably Mr. Gericke and the orchestra did their part! The thing was perfect through and through.

Of course there was no escaping an encore. Paderewski played something by Rubinstein as only he can play.

The next programme is: Horatio W. Parker, "Northern Ballad" (first time); Beethoven, sympathy No. 6, in F major, "Pastoral," opus 68; Moszkowski, suite No. 1, in F major, opus 39. W. F. A.

Boston Journal.

SUNDAY, DECEMBER 31, 1899.

SYMPHONY NIGHT.

Horatio W. Parker's New Orchestral Work.

Moszkowski's Tuneful First Suite Heard Again.

Paderewski's Second and Last Recital in Music Hall.

The program of the 10th Symphony Concert in Music Hall last night, Mr. Gericke conductor, was as follows:

Suite No. 1 in F major...........Moszkowski
Northern Ballad op. 46..........H. W. Parker
(first time here.)
Symphony No. 6, "Pastoral".......Beethoven

The official program-book says with reference to Moszkowski's suite No. 1: "Two movements of this suite (the third and fifth) were played here by the Symphony Orchestra under Mr. Arthur Nikisch, on April 8, 1893."

This statement is true; but the suite as a whole was first played here April 23, 1888, under Mr. Gericke, and it was repeated Oct. 20 of that year.

Moszkowski wrote the suite at the request of the Philharmonic Society of London, and it was performed for the first time by that society June 2, 1886, when the composer led. The first performance in New York was under Theodore Thomas, March 22, 1887.

The suite is agreeable, holiday music. Moszkowski, even in his many potboilers for the piano, is always well-bred and often elegant, and in this suite his orchestral conversation is often sparkling, at times epigrammatic, and always fluent and amiable. There is little deep thought, although some of the variations do credit to his technical skill. Perhaps the work is too constantly tuneful, as "tuneful" is understood by the multitude, but it must be remembered that Moszkowski wrote it for a London public, and he knew how to please. I doubt whether he has ever equaled this orchestral composition; surely his second suite is inferior, and "Joan of Arc," the symphonic poem, is seldom heard. The reproach was once brought against this suite that it was apparently thought out for the piano and then elaborately transcribed. The reproach is not just. There may be passages here and there that recall at once the piano, but there is a steady flow of orchestral thought, and there are frequent exhibitions of ingenious fancy and sparkle and piquancy in orchestral expression. It is a clever work throughout and it is at times more than clever. The weakest movement is the fourth, which might well be omitted. The suite was played brilliantly and the solo passages gave pleasure.

Mr. Parker's "Northern Ballad" was first played, I believe, April 17, 1899, by the New Haven Symphony Orchestra, of which he is conductor; or was the Festival of the Hampden County Musical Association, at which it was played, before that date? I do not know. At any rate, the work was finished and performed last spring. I was disappointed in the Ballad, for I recognize in Mr. Parker a man who is more than a Professor, even at Yale; I recognize in him a musician of uncommon technical facility, one that has triumphed on the battlefield of oratorio, one that in his "Cahal Mor" has shown high and splendid imagination. There are ample evidences of technical fluency in this Ballad; there are interesting passages; but the work as a whole is not authoritative. One reason for this is that the music is reminiscent. Now, do not misunderstand me; I do not hint at plagiarism; and, as some Englishman said lately, "I don't mind if a man steals, provided he makes good use of his plunder." Mr. Parker suggests the moods of other composers. There is not enough of his own voice—and there are "ancestral voices prophesying war" and other things. For instance, the mood of the opening measures of the Ballad is singularly like the mood of the opening measures of Tschaikowsky's symphonic poem, or Fantasie-overture, "Romeo and Juliet"; it is reminiscent in many particulars. Further on I am reminded of the Dvorák of the "American" or the Krehbielian period, rhythmically, harmonically, orchestrally; the same mood is in passages of Dovrak's "American" symphony. The mood of the finale is that of the mood of the Gounod of "Faust," and there is one ascending passage that is a striking bit of "gounodage," as Gautier-Villars puts it.

I suppose to many the Pastoral Symphony is a joy forever. I confess that I cannot share in this simple bucolic pleasure. Whether the movements are played a little faster or a little slower seems to me immaterial; the greater part of the music induces a desire to sleep and be at rest. The few passages in which the great Beethoven is revealed do not compensate for the pages of platitudes.

The symphony by Richard Strauss, which will be played at the next Symphony concert, will be the one in F minor, op. 12, and not the "In Italy," as has been announced.

THE BOSTON SYMPHONY ORCHESTRA is beyond doubt and peradventure one of the few great orchestras of the world. This claim is made enthusiastically, and it is allowed by the critics and audiences of other cities and by foreign and visiting singers, violinists and pianists.

It is the more to be regretted that in this very city more and more attention is paid by Symphony audiences to the soloists, who, originally regarded as incidental to the series of concerts, are now considered by many as the chief feature.

The talk is more and more about the soloist and less and less about the orchestra itself or the pieces performed by it.

There was Sembrich night, when a Symphony concert was turned into a prima-donna show. There was Paderewski night, when, after the performance by the celebrated Pole, a large number of the audience left the hall, although the hour was early, and although one of the most remarkable symphonies of this century remained to be played.

We find even Mr. Apthorp, a professional critic, in his frantic and fashionable aderation of Mr. Paderewski—who had played Beethoven's concerto in E flat in an incongruously elegant and quasi effeminate manner, for Mr. Paderewcki never forgets the dear ladies, even in his most heroic moments—we find even Mr. Apthorp saying publicly, "It was impossible to listen sympathetically, to enter unreservedly into the spirit of the composition (Franck's symphony). After it was over it was as if I had not really heard it."

Far be it from me to disparage the worth of a really brilliant solo performance. But now that so many soloists appear at these concerts, is there not imminent danger that the purpose of the organization will be forgotten, that music which will be of long life will be slighted in the hurrah for the virtuoso who is a thing of a day and often merely the idol dear to passing faddists?

Not all the soloists that have appeared at these concerts were worthy of appearance. I do not propose to be unnecessarily disagreeable, so I shall not name the unworthy by name. We all know that for some of them, wires were adroitly pulled, and the influence of "patrons and patronesses" was exerted.

This, however, is a side issue. If all the soloists were miracles and beyond all whooping, I should still maintain that they should be fewer in number, and that when one appeared, the program should not include a new orchestral work, but it should be made up of pieces conspicuous for brilliance rather than for depth of thought.

Often after a superb orchestral performance, the audience has applauded languidly, as in doubt, indifference, or even consternation. Pray, what effect has such a reception on the spirit of an orchestra which numbers excellent musicians as well as admirable players in its ranks? What encouragement has the orchestra to do its best, when it finds that noble music finely played is as cavaire to hundreds?

And yet these hundreds are willing to pay premiums that in many instances are absurdly extravagant? Do they pay to hear the soloists or to be "in the swim."

There is much loose talk about the "musical culture" of this city. It is not a symptom of true culture when the first question is "Who is going to sing or play?" and no question is asked concerning the nature of the orchestral program. There is curiosity; there is the contagious enthusiasm that fires a mob; but where is discrimination, where is appreciation?

Perhaps we are too much accustomed to a good thing; perhaps we are too much inclined to take the perfection and the brilliance of the orchestra for granted. The fact remains that many are not eager to hear a new work, for they would then be obliged to think for themselves and pronounce an independent judgment. It is easy to roll the eyes in ecstasy when hearing a pianist, play he ever so badly, when parochial society has given out the decree that he is wonderful and to be worshiped. It is easy to applaud lazily a symphony by Beethoven, whose name is a guarantee of good faith. But this is by no means a symptom of healthy musical condition. The moment the orchestra with the conductor becomes an object of secondary interest, the purpose and the benefit of the organization are as naught. For in a symphony concert it is the orchestra that should be the great, constant and most heartily appreciated soloist.

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Mr. Vernon Blackburn began a review of a Symphony concert in Queen's Hall, Dec. 9, as follows: "Despite Mr. Horatio W. Parker and other critics who, by the essential character of their minds, reject all purely modern things as morbid, as necessarily morbid, the very modern Tschaikowsky does not seem destined to the three years' or so mortality predicted for him by the American Yale professor. The splendor and glory of parts of this symphony are so evidently great that before it such criticism appears to be even a little grotesque."

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What I have said about the undue attention paid to soloists in Symphony concerts may be applied also to the concerts of the Handel and Haydn Society.

Mr. Huneker writes as follows concerning Mr. Loeffler of this city:

The composer is a singularly sympathetic man, but it was his poetic music that first attracted me. Fancy the ascetic head of a medieval dreamer, one whose dreams possess him until they are wrought into enduring shapes; a man crucified by his art, a gentle fanatic, and by temperament a recluse. To this simplicity add the tortured, complex nature of the modern tone poet, and to disturb still more the human plan let this artist also be ridden at times by the virtuoso. Here we get a scheme of personality that is as morbidly fine as a Huysmans with the fantastic visions of a Berlioz. All this and something more is Loeffler. He is the musician of culture, of reflection, rather than the genius that blurts itself out at one savage burst. Involution after involution I discern in Loeffler's gray and haunting music, the delicate retreat upon itself of a soul that shuns the large places of the market-place and would fain build a palace of art. But Loeffler is also a violin virtuoso, and so the two temperaments are at war. A poet, a painter, if you will, and the lover of the splendid, sonorous phrase, the maker of dizzy decorative spirals for his instrument; now brilliancy, éclat and the cloistral dreamer is forgotten. From such an unique combination unique music must come. The songs, the "Divertimento"—which precedes the "Ukraine"—"Les Mort de Tintigailes," as yet unheard here, and the sextet are works that easily rank with any latter day productions. Loeffler is fascinated by the problems of timbre, and so the endless series of lovely and terrible sounds that may be made with an orchestra are to him worth living, worth dying, for. He should be sheltered in some half ruined château, flanked by a Gothic forest, and facing bright waters. Therefrom he would discern those Maeterlinckian ships that bore the Prince to the seven sleeping brides. But this same château must possess a French chef, for Loeffler is modern and knows that certain recondite art, silken in web and shot with more colors than the prism, must be fed, not as feed huge Germans who carved a symphony or an oratorio on bread and beef and beer.

An art aristocrat, if I may be permitted to say all these things, is Charles Martin Loeffler, and if his body were as strong as his soul—it is just as brave—he could be expected to compose big things. Yet I am a believer in physical delicacy existing within a coarse husk; witness Renan, and powerful music has come from a sick frame—Chopin, for example. Loeffler has been called a décadent because of his choice of themes, his sharp contrasts of melancholy and ecstasy, and the profoundly exotic character of his poetic subjects. Very well; let us admit this. He is décadent, for he prefers the twilight to the dawn and dawn to the glare of midday. There are trumpets in his orchestra, but their tone is veiled almost as Alfred de Vigny's sound of the horn in the woods at dusk. His exceeding fine color sense enables him to endlessly experiment and split hues into subtle splinters of light. It is this, with a pulsating orchestra, a passion for the beautiful and the strange, that—given his admirable musical equipment—singles Loeffler's compositions from his contemporaries and lends it a note of subtle distinction. He could set Baudelaire's lines "In undulant robes, with nacreous sheen impearled, she walks as in some stately saraband," and for Gogel and Turgenev's simple peasants he has sympathy. This versatility in taste but deepens the mystery of his temperament.

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Boston Sunday Globe.

SUNDAY, DEC. 31, 1899.

SUITE, BALLAD, SYMPHONY.

It was a trifle difficult for the assemblage at the symphony rehearsal last week to "warm up" in its applause, as it must have been somewhat of a task for Mr Gericke and his players to enter upon their work with zeal, so chilly was the atmosphere in Music hall. Nevertheless the orchestra accomplished excellent results, under the more than usually guiding hand of their leader, and there was no lack of marks of appreciation.

The program was longer than usual. It opened with Moszkowski's suite No. 1, in F major. Two movements of this work were given at the symphony concert of April 8, 1893, under the Nikisch baton, and the interpretation thereof gave recorded satisfaction. It was a pleasure to hear the suite in its completeness, for Moszkowski gives throughout evidence of skill and effect as a composer that is in every way enjoyable and notable. Nevertheless, it is unquestionably true that the third movement, which Mr Nikisch offered, with its adroit and captivating use of Russian and Hungarian themes, is much the best in the suite. Brilliant, considered in the light of a "show piece," as the closing movement of this suite is, it does not compare with any of the preceding fourth so far as genuine musical value is concerned.

As to the musical successes which it has been the privilege of Mr Horatio W. Parker to attain, in more than one line, this public scarcely needs to be informed. "A Northern Ballad," his 46th work, which was performed at these concerts last week for the first times, served to illustrate still further Mr Parker's skill in elaborating and bringing out in true musicianly style a definitely conceived and thoroughly consistent composition in his chosen art. The working out of the folk-song and the dance theme, which characterize especially this work, would simply demonstrate, were any other proof needed in this matter, that Mr Parker is as truly a master in the employment of orchestral resources as in the effective use of a chorus.

Beethoven's "Pastoral" symphony ended Mr Gericke's offering for the week. Coming after two distinctively "modern" works this world-famous work, with its familiar themes, the village band concert, the "thunderstorm" and the rest, seemed to be played by the orchestra with peculiar interest, as if to emphasize the idea that Beethoven is as worthy of his high fame now as he ever was, and well worthy of careful, loving interpretation. No doubt the "Pastoral" would have been more appreciated by the audience had it been given under a different musical environment, so to speak, but it unquestionably gave no small measure of satisfaction to the hearers.

Mr Alwin Schroeder will play Dvorak's concerto for the 'cello at this week's offering. The orchestral selections include Brahm's "tragic" overture, the idyl from Wagner's "Siegfried" and R. Strauss' symphony, "In Italy."

[illegible] DAILY ADVERTISER.

Established 1813.

The Official Paper of the State

The Official Paper of the City.

MONDAY MORNING, JAN. 1, 1900.

The Symphony Concert—Parker's "Northern Ballad."

It was a light programme such as fitted to the festival season; indeed, there were so many sugar plums in it that it might have been labelled—"For a Good Audience"—and constituted Mr. Gericke's New Year's gift to the public. It began with the prettiest of suites and closed with the lightest of symphonies.

The first movement of Moszkowski's Suite in F was of more developed vein than is general in this form of composition. The suite generally occupies a lower niche than the symphony, yet in the opening allegro there was here a degree of thematic treatment that suggested the more ambitious school.

Immediately after this symphonic movement the style changed, and "Sweets to the suite" evidently became Moszkowski's motto. The second movement became popular in the most intense sense, and was one of those rhythmic trifles to which one is tempted to wag the head or tap the feet; it was as near to a "two-step" as our symphony orchestra will ever approach.

Yet there was sufficient originality of melody and some of that spice that makes "Carmen" such a perennial charm, wherefore even the classicist may join in commendation and even plead for more of the same confectionery to lighten the symphonic feasts.

The third movement, a set of variations on a simple song-form, was of a little more ingenious character, and such a movement serves to make an effective dress parade of the symphonic forces; violins, flute, harp, etc., went marching by in review, and enabled the musical auditor to take a pretty accurate account of stock and properly balance up the orchestral books.

After going through each department with Mr. Moszkowski we come again to the conclusion that there is no orchestra in the world that is the equal of our own.

The fourth movement was rather conventional, and had little to say for itself. The fifth, however, was again brilliant with a virtuosity that displayed the violins to best advantage. It was a "moto perpetuo," and not new, even if very difficult, in its galloping tempo, for several composers have discovered perpetual motion, in defiance of the scientists.

The flute player had a great opportunity in one of the variations, and made full use of it, so that a tribute of applause was won, in an orchestral work, by a solo performer. The horn player deserved a similar tribute in the first movement, for his work was excellent. The concert had swept from grave to gay in these movements; it now swung back from lively to severe, and Mr. H. W. Parker's "Northern Ballad" furnished the latter element.

With the mercury at very near zero, it was rather too cold to fully appreciate the Arctic subject. We found the work considerably stronger, from the dramatic standpoint, than any of the orchestral portions of the composer's St. Christopher" which was recently heard in Boston.

It contained a good deal of that brand of sadness which is copiously given to us by the firm of Tschaikowsky, Dvorak & Co.; there were oboe sighs and violoncello broodings; but there was also much interesting counterpoint and a degree of rhythmic iteration that gave a picturesque monotony. In the main it was music for musicians, for the initiate who could follow its ingenious imitations and development, rather than for the public who sought for direct inspiration or possibly melody.

It ended with a cadence on the heights, a la Wagner, so that we may suppose, with this celestial "Amen," that everything ended happily, spite of the hypochondriacal character of much that had preceded.

The concert ended with Beethoven's "Pastoral" symphony. There is always a little of fetich-worship attached to the name of any great composer. To say "Beethoven" is to make any composition "hors concours," to place it beyond criticism; and there are plenty who accept the dreariness of "Der glorreiche Augenblick," or the trio (Op. 87) for two oboes and an English horn, as "divine."

In like manner there are many who consider the "Pastoral" symphony as the perfection of the music of nature, and there are even a few erudite commentators who would have us believe that Beethoven chose the key of "F" for this work because "F is the key of Nature," forgetting the changes of diapason since Beethoven's time, and that, with the constant changes of pitch that mar musical history, "the key of F" is an unknown quantity.

To us the "Pastoral Symphony" seems aging fast; it is the only one of the nine that shows the tooth of time, although there are a few crevices in the first one also. The first movement is the most interesting part of the work, and its clean-cut development out of the first three measures still remains interesting.

The Scherzo, too, with its picture of the drunken bassoonist, its hearty merry-making, its village dance, is always a delight, were it only for the pleasure of seeing Beethoven at play. But the storm of the fourth movement no longer causes the auditor to reach for his umbrella; we have had much more severe tempests in music since that time, although it must be confessed that no composer has ever made such wonderful use of such limited orchestral resources in this direction. One cares but little for the musical studies in ornithology. The yellow-hammer pipes away on the clarinette with some beauty, but the obvious poultry that appears in the coda of the brook scene is neither [illegible] nor interesting. And the [illegible] is Tennyson's own, and goes

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SUNDAY HERALD.

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"Northern Ballad," op. 46 (First time.)	Horatio W. Parker
"Pastoral" Symphony	Beethoven

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The suite is a thoroughly delightful work, profusely and beautifully melodious, and scored with ripe skill, brilliant daintiness and charming variety and piquancy of instrumental effects and color. Of its five movements, it is not easy to single out one for preference. Each has its individual fascination. The theme with variations is, perhaps, the most brilliant, and the most exacting on the virtuosity of the orchestra. The fourth variation, a very florid one for the flute, and the fifth, in the style of a Hungarian dance, are especially interesting.

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The suite was wonderfully played throughout, and showed off the fine material of which the orchestra is composed and its splendid efficiency exceptionally well. Mr. Marquart calls for a word of special praise for the clearness, smoothness and admirable technique and taste with which he gave the flute variation.

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Mr. Parker can do better and stronger; and why, after all, try to imitate northern composers at a time when there are so many composers of the North pouring forth the real thing so abundantly? It was read and played carefully and effectively, and, at the close, there was much of hearty applause, to which it was understood the composer bowed his acknowledgments from his seat in the hall.

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The Official Paper of the State

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MONDAY MORNING, DEC. 25, 1899.

Paderewski's Return—A Franck Symphony.

The old symphonic landmarks are being swept temporarily aside; at the preceding concert Marcella Sembrich outweighed the symphonic composers, while at the concert of Saturday it was Paderewski and Paderewski alone that filled Music Hall with a crowd that was only limited by the cessation of the sale of tickets.

But at least this latter occasion was not entirely off the symphonic track, for the "Emperor" concerto, which the great pianist played, has aptly been characterized as "a symphony with an obligato piano part."

The programme began with Gluck's overture to "Iphigenia in Aulis" with Wagner's expressive and fitting coda. Generally we agree with the gentleman in the Bowery restaurant who pleaded that his butter and his hairs might be served on two different plates, and we do not care for modern additions to old classics; but this ending is superior to the finale added by Mozart to the old work and is a good example of the depth of thought that characterized Wagner when he had to deal with the composition of other composers.

It was finely played, with something of the Hellenic dignity with which Gluck invested the subject. But the audience were more interested in "Paderewski in Boston" than in "Iphigenia in Aulis," and at the end of the overture waited with hushed expectancy for their Northern deity.

Probably there is no American city that is so fomiliar with the two last concertos of Beethoven as Boston. There is one of our own resident pianists who has done much to familiarize us with excellent interpretations of the work, and all the way from Aus der Ohe to D'Albert we have heard its Olympian thunderbolts rumble at us.

On this occasion the bolts were dipped in honey and exquisite delicacy and caprice was substituted for massive power. We fancy that this mode of treatment might have suited better to the fourth piano concerto, the G major, than to the "emperor."

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The cadenza at the end of the movement was well-balanced and effective. But, the musical reader may respond, there is no cadenza in this concerto! It is true that Beethoven has marked at the organ point in the coda: "Non si fa una cadenza, ma attacca subito il seguente,"—but the "seguente," the part following, is one of the finest of cadenzas, one in which orchestra and soloist unite forces,—a standing reproof to those cadenzas which are made merely for the personal display of the artist.

The Adagio was delightfully played, for here all delicacy was permissible and commendable, and the glorious transition into the Rondo was as near perfect as could be imagined. The Rondo itself was not so disappointing as the first movement, and its coda-duet between piano and kettle drum was excellently balanced. But here, too, one missed something of the virility that one is accustomed to associate with the concerto. One cannot pay too hearty tribute to the clearness and surety of the playing of the great pianist, but we cannot help thinking that he individualized the work too much.

A patient in a lunatic asylum, on being asked what brought him there, replied: "Well, I said the world was mad, and the world said I was mad, and they carried it against me." The audience certainly carried it against the critic in this case, for the applause seemed never-ending, and culminated, as was evidently desired, with an encore. Paderewski now played a Rubinstein Barcarolle which contained many reminiscences of the "Feramors" music.

In this, his freedom of interpretation and dalliance with tempi were permissible, although the boat occasionally got into a heavy sea. More applause followed, and everybody was satisfied. A great many went out at the end of this; even the electric lights went out. How could Cesar Franck expect to shine after Paderewski? Nevertheless, the Franck symphony was worth a hearing.

It is certainly not the best work of the French Schumann and the public at large will undoubtedly omit frank incense in this case, for the symphony is "musician's music" from first to last. It is not a hilarious work, in fact it is gloomy in the highest degree, charcoal would make a white mark upon the Cimmerian darkness of its first movement, and the second movement super-poses the melancholy of the English horn upon the sorrow that has gone before.

The figure treatment in the work is of the greatest ingenuity and must be a good lesson to the music student, but decidedly cavaire to the general. The chief figure is of three notes and is practically the same as the "Fate-motif" of Wagner's trilogy, but lacks the impressive harmonies which Wagner manages to invest it with.

By diminution, by augmentation, by contrary motion, by every known device this figure is treated until one would suppose that the lemon was squeezed entirely dry. The same elaboration is found in every movement, and at [illegible]

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There may be some occult meaning in the "damnable iteration" of the work, but if so we have failed to grasp its clue. Good scoring is constantly in evidence, and it is certainly a symphony that would not grow weaker by repeated hearing, for not all of its ingenious work can be understood even at a second audition. And nothing that Cesar Franck has written is unworthy of the musician's serious and continued study.

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The melodies are fresh and bright and the whole composition gives the impression of having been written in a holiday mood, so gay and spontaneous is it. In the finale movement the "Perpetual Motion" the violins, which have throughout had brisk work to do, are called upon to exhibit a wonderful rate of speed, such a rate in fact, as would preclude the idea of its being "Perpetual" since human endurance would soon find its limit in such a stress of motion. The work may not be a great work but it certainly is spiced with variety and is most pleasing.

Mr. Parker's "Northern Ballad" was given for the first time and played from manuscript. The melancholy that seems inseparable from anything connected with the northern zone (since its literature, art and music are all tinged with it) appears here and underlies the rich harmonies and will not yield to the gayer measures that strive in vain to lighten it. The orchestration is most interesting and the work one that will be gladly heard a second time.

Nearly one hundred years ago at this very Christmas season was performed for the first time the "Pastoral" Symphony of Beethoven. In the sunny summer preceding, in the beautiful meadows of Heiligenstadt by the side of a rippling mountain stream and with nightingales and cuckoos singing in the tops of the tall trees, this true poem came into being. Beethoven disclaims the idea that it is to be understood as "actual description" but rather "expressive of sensations."

With his key to the "sensations" we are expected to experience, we cannot go amiss, and indeed it almost seems that without any hint or indication other than the music itself, one's imagination might lead him to the "Happy Valley" where, amid sylvan scenes, the simple folk make merry, are overtaken by the storm, and rejoice when it is over, with thankful hearts. The symphony was flawlessly given and demonstrated anon the perfection of detail which Mr. Gericke aims to achieve.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, JANUARY 3, 1900.

HAPPY New Year!

The last symphony concert of 1899 was given on Saturday, presenting three orchestral works and no soloist. The program was:

Suite No. 1	Moszkowski
Northern Ballad	Parker
Symphony No. 6	Beethoven

The Moszkowski Suite is a delicious bit of melody and orchestration, thoroughly refined, dainty and yet full of meat.

Parker's work, given for the first time, was well built, with originality and reminiscences blent. There was much that was graceful, and it was all healthy writing; too long for one movement and too strongly marked with Grieg to be a great work.

* * *

The week before Paderewski was the soloist. The work eliciting most delight to the musicians that night was a second hearing of the César Franck Symphony, which gained much on a rehearsing. At both concerts, and especially in the Beethoven accompaniment, the orchestra was superb, under the masterful baton of Gericke.

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BOSTON DAILY ADVERTISER.
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MONDAY MORNING, JAN. 1, 1900.

The Symphony Concert—Parker's "Northern Ballad."

It was a light programme such as fitted to the festival season; indeed, there were so many sugar plums in it that it might have been labelled—"For a Good Audience"—and constituted Mr. Gericke's New Year's gift to the public. It began with the prettiest of suites and ended with the lightest of symphonies.

The first movement of Moszkowski's Suite in F was of more developed vein than is general in this form of composition. The suite generally occupies a lower niche than the symphony, yet in the opening allegro there was here a degree of thematic treatment that suggested the more ambitious school.

Immediately after this symphonic movement the style changed, and "sweets to the suite" evidently became Moszkowski's motto. The second movement became popular in the most intense sense, and was one of those rhythmic trifles to which one is tempted to wag the head or tap the feet; it was as near to a "two-step" as our symphony orchestra will ever approach.

Yet there was sufficient originality of melody and some of that spice that makes "Carmen" such a perennial charm, wherefore even the classicist may join in commendation and even plead for more of the same confectionery to lighten the symphonic feasts.

The third movement, a set of variations on a simple song-form, was of a little more ingenious character, and such a movement serves to make an effective dress parade of the symphonic forces; violins, flute, harp, etc., went marching by in review, and enabled the musical auditor to take a pretty accurate account of stock and properly balance up the orchestral books.

After going through each department with Mr. Moszkowski we come again to the conclusion that there is no orchestra in the world that is the equal of our own.

The fourth movement was rather conventional, and had little to say for itself. The fifth, however, was again brilliant with a virtuosity that displayed the violins to best advantage. It was a "moto perpetuo," and not new, even if very difficult, in its galloping tempo, for several composers have discovered perpetual motion, in defiance of the scientists.

The flute player had a great opportunity in one of the variations, and made full use of it, so that a tribute of applause was won, in an orchestral work, by a solo performer. The horn player deserved a similar tribute in the first movement, for his work was excellent. The concert had swept from grave to gay in these movements; it now swung back from lively to severe, and Mr. H. W. Parker's "Northern Ballad" furnished the latter element.

With the mercury at very near zero, it was rather too cold to fully appreciate the Arctic subject. We found the work considerably stronger, from the dramatic standpoint, than any of the orchestral portions of the composer's St. Christopher" which was recently heard in Boston.

It contained a good deal of that brand of sadness which is copiously given to us by the firm of Tschaikowsky, Dvorak & Co.; there were oboe sighs and violoncello broodings; but there was also much interesting counterpoint and a degree of rhythmic iteration that gave a picturesque monotony. In the main it was music for musicians, for the initiate who could follow its ingenious imitations and development, rather than for the public who sought for direct inspiration or possibly melody.

It ended with a cadence on the heights, a la Wagner, so that we may suppose, with this celestial "Amen," that everything ended happily, spite of the hypochondriacal character of much that had preceded.

The concert ended with Beethoven's "Pastoral" symphony. There is always a little of fetich-worship attached to the name of any great composer. To say "Beethoven" is to make any composition "hors concours," to place it beyond criticism; and there are plenty who accept the dreariness of "Der glorreiche Augenblick," or the trio (Op. 87) for two oboes and an English horn, as "divine."

In like manner there are many who consider the "Pastoral" symphony as the perfection of the music of nature, and there are even a few erudite commentators who would have us believe that Beethoven chose the key of "F" for this work because "F is the key of Nature," forgetting the changes of diapason since Beethoven's time, and that, with the constant changes of pitch that mar musical history, "the key of F" is an unknown quantity.

To us the "Pastoral Symphony" seems aging fast; it is the only one of the nine that shows the tooth of time, although there are a few crevices in the first one also. The first movement is the most interesting part of the work, and its clean-cut development out of the first three measures still remains interesting.

The Scherzo, too, with its picture of the drunken bassoonist, its hearty merry-making, its village dance, is always a delight, were it only for the pleasure of seeing Beethoven at play. But the storm of the fourth movement no longer causes the auditor to reach for his umbrella; we have had much more severe tempests in music since that time, although it must be confessed that no composer has ever made such wonderful use of such limited orchestral resources in this direction. One cares but little for the musical studies in ornithology. The yellow-hammer pipes away on the clarinette with some beauty, but the more obvious poultry that appears in the coda of the brook scene is neither beautiful nor interesting. And the brook itself is Tennyson's own, and goes

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Mr. Parker's "Northern Ballad" was given for the first time and played from manuscript. The melancholy that seems inseparable from anything connected with the northern zone (since its literature, art and music are all tinged with it) appears here and underlies the rich harmonies and will not yield to the gayer measures that strive in vain to lighten it. The orchestration is most interesting and the work one that will be gladly heard a second time.

Nearly one hundred years ago at this very Christmas season was performed for the first time the "Pastoral" Symphony of Beethoven—the sunny summer preceding, in the beautiful meadows of Heiligenstadt by the side of a rippling mountain stream and with nightingales and cuckoos singing in the tops of the tall trees, this true poem came into being. Beethoven disclaims the idea that it is to be understood as "actual description" but rather "expressive of sensations."

With his key to the "sensations" we are expected to experience, we cannot go amiss, and indeed it almost seems that without any hint or indication other than the music itself, one's imagination might lead him to the "Happy Valley" where, amid sylvan scenes, the simple folk make merry, are overtaken by the storm, and rejoice when it is over, with thankful hearts. The symphony was flawlessly given and demonstrated anon the perfection of detail which Mr. Gericke aims to achieve.

THE MUSICAL COURIER.
NEW YORK, WEDNESDAY, JANUARY 3, 1900.

HAPPY New Year!

The last symphony concert of 1899 was given on Saturday, presenting three orchestral works and no soloist. The program was:

Suite No. 1..........................Moszkowski
Northern Ballad..........................Parker
Symphony No. 6..........................Beethoven

The Moszkowski Suite is a delicious bit of melody and orchestration, thoroughly refined, dainty and yet full of meat.

Parker's work, given for the first time, was well built, with originality and reminiscences blent. There was much that was graceful, and it was all healthy writing; too long for one movement and too strongly marked with Grieg to be a great work.

* * *

The week before Paderewski was the soloist. The work eliciting most delight to the musicians that night was a second hearing of the César Franck Symphony, which gained much on a rehearing. At both concerts, and especially in the Beethoven accompaniment, the orchestra was superb, under the masterful baton of Gericke.

* * *

JANUARY 1, 1900.

Boston Symphony Orchestra

The tenth symphony concert was given in the Music Hall last Saturday evening, the programme being as follows:

Moszkowski: Suite No. 1, in F major, opus 39.
Horatio W. Parker: A Northern Ballad, opus 46.
(First time.)
Beethoven: Symphony No. 6, in F major, "Pastorale," opus 68.

A delightful programme, admirably played. The Moskowski suite was well worth reviving; it was first played here under Mr. Gericke in the season of 1888-89, and Mr. Nikisch gave two movements from it in 1892-93. It is light music; the expression never gets deeper than the ballet-dancer's smile, in the theme of the third movement it even has a taint of the German thoosy-moosy. But the thing is infinitely graceful and brilliant, the composer does not over-value the weight of what he has to say, and the beauty of orchestral coloring is often entrancing. It is elegant music. The suite was read and played to perfection; the audience, for once, showed its taste in interrupting the variations to applaud the flute solo—the playing richly deserved it, and that sort of solo is not complete without its applause; applause is as much its natural crown as it is that of a ballerina's successful pirouette.

If contrast is a valuable element in a programme, no better preparation could have been devised for Mr. Parker's "Northern Ballad" than this suite of Moszkowski's. Two more utterly different handlings of the modern orchestra were hard to find; the Moszkowski suite all in a prismatic glow of color, Mr. Parker's ballad, for the most part, in cloudy grays, like an arctic December sky. Even if Mr. Parker had given no Scotch nor Irish tang to his themes, his orchestral coloring would have been enough to stamp his work as "Northern." As far as I know, this conception of the north is new in music; it is essentially poetic. A little dangerous, perhaps; for, in music, the physical ear craves delight, and tires of dull grays and drabs, no matter how poetic their suggestiveness; it is all very well for an arctic picture to suggest cold, but you don't want it to make you actually turn up your coat collar. Mr. Parker's orchestration at times makes the ear positively shiver. But this may be hypercriticism, for the ballad is all of a piece, it all hangs together; its coloring is, as a certain sculptor once said of that of Bunker Hill Monument, "the color of its form." It is full of melodic and rhythmic life, full of poetic imagination. It charms especially by its naturalness; there is nothing labored nor farfetched in it. It begins in E-minor, and ends in D-flat major; but the music so settles down into this foreign tonality, and finds itself so naturally at home in it, that the ear asks for nothing else. It is the same with the many fantastic passages in the work; they impress their own reason of being upon you at the first stroke, their fantasticism never seems wilful. To me this is one of the best things Mr. Parker has yet done; one hopes that he may do more in this vein.

The "Pastoral" was played as it has not been played here for many, many years. If not one of the greatest of Beethoven's symphonies, it is surely one of the most perfect in its way, in a sense, one of the most characteristic. In the matter of beauty of orchestration, it is unsurpassed. It is easy enough to spoil it in performance; you can make its simplicity seem cheap by overdoing the expression, or flat and foisonless by underdoing it. It is by no means a work that will tolerate perfunctory playing; and, on the other hand, over accentuation of effects can completely distort its character. On Saturday evening it was so read and played that all its poetry of conception, all its divine musical beauty were felt just as they should be felt. It was thoroughly a great performance.

The next programme is: Brahms's Tragische Ouvertüre, opus 81; Dvorak, concerto for violoncello; Wagner, Siegfried-Idyll; Richard Strauss, symphony, "Aus Italien," opus 16. Mr. Alwin Schroeder will be the 'cellist.

W. F. A.

Boston Transcript

THURSDAY, JANUARY 4, 1900

DELAY OVER THE NEW MUSIC HALL

Owing to Lack of Steel Required, Building Operations Are Not as Expeditious as Expected

There has been some unavoidable delay in the building of the new Music Hall in the Back Bay section, because of lack of steel required by the builders, and therefore the completion of the building will be later than was at first planned. The builders had expected to turn the completed building over to the stockholders by April 1, but it probably will be some months later than that, or some time in the summer, so it now is thought. Henry L. Higginson, to whose efforts and liberality the city is primarily indebted for the new hall, has offered to take a lease of the building for ten years, thus insuring the stockholders against the possibility of a loss to them on the investment. His proposition will be submitted at the annual meeting of the stockholders, and it is probable that the offer will be accepted.

SYMPHONY NIGHT.

A Program That Was Distinctly Modern.

Richard Strauss in His More Formal Mood.

Dvorak's 'Cello-Concerto Played by Schroeder.

The program of the 11th Symphony concert, Mr. Gericke conductor, in Music Hall last night, was as follows:

Tragic overture .... Brahms
Concerto for 'Cello, in B minor .... Dvorák
A Siegfried Idyl .... Wagner
Symphony in F minor, op. 12 .... Strauss

The program book told the following story:

"Some years ago three young music students at the Hochschule in Munich were talking together one day in one of the public gardens of that capital; they were Richard Strauss, Horatio W. Parker and Ludwig Thuille. One of the three suddenly suggested: 'Why should not each of us write a symphony, and see which one writes the best?' His two companions jumped at the idea, and the three symphonies were duly written. Whatever became of Parker's and Thuille's, I do not know, but Richard Strauss's is the one played at this concert."

This is a pretty story; but just when was Strauss's Symphony in F minor performed for the first time?

His first symphony—the one in D minor—was performed March 30, 1881, at an Akademie concert in Munich.

Mr. Hermann Bischoff in his biographical sketch of Strauss says that the Symphony in F minor shows the influence of the life in Meiningen. But Strauss was not called to Meiningen as second conductor until October, 1885, and the symphony was performed before that date.

The Signale says that the first performance of this same symphony was at Cologne Jan. 13, 1885; but the symphony was played in New York by the Philharmonic Society under Theodore Thomas, Dec. 13, 1884. The first performance in Boston was Nov. 3, 1893.

When it was first played here it made a favorable impression, chiefly on account of the knowledge and freedom of orchestration shown by a young man. Within the last six years we have become better acquainted with Strauss, and although we have not heard—the more the pity—"Don Quixote" and "Heldenleben," nevertheless we are on terms of intimacy with the Strauss of the later period, the composer of the impressive "Tod und Verklärung," the singular "Thus Spake Zarathustra" with its superb first pages and uncanny ending, and the delightful "Till Eulenspiegel," which is so offensive to the sensitive, civet-craving gentlemen who sit in the critics' seats of the New York press. After these works, the earlier work seems tame, and yet there are abundant evidences of the composer's talent in this symphony. He had not yet learned to speak daringly with his own voice, and perhaps some will like the symphony the more on this account. I fear that when the artistic career of Strauss is summed up, the Symphony in F will be judged interesting chiefly as a stage in the development of this remarkable composer. A musician of renown said to me lately that he found no decided "stimmung" or mood in the later pieces of Strauss, except in "Tod und Verklärung," which is to me, so far as I know his compositions, his masterpiece. And yet I find decided moods in the symphony, especially in the first movement.

* * *

The noble overture of Brahms was read and played admirably, and full justice was done to the Siegfried Idyl which has the fatal gift of length. Mr. Schroeder was heartily applauded for his performance of Dvorák's concerto which he introduced here about three years ago. Would that this excellent artist had spent his sympathetic tone and technical skill on another work! I do not mean to be ungracious, and I appreciate Mr. Schroeder's art, and I know the poverty of the repertory for 'cello with orchestra; but Mr. Schroeder might have let us hear Boëlmann's Theme and Variations, or the piece by Massenet that was liked so much in London and Paris. He might answer, "They are not worth playing." But let us hear them and judge for ourselves. Surely they can be no more meretricious or no more insincere in the affectation of naiveté than this concerto of Dvorák's with its themes which are either ultra-sentimental or vulgar, and with gilded gingerbread orchestral decoration. The concerto reminds you often of passages written originally for the famous Congo-Indian-American symphony and finally rejected. It was played for the first time by Mr. Leo Stern, the husband of Suzanne Adams, and he undoubtedly played it sweetly.

Philip Hale.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CVII, NO. 7.

SUNDAY, JANUARY 7, 1900.

THE SYMPHONY CONCERT.

Brahms' Overture Was Finely Interpreted by Mr. Gericke.

It Was Accorded an Impressively Emphasized Reading—The Wagner Idyll Played with Exquisite Finish—Fine Work of Mr. Schroeder in the Dvorak Concerto.

For the 11th concert of the season by the Boston Symphony orchestra in Music Hall, last evening, the programme was:

Tragic overture, op. 81 .... Brahms
Concerto for 'cello, op. 104 .... Dvorak
A Siegfried idyll .... Wagner
Symphony, F-minor, op. 12 .... R. Strauss

The soloist was Mr. Alwin Schroeder.

The Brahms overture was nobly interpreted by Mr. Gericke. It seemed as if it had never before sounded as intelligently, as large and as interesting as it did in the broad, finely colored and impressively emphasized reading that was accorded it on this occasion; and the performance was wonderfully brilliant and effective.

The Wagner idyll was played with exquisite finish, but the composition is beginning to sound trite, its length to be wearying, and an aspect of premature old age to be slowly creeping over it. The symphony is the sanest of the composer's important works that have been heard here, and, in the main, the most genial, but its interest is neither large nor deep, and it is doubtful if it has come to stay. It lacks the impress of power and what is generally understood as inspiration, and is, perhaps, more notable for the ease of its slap-dash style, for its maker's command of technical brilliancy, than for its loftiness of aim or resourceful inventiveness. The scherzo is, on the whole, its most attractive and original feature in both themes and orchestral color, the latter in particular being full of gracefully spirited charm. The splendid performance of the work brought out all that was in it.

The Dvorak concerto has many beauties of melodiousness and of instrumentation, but it does not seem as if the solo part has been written in a way to bring out the best qualities of the instrument or the soloist. There is overmuch of brilliant passage work that is ineffective, and too little of cantabile in which the 'cello is heard at its best.

The demand made on the more florid technique of the artist is unfavorably disproportionate to the results achieved. Mr. Schroeder, who was received with hearty cordiality, of course, acquitted himself of his difficult task in the spirit of the profoundly able and conscientious artist that he unquestionably is. His large and beautiful tone, his perfect intonation, his fluent and faultless technique, his purity of style and of taste and the exquisite singing quality he brings from the instrument of which he is so thorough a master were all in full and delightful evidence. The storm of applause and the enthusiastic recalls that followed the close of his performance were inevitable. The orchestral accompaniment was admirably tempered for the soloist by Mr. Gericke.

The programme for the next concert is: Overture, "Hiawatha," by Rubin Goldmark, first time; concerto for pianoforte, by Edward Schuett; Symphonic suite, "Scheherazade," Rimsky-Korsakoff. Mr. Ludwig Breitner is to be the soloist.

Boston Sunday Globe.

SUNDAY, JAN. 7, 1900.

ELEVENTH SYMPHONY CONCERT.

The program for the 11th symphony rehearsal and concert introduced as the soloist Mr Alwin Schroeder, who played Dvorak's B minor cello concerto, the other numbers for the orchestra comprising Brahms' "Tragic" overture, Wagner's "Siegfried Idyl" and the F minor symphony by Richard Strauss. The immense orchestral difficulties of the Brahms overture are well known to musicians and the many irregularities of form introduced in the score, and which must be played with absolute precision, are of a nature which demands perfection in ensemble playing or the effectiveness of the work is destroyed and its classic spirit becomes a mass of turbulent sounds, vague and valueless. The so-called "team work" of the men was admirably shown in this number and they followed Mr Gericke's lead with a promptness which gave to each portion of the orchestra its proper tonal value, each contingent acquitting itself in a manner up to the usual standard of this splendid organization. Possibly the Brahms overture may not specially interest the majority of symphony patrons as it is of a very strenuous nature, but the composition is certainly one which if not greatly enjoyed may be heartily appreciated when played by our orchestra.

Mr Schroeder's performance of the Dvorak concerto was masterly as a whole, the cellist repeating the success of a few seasons ago, when he first played the work here. The brilliant second movement calls for special commendation, the elaborate and complex development of many of the phrases being given with a purity of tone and rapidity of execution which strongly suggested the singing of a violin. Mr Schroeder's fingering of triple and quadruple chords are notably dexterous, and despite this fact he seldom sacrifies clarity or purity of [illegible] to rapidity in execution.

The Siegfried idyl, a poetic treatment of themes from the opera of the same name, was charmingly interpreted, the wood-wind players singing their phrases with great delicacy and grace of tone. The Strauss symphony went capitally. The changes in the second part seemingly could not have been bettered in performance, and the quartet of themes in the third part was presented in splendid fashion. The "surprise" in dissonance in the finale was given without exaggeration, as is too frequently the case in some readings, and the closing fantasia received a spirited and sympathetic interpretation.

Mr Ludwig Breitner will be the soloist this week. The program will comprise the overture to "Hiawatha," Goldmark, first time; concerto for pianoforte, Edward Schuett, and the Rimsky-Korsakoff suite, "Scheherazade."

Boston Courier.

ESTABLISHED 1795. JAN. 7, 1900.

THE SYMPHONY CONCERT.

Programme: Tragic Overture, Brahms; Concerto for violoncello, Dvorak; Siegfried Idyll, Wagner; Symphony, F minor op. 12, R. Strauss; Soloist, Mr. Alwin Schroeder.

What particularly melancholy mood inspired Mr. Gericke in his choice of music all in the gloomy minor strain we do not know, but the fact remains that from the beginning to the end of the concert there was no escape from its depressing influence.

The Tragic Overture was almost cheerful in comparison with the Symphony and the Concerto, in spite of bravura passages of great brilliancy, had an undertone of sadness which the vibrant and singing tone of the violoncello accentuated.

The overture is the second of the two remarkable overtures composed by Brahms. The first, in the key of F, is based on German student songs and widely different in spirit from this second, which from its first unusual chord (the tonic D minor in its first inversion with F for its bass, as well as the second chord with its indecisive tonality) prepares the listener for something powerful and emotion-compelling. It was beautifully given, and has much in it to enjoy.

The concerto, one of the last compositions of Dvorak before leaving the United States (possibly for that reason so tinged with sadness) had the cooperation of Mr. Schroeder, with its author in the composition of the difficult bravura passages, and was rendered by that player with such perfection of execution in the cantabile part as well as in the florid ornamentation, that the work elicited much applause.

The score is dedicated to Hans Wilran, a well known Czechd'cello virtuoso.

The Siegfried Idyll, written in the lovely country by the Lake of Lucerne, when happiness had come in full measure to Wagner with the birth of his little Siegfried (who he doubtless fancied was to embody some of the qualities of the famous Niebelungen hero) contains many themes used in the music drama, but their weaving is so different that the result forms an original and delightful work. The exquisite love motives in the duet between Brunhilde and Siegfried, the slumber motive and the Wanderlied and the carolling bird song all give the impression of deep peace and joy.

It was a restful bit—interposed between the tragic beginning and the sombre ending of the concul.

The Symphony, first given from manuscript in 1884, has made its way into the regular Symphony Concert repertories. Its themes are original, and the orchestration is by the hand of a master, but the impression derived is anything but cheerful. If this symphony is "In Italy" as was announced, it is Verona and the tragedy of the two immortal lovers is fore-shadowered in the mournful music.

The programme for the twelfth rehearsal and concert: Rubin Goldmark, Overture "Hiawatha," (Ms. First time); Edward Schuelt, Concerto for Pianoforte; Rinosky-Kowakoff, Symphonic Suite, "Scheherazade." Soloist: Mr. Ludwig Biertuer.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, JANUARY 7, 1900.

SYMPHONY CONCERT.

The eleventh Symphony concert was given last evening in Music Hall, with Mr. Alwin Schroeder as the soloist. The programme consisted of Brahms's "Tragic" overture, op. 81; Dvorak's 'cello concerto in B minor; Wagner's "Siegfried Idyl" and Richard Strauss's symphony in F minor, op. 12.

Brahms's "Tragic" overture is a worthy companion to the "Academic" overture, though the former is not perhaps so interesting to the average listener. It received a very fine interpretation.

The gem of the evening was the "Siegfried Idyl," one of the choicest bits in the whole Wagner repertory. Always most enjoyable, it was never heard to better advantage than it was last evening, and it was received with an extra amount of applause.

The Strauss symphony, an early work of this erratic composer, is interesting in two movements, the other two being rather tame and commonplace. The whole work is very different, however, from what Strauss has written in the past few years.

Mr. Schroeder received an ovation for his masterly performance of the Dvorak 'cello concerto. Seldom has this really great artist been heard to better advantage. The work is rather more pleasing than most of its class, and was written while the composer was living in New York.

Mr. Ludwig Breitner, pianist, will be the soloist at the rehearsal and concert this week.

Boston Transcript
MONDAY, JANUARY 1, 1900

Music Hall: Boston Symphony Orchestra

The tenth symphony concert was given in the Music Hall last Saturday evening, the programme being as follows:

Moszkowski: Suite No. 1, in F major, opus 39.
Horatio W. Parker: A Northern Ballad, opus 46.
(First time.)
Beethoven: Symphony No. 6, in F major, "Pastorale," opus 68.

A delightful programme, admirably played. The Moskowski suite was well worth reviving; it was first played here under Mr. Gericke in the season of 1888-89, and Mr. Nikisch gave two movements from it in 1892-93. It is light music; the expression never gets deeper than the ballet-dancer's smile, in the theme of the third movement it even has a taint of the German thoosy-moosy. But the thing is infinitely graceful and brilliant, the composer does not over-value the weight of what he has to say, and the beauty of orchestral coloring is often entrancing. It is elegant music. The suite was read and played to perfection; the audience, for once, showed its taste in interrupting the variations to applaud the flute solo—the playing richly deserved it, and that sort of solo is not complete without its applause; applause is as much its natural crown as it is that of a ballerina's successful pirouette.

If contrast is a valuable element in a programme, no better preparation could have been devised for Mr. Parker's "Northern Ballad" than this suite of Moszkowski's. Two more utterly different handlings of the modern orchestra were hard to find; the Moszkowski suite all in a prismatic glow of color, Mr. Parker's ballad, for the most part, in cloudy grays, like an arctic December sky. Even if Mr. Parker had given no Scotch nor Irish tang to his themes, his orchestral coloring would have been enough to stamp his work as "Northern." As far as I know, this conception of the north is new in music; it is essentially poetic. A little dangerous, perhaps; for, in music, the physical ear craves delight, and tires of dull grays and drabs, no matter how poetic their suggestiveness; it is all very well for an arctic picture to suggest cold, but you don't want it to make you actually turn up your coat collar. Mr. Parker's orchestration at times makes the ear positively shiver. But this may be hypercriticism, for the ballad is all of a piece, it all hangs together; its coloring is, as a certain sculptor once said of that of Bunker Hill Monument, "the color of its form." It is full of melodic and rhythmic life, full of poetic imagination. It charms especially by its naturalness; there is nothing labored nor farfetched in it. It begins in E-minor, and ends in D-flat major; but the music so settles down into this foreign tonality, and finds itself so naturally at home in it, that the ear asks for nothing else. It is the same with the many fantastic passages in the work; they impress their own reason of being upon you at the first stroke, their fantasticism never seems wilful. To me this is one of the best things Mr. Parker has yet done; one hopes that he may do more in this vein.

The "Pastoral" was played as it has not been played here for many, many years. If not one of the greatest of Beethoven's symphonies, it is surely one of the most perfect in its way, in a sense, one of the most characteristic. In the matter of beauty of orchestration, it is unsurpassed. It is easy enough to spoil it in performance; you can make its simplicity seem cheap by overdoing the expression, or flat and foisonless by underdoing it. It is by no means a work that will tolerate perfunctory playing; and, on the other hand, over accentuation of effects can completely distort its character. On Saturday evening it was so read and played that all its poetry of conception, all its divine musical beauty were felt just as they should be felt. It was thoroughly a great performance.

The next programme is: Brahms's Tragische Ouvertüre, opus 81; Dvorak, concerto for violoncello; Wagner, Siegfried-Idyll; Richard Strauss, symphony, "Aus Italien," opus 16. Mr. Alwin Schroeder will be the 'cellist.

W. F. A.

Boston Transcript
THURSDAY, JANUARY 4, 1900

DELAY OVER THE NEW MUSIC HALL

Owing to Lack of Steel Required, Building Operations Are Not as Expeditious as Expected

There has been some unavoidable delay in the building of the new Music Hall in the Back Bay section, because of lack of steel required by the builders, and therefore the completion of the building will be later than was at first planned. The builders had expected to turn the completed building over to the stockholders by April 1, but it probably will be some months later than that, or some time in the summer, so it now is thought. Henry L. Higginson, to whose efforts and liberality the city is primarily indebted for the new hall, has offered to take a lease of the building for ten years, thus insuring the stockholders against the possibility of a loss to them on the investment. His proposition will be submitted at the annual meeting of the stockholders, and it is probable that the offer will be accepted.

Boston Journal.
SUNDAY, JANUARY 7, 1900.

SYMPHONY NIGHT.

A Program That Was Distinctly Modern.

Richard Strauss in His More Formal Mood.

Dvorak's 'Cello - Concerto Played by Schroeder.

The program of the 11th Symphony concert, Mr. Gericke conductor, in Music Hall last night, was as follows:

Tragic overture	Brahms
Concerto for 'Cello, in B minor	Dvořák
A Siegfried Idyl	Wagner
Symphony in F minor, op. 12	Strauss

The program book told the following story:

"Some years ago three young music students at the Hochschule in Munich were talking together one day in one of the public gardens of that capital; they were Richard Strauss, Horatio W. Parker and Ludwig Thuille. One of the three suddenly suggested: 'Why should not each of us write a symphony, and see which one writes the best?' His two companions jumped at the idea, and the three symphonies were duly written. Whatever became of Parker's and Thuille's, I do not know, but Richard Strauss's is the one played at this concert."

This is a pretty story; but just when was Strauss's Symphony in F minor performed for the first time?

His first symphony—the one in D minor—was performed March 30, 1881, at an Akademie concert in Munich.

Mr. Hermann Bischoff in his biographical sketch of Strauss says that the Symphony in F minor shows the influence of the life in Meiningen. But Strauss was not called to Meiningen as second conductor until October, 1885, and the symphony was performed before that date.

The Signale says that the first performance of this same symphony was at Cologne Jan. 13, 1885; but the symphony was played in New York by the Philharmonic Society under Theodore Thomas, Dec. 13, 1884. The first performance in Boston was Nov. 3, 1893.

When it was first played here it made a favorable impression, chiefly on account of the knowledge and freedom of orchestration shown by a young man. Within the last six years we have become better acquainted with Strauss, and although we have not heard—the more the pity—"Don Quixote" and "Heldenleben," nevertheless we are on terms of intimacy with the Strauss of the later period, the composer of the impressive "Tod und Verklärung," the singular "Thus Spake Zarathustra" with its superb first pages and uncanny ending, and the delightful "Till Eulenspiegel," which is so offensive to the sensitive, civet-craving gentlemen who sit in the critics' seats of the New York press. After these works, the earlier work seems tame, and yet there are abundant evidences of the composer's talent in this symphony. He had not yet learned to speak daringly with his own voice, and perhaps some will like the symphony the more on this account. I fear that when the artistic career of Strauss is summed up, the Symphony in F will be judged interesting chiefly as a stage in the development of this remarkable composer. A musician of renown said to me lately that he found no decided "stimmung" or mood in the later pieces of Strauss, except in "Tod und Verklärung," which is to me, so far as I know his compositions, his masterpiece. And yet I find decided moods in the symphony, especially in the first movement.

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Philip Hale.

SUNDAY HERALD.
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VOL. CVII., NO. 7.
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Brahms' Overture Was Finely Interpreted by Mr. Gericke.

It Was Accorded an Impressively Emphasized Reading—The Wagner Idyll Played with Exquisite Finish—Fine Work of Mr. Schroeder in the Dvorak Concerto.

For the 11th concert of the season by the Boston Symphony orchestra in Music Hall, last evening, the programme was:

Tragic overture, op. 81	Brahms
Concerto for 'cello, op. 104	Dvorak
A Siegfried idyll	Wagner
Symphony, F-minor, op. 12	R. Strauss

The soloist was Mr. Alwin Schroeder.

The Brahms overture was nobly interpreted by Mr. Gericke. It seemed as if it had never before sounded as intelligently, as large and as interesting as it did in the broad, finely colored and impressively emphasized reading that was accorded it on this occasion; and the performance was wonderfully brilliant and effective.

The Wagner idyll was played with exquisite finish, but the composition is beginning to sound trite, its length to be wearying, and an aspect of premature old age to be slowly creeping over it. The symphony is the sanest of the composer's important works that have been heard here, and, in the main, the most genial, but its interest is neither large nor deep, and it is doubtful if it has come to stay. It lacks the impress of power and what is generally understood as inspiration, and is, perhaps, more notable for the ease of its slap-dash style, for its maker's command of technical brilliancy, than for its loftiness of aim or resourceful inventiveness. The scherzo is, on the whole, its most attractive and original feature in both themes and orchestral color, the latter in particular being full of gracefully spirited charm. The splendid performance of the work brought out all that was in it.

The Dvorak concerto has many beauties of melodiousness and of instrumentation, but it does not seem as if the solo part has been written in a way to bring out the best qualities of the instrument or the soloist. There is overmuch of brilliant passage work that is ineffective, and too little of cantabile in which the 'cello is heard at its best.

The demand made on the more florid technique of the artist is unfavorably disproportionate to the results achieved. Mr. Schroeder, who was received with hearty cordiality, of course, acquitted himself of his difficult task in the spirit of the profoundly able and conscientious artist that he unquestionably is. His large and beautiful tone, his perfect intonation, his fluent and faultless technique, his purity of style and of taste and the exquisite singing quality he brings from the instrument of which he is so thorough a master were all in full and delightful evidence. The storm of applause and the enthusiastic recalls that followed the close of his performance were inevitable. The orchestral accompaniment was admirably tempered for the soloist by Mr. Gericke.

The programme for the next concert is: Overture, "Hiawatha," by Rubin Goldmark, first time; concerto for pianoforte, by Edward Schuett; Symphonic suite, "Scheherazade," Rimsky-Korsakoff. Mr. Ludwig Breitner is to be the soloist.

Boston Sunday Globe.
SUNDAY, JAN. 7, 1900.

ELEVENTH SYMPHONY CONCERT.

The program for the 11th symphony rehearsal and concert introduced as the soloist Mr Alwin Schroeder, who played Dvorak's B minor cello concerto, the other numbers for the orchestra comprising Brahms' "Tragic" overture, Wagner's "Siegfried Idyl" and the F minor symphony by Richard Strauss. The immense orchestral difficulties of the Brahms overture are well known to musicians and the many irregularities of form introduced in the score, and which must be played with absolute precision, are of a nature which demands perfection in ensemble playing or the effectiveness of the work is destroyed and its classic spirit becomes a mass of turbulent sounds, vague and valueless. The so-called "team work" of the men was admirably shown in this number and they followed Mr Gericke's lead with a promptness which gave to each portion of the orchestra its proper tonal value, each contingent acquitting itself in a manner up to the usual standard of this splendid organization. Possibly the Brahms overture may not specially interest the majority of symphony patrons as it is of a very strenuous nature, but the composition is certainly one which if not greatly enjoyed may be heartily appreciated when played by our orchestra.

Mr Schroeder's performance of the Dvorak concerto was masterly as a whole, the cellist repeating the success of a few seasons ago, when he first played the work here. The brilliant second movement calls for special commendation, the elaborate and complex development of many of the phrases being given with a purity of tone and rapidity of execution which strongly suggested the singing of a violin. Mr Schroeder's fingering of triple and quadruple chords are notably dexterous, and despite this fact he seldom sacrifies clarity or purity of tonation to rapidity in execution.

The Siegfried idyl, a poetic treatment of themes from the opera of the same name, was charmingly interpreted, the wood-wind players singing their phrases with great delicacy and grace of tone. The Strauss symphony went capitally. The changes in the second part seemingly could not have been bettered in performance, and the quartet of themes in the third part was presented in splendid fashion. The "surprise" in dissonance in the finale was given without exaggeration, as is too frequently the case in some readings, and the closing fantasia received a spirited and sympathetic interpretation.

Mr Ludwig Breitner will be the soloist this week. The program will comprise the overture to "Hiawatha," Goldmark, first time; concerto for pianoforte, Edward Schuett, and the Rimsky-Korsakoff suite, "Scheherazade."

Boston Courier.
ESTABLISHED 1795. JAN. 7, 1900.

THE SYMPHONY CONCERT.

Programme: Tragic Overture, Brahms; Concerto for violoncello, Dvorak; Siegfried Idyll, Wagner; Symphony, F minor op. 12, R. Strauss; Soloist, Mr. Alwin Schroeder.

What particularly melancholy mood inspired Mr. Gericke in his choice of music all in the gloomy minor strain we do not know, but the fact remains that from the beginning to the end of the concert there was no escape from its depressing influence.

The Tragic Overture was almost cheerful in comparison with the Symphony and the Concerto, in spite of bravura passages of great brilliancy, had an undertone of sadness which the vibrant and singing tone of the violoncello accentuated.

The overture is the second of the two remarkable overtures composed by Brahms. The first, in the key of F, is based on German student songs and widely different in spirit from this second, which from its first unusual chord (the tonic D minor in its first inversion with F for its bass, as well as the second chord with its indecisive tonality) prepares the listener for something powerful and emotion-compelling. It was beautifully given, and has much in it to enjoy.

The concerto, one of the last compositions of Dvorak before leaving the United States (possibly for that reason so tinged with sadness) had the co-operation of Mr. Schroeder, with its author in the composition of the difficult bravura passages, and was rendered by that player with such perfection of execution in the cantabile part as well as in the florid ornamentation, that the work elicited much applause.

The score is dedicated to Hans Wilran, a well known Czechd'cello virtuoso.

The Siegfried Idyll, written in the lovely country by the Lake of Lucerne, when happiness had come in full measure to Wagner with the birth of his little Siegfried (who he doubtless fancied was to embody some of the qualities of the famous Niebelungen hero) contains many themes used in the music drama, but their weaving is so different that the result forms an original and delightful work. The exquisite love motives in the duet between Brunhilde and Siegfried, the slumber motive and the Wanderlied and the carolling bird song all give the impression of deep peace and joy.

It was a restful bit—interposed between the tragic beginning and the sombre ending of the concul.

The Symphony, first given from manuscript in 1884, has made its way into the regular Symphony Concert repertories. Its themes are original, and the orchestration is by the hand of a master, but the impression derived is anything but cheerful. If this symphony is "In Italy" as was announced, it is Verona and the tragedy of the two immortal lovers is fore-shadowered in the mournful music.

The programme for the twelfth rehearsal and concert: Rubin Goldmark, Overture "Hiawatha," (Ms. First time); Edward Schuelt, Concerto for Pianoforte; Rinosky-Kowakoff, Symphonic Suite, "Scheherazade." Soloist: Mr. Ludwig Biertuer.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.
SUNDAY MORNING, JANUARY 7, 1900.

SYMPHONY CONCERT.

The eleventh Symphony concert was given last evening in Music Hall, with Mr. Alwin Schroeder as the soloist. The programme consisted of Brahms's "Tragic" overture, op. 81; Dvorak's 'cello concerto in B minor; Wagner's "Siegfried Idyl" and Richard Strauss's symphony in F minor, op. 12.

Brahms's "Tragic" overture is a worthy companion to the "Academic" overture, though the former is not perhaps so interesting to the average listener. It received a very fine interpretation.

Th gem of the evening was the "Siegfried Idyl," one of the choicest bits in the whole Wagner repertory. Always most enjoyable, it was never heard to better advantage than it was last evening, and it was received with an extra amount of applause.

The Strauss symphony, an early work of this erratic composer, is interesting in two movements, the other two being rather tame and commonplace. The whole work is very different, however, from what Strauss has written in the past few years.

Mr. Schroeder received an ovation for his masterly performance of the Dvorak 'cello concerto. Seldom has this really great artist been heard to better advantage. The work is rather more pleasing than most of its class, and was written while the composer was living in New York.

Mr. Ludwig Breitner, pianist, will be the soloist at the rehearsal and concert this week.

[illegible]

ESTABLISHED 1813.

The Official Paper of the State.

The Official Paper of the City.

MONDAY MORNING, JAN. 8, 1900.

THE SYMPHONY CONCERT.

Modern music was the bill of fare at the Symphony concert Saturday night. Brahms, Dvorak, Wagner and Strauss, whose names are synonyms for modernity in the treatment of themes, and their adaptation to orchestral conditions, furnished a programme of sufficient variety.

Dvorak's contribution, the concerto for 'cello, in B minor, certainly had the virtue of being new to a Boston symphony audience.

One cannot predict immortality for this composition. Had Dvorak confined his labors to the two last movements, the concerto would have been a positive success. The first movement, however, is tedious in its contrivances and confusing in the excessive display of orchestral effect, and not even the genius of Alwin Schroeder, who was the soloist on this occasion, could give it a title to the affections of a discriminating audience.

Wagner's "Siegfried Idyl," however, was a delightful souvenir of the great master in his lighter and simpler moods. The Idyl, it will be remembered, was written as a birthday gift to Frau Wagner. There was peculiar fitness, then, in the mood which prompted the expert in scoring and orchestration to lay aside, for a time, the more complex effects of his art, and to write what is in truth an "idyl," with his young son Siegfried to furnish a title for it. The composition furnishes a convincing reply to those who would argue that Wagner depends largely upon the devices of scoring for his effects.

Richard Strauss's symphony in F minor furnishes a total contrast to the later heavy scores which became so characteristic of the Viennese meister. This symphony was written in the early part of Strauss's career, when he was largely under the influence of Brahms; but in the work which was played admirably by the symphony concert Saturday night, Strauss is far simpler, more direct and more melodic than Brahms.

The echo of Brahms was placed at the end of the programme as a fitting counterpoise to the opening number. Brahms's tragic overture, which is a good offset to the academic, humorous overture of the composer, and was admirably played by the orchestra.

The orchestra, in fact, acquitted itself most creditably, and warmed up beautifully to its work after it had succeeded in acclimating itself to the frigidity of the atmosphere.

Boston Transcript

MONDAY, JANUARY 8, 1900

Music Hall; Boston Symphony Orchestra

The programme of the eleventh symphony concert, given in the Music Hall, last Saturday evening, was:

Brahms: Tragische Ouvertüre, opus 81.
Dvorak: Concerto for Violoncello, in B minor, opus 104.
Wagner: Siegfried-Idyll.
Richard Strauss: Symphony in F minor, opus 12.
Mr. Alwin Schroeder was the 'cellist.

Brahms's noble overture was admirably, wonderfully read and played. This time, one could enjoy the music with redoubled satisfaction: for has not Mr. J. F. Runciman assured a trembling world that there will be no bloodshed about Brahms? Hitherto we who love him (that is, Brahms, not Mr. Runciman) have listened to his works in continual terror of being suddenly attacked by a horde of wild Tchaikovskyites, with tomahawks and savage warwhoops. Now we can listen in peace, without fear for our scalps.

It is always dangerous to use superlatives; but it seemed to me that the performance of the Siegfried-Idyll on Saturday evening was out-and-out the finest I had ever heard. The technical perfection of the playing was equalled only by the poetic beauty of the conception. I noticed one thing that was new to me, a point which the ingenious analyst of the programme-books had failed to note: this is, amongst the mass of thematic material in the Idyll, an ever-recurring allusion to the Kaiser-Marsch. I have just proved this discovery by referring to both scores; without being an exact quotation, note for note, the allusion is too often repeated to have been accidental. The idea is not without its poetry, it gives a certain "Philip, my King" shading to the composer's feeling toward his baby hero. As for that same analyst, why should not I have my whack at him, too? In detailing the score of the Dvorak concerto, he mentions four horns—and there are only three in the score! A most disquieting mistake; for seeing that fourth horn lying idle on the player's otherwise vacant chair gave one the most apprehensive qualms for our excellent fourth hornist's health; could he have been struck by apoplexy? Such inaccuracies are serious; think of the effect this one might have had upon any member of the player's family who was present, missing him from his accustomed place, when the programme-book plainly implied that he ought to be there!

It was interesting to hear Richard Strauss's first symphony again—written when the composer was only seventeen. It seems to me that, in this work, Strauss has pretty well broken the juvenile record, as far as symphonies are concerned. I will not attempt to determine whether his work equals, or surpasses, Mendelssohn's E-flat major octet for strings, written also at the age of seventeen; the comparison is of little value, for it takes more to set up an orchestral symphony firmly upon its feet than to write a chamber-composition like the octet. What Mozart's little G-minor symphony (written at seventeen) is, we have seen this winter; between it and this one of Strauss's there is no comparison possible. Beethoven wrote his first symphony when he was thirty; Berlioz wrote his "Fantastique" at twenty-five or twenty-six—it was first produced in 1830. Wagner's C-major symphony is surely neither so strong nor so mature a work as this F-minor of Strauss's. I think this composition can fairly stand as the strongest first symphony ever written by a man under twenty.

As to this second impression of the work—it was first played here under Mr. Paur in 1893-94—I am a little in doubt. Some of Mr. Gericke's tempi struck me as very strange; it is quite possible that he had them direct from the composer, but they still seem not entirely justifiable. The first movement, to be sure, is marked "Allegro ma non troppo, un poco maestoso"—two indications of moderation in speed: the "non troppo" and the "maestoso." But, considering that the movement is in 2-4 time, the slowness of his beat seemed out of character with an "Allegro" of any sort, no matter how moderate. The opening measures sounded, for all the world, like the conventional slow introduction, and this character was maintained throughout the movement. The Scherzo seemed, taken by itself, to warrant Mr. Gericke's moderate tempo, which a certain occasional heaviness in the instrumentation seemed still further to justify; but by what possible logic could it be made to agree with the composer's marking: "Presto"? The fact that the Finale is written in 2-2 time might be taken to warrant a certain breadth of tempo; but the marking: "Allegro assai, molto appassionato" seemed to be contradicted by Mr. Gericke's extreme moderation. Let me say, on the other hand, that, leaving the composer's tempo-marks out of consideration, and taking each separate movement by itself, Mr. Gericke read each one of them so precisely in the spirit of his tempo that the latter seemed to fit the music to a T. But, taking the symphony as a whole, one found this succession of very slow tempi simply ruinous; the work sounded like a protracted dirge, its F minor got at last to seem like F-flat minor. I cannot help thinking that, well as each movement sounded by itself, the symphony, as a whole, would gain immeasurably by the Scherzo and the Finale being taken decidedly more briskly, and by the first movement going recognizably faster. As played last Saturday, though with great technical perfection and poignant beauty of expression and shading, it too soon became tiresome; one perceived its beauties without feeling them. One even found occasional weaknesses, which might not have seemed such had the music been held more strongly together by less deliberate playing, and without that excessive emphasis upon detail work which a too slow tempo almost inevitably brings with it.

Mr. Schroeder played the Dvorak concerto like a consummate master of every secret of his instrument, like a master with fire and poetry in his soul. The composition itself struck me more pleasantly than when he first played it he[illegible] years ago. For one thing, the orchestral accompaniment was far better played last Saturday than then—an item of no mean importance. Dvorak had his favorite "Negro themes" singing in his ears when he wrote it; not all of them of indubitable authenticity, either, for the second theme of the first movement smacks plainly enough of the late lamented Stephen Collins Foster and the burnt-cork tenorino. But, if ever there were a man to feel luxuriously at home in sentimental-popular musical material, and to express all its juice with perfect frankness of gush, Dvorak is that man. Such is his inveterate geniality of sentiment that it often succeeds in making vulgarity seem no longer vulgar; only Beethoven could beat him at this game! Then, too, he has reduced 'cello virtuosity to practically innocuous proportions in this concerto; with Mr. Schroeder at the bow, the bravura passages do not sound like bellicose cats; they glide smoothly past the ear, and throw graceful lace-work around the thematic work in the orchestra. There is, too, the due proportion of expressive cantilena, without monotony. Upon the whole, an exceedingly clever work, if in no sense a great one. Mr. Schroeder was fitly applauded and recalled for one of the most entirely artistic bits of solo-playing ever heard at the symphony concerts.

The next programme is: Rubin Goldmark, overture to "Hiawatha" (MS., first time); Schütt, concerto for pianoforte, No. 2, in F minor, opus 47; Rimsky-Korsakoff, symphonic suite, "Scheherazade," opus 35. Mr. Ludwig Breitner will be the pianist.

W. F. A.

Marie Brema, who arrived from England on board the Lucania, will sing in a series of concerts with the Boston Symphony Orchestra this month, and will also be heard in opera at the Metropolitan Opera House, New York, in her special roles. She will be the soloist in the first New York concert of the Pittsburg Symphony Orchestra at Carnegie Hall Jan. 23. During the month of February Mme. Brema will make a Western tour of concerts and song recitals for which she has been engaged by the leading societies. She is under the management of Henry Wolfsohn while in this country.

Boston Journal.

FRIDAY, JANUARY 12, 1900.

AUDIENCE FLED.

An Explosion Emptied Sanders Theatre.

Primed Clock Had Been Placed in Closet.

A Premature Revelation of Student's Trick.

Just as the orchestra at the Symphony concert in Sanders Theatre, Cambridge, last evening, was playing one of the heaviest parts in the "Thunderstorm" passage of Beethoven's pastoral scene in his Symphony No. 6, a loud explosion was heard near the right entrance. A sharp buzzing sound followed, and then smoke was seen to be pouring from one of the doors. A panic ensued, but the crowd managed to pass out without any one being injured.

There was a considerable scare in the theatre nevertheless, and the exit of some of the audience was next door to a scramble Prof. Gerricke was forced to stop for a time. Some of the windows of the theatre were broken and the smoke, pouring out, looked ugly.

Mrs. John L. Gardner was in the gallery. She hurried down stairs to see whether Mr. George W. Proctor, the soloist, who is a protege of hers, was hurt. He was not.

What was left of the infernal machine was then discovered in the closet from which the smoke issued. It consisted of an ordinary alarm clock with a number of arms and levers with binding about them.

The force of the explosion had rent the sides of the clock and it had stopped at 9.20.

The only reason for the act seems to be that the affair was planned for a surprise in History I. today at 9.20, but that the schemer had overlooked the fact that there was another 9.20 before the History came off.

Prof. Shaler took the machine in his charge, and another professor present among the angry dignitaries of the college swore that by morning he would have a full detective force at work on the case.

In the meantime the college looks on smilingly at what was probably a Freshman trick.

Boston Daily Globe.

FRIDAY, JAN. 12, 1900.

CAUSED PANIC.

Infernal Machine Left in Sanders Theater.

Exploded During an Evening Concert.

Hall Soon Filled With Smoke.

Glass in the Windows Was Shattered.

Rush Was Made for the Doors, and Women Shrieked.

Contrivance Was Timed to Go Off at 9.20.

Thought to Have Been Joke for a Morning Lecture.

An infernal machine exploded in Sanders' theater, Cambridge, last night, during a concert by the Boston Symphony orchestra, shattered the glass in several windows, filled the hall with smoke, and created a panic among the audience.

At 9.20, as the orchestra was rendering a storm-movement in Beethoven's symphony No. 6, a terrific explosion was heard under the front tier of seats at the right of the stage, followed by the crash of falling glass.

For half a minute the orchestra continued playing. Then, as a great cloud of smoke burst from the door of a closet at the right of the stage, the music ceased, women shrieked, and a rush was made for the doors.

Fortunately a number of cool-headed men were in the audience, who jumped on the seats and shouted for quiet and order. The audience escaped into Memorial hall, and the concert broke up.

Investigators of the cause of the explosion and smoke found an infernal machine of some new species in the little closet in which speakers in Sanders theater are accustomed to prepare to go on the platform.

The machine consisted of a small alarm clock, set at 9.20, with an intricate arrangement of cogwheels, balances and iron rods above the alarm bell and connected with the machinery of the clock. Nothing like it has ever been seen before in the precincts of Harvard.

Prof Shaler, dean of the scientific school, who was present at the concert, took the contrivance away for safe keeping. It was stated in the hearing of a number of the audience that a detective will be employed to work up the case and find the culprit.

Harvard students are inclined to take the matter as a joke, conjecture favoring the hypothesis that the machine was intended to go off in a course given from 9 to 10 mornings in Sanders theater. This course, known as history I, is conducted by Asst Prof A. C. Coolidge, and consists largely of freshmen, to whom the idea of such a joke would be attractive.

The janitor stated after the explosion that in the morning he found an ordinary leather bag, such as is often carried by students who live outside of Cambridge, on the seats in Sanders theater, and he had placed it in the closet for safe keeping until a claimant should appear. Various bits of leather scattered about the floor of the closet bear evidence that the bag contained the machine whose explosion created such a stir at the concert.

No such excitement has been known at Harvard since the alarm clocks went off at a lecture in Prof Wendell's course several years ago.

EVERY DAY IN THE YEAR.
VOL. CVII., NO. 12.

FRIDAY, JAN. 12, 1900.

WENT OFF TOO SOON.

Panic in Sanders Theatre Due to Bomb Bursting.

Machine Set to Surprise a Lecture in the Morning.

No One Hurt, but a Symphony Audience Melted Away.

The sixth Symphony concert which was being held last night in Sanders Theatre, Cambridge, was sharply broken up about 15 minutes past 9 o'clock by a sudden explosion in a closet near the entrance to the theatre, on the right-hand side going in from the hall. The result was that, no sooner was the explosion heard, than the whole audience made a mad rush for the doors, and all attempts of the director to stop them were futile. No one was hurt, but all were thoroughly frightened.

So far as can be ascertained, the cause of the explosion was what is thought to be the tardy working of a trick by some student, who had no malicious intent, but simply did it for a joke. The fact is that the theatre is occupied three days out of the week by Prof. A. C. Coolidge, who gives at 9 o'clock his lecture in history, known to the students as history I. The course met there yesterday morning, and the would-be joker had arranged this clock contrivance to a small bomb, and set it to go off about quarter-past 9, but he made the mistake of setting the alarm hand for that time in the evening, instead of the morning.

The joke was like that which was played on Prof. Wendell two years ago, during his English lecture in the Fogg Art Museum, only of a more serious nature.

Prof. N. S. Shaler, dean of the scientific school, was present last night, and took the remains of the infernal machine, if that it may be called. He declares that he will hire a detective to investigate. As only a little of the machine is left, it is difficult to tell just what its nature was.

The explosion was very loud, and some are inclined to take the matter in a serious way. It is said that the machine was in a bag, and was originally placed in a seat, evidently to work its results on some student.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, JANUARY 10, 1900.

ANOTHER good concert was that of the Boston Symphony this week, in which Alwin Schroeder was the soloist. The program was nothing if not modern, presenting: ....Brahms
Tragic Overture, op. 81..Dvorák
Concerto for 'cello, op. 104..Wagner
A Siegfried Idyll..Strauss
Symphony, F minor, op. 12..

The Brahms Overture, a splendid and noble piece of work, was admirably presented; the nuances seemed the very acme of art, and the strong contrasts of color were most skillfully set forth by Gericke and his faultless organization. The Strauss Symphony certainly showed more form than most of the compositions we get from this font of modernity. There is much brilliancy in the work, and the Scherzo leaves it possible to say that there is much grace also. The andante cantabile was beautiful, and altogether the Symphony held the interest throughout.

The Dvorák Concerto was admirably played by Schroeder, but, with the exception of bits here and there, lacked the elements of a great work and hardly worth more than the one hearing. Schroeder was received with storms of applause, and the orchestral accompaniment left nothing to be desired.

* * *

At the next concert Ludwig Breitner, the great Parisian pedagogue, will be the soloist. Breitner is a pupil of Rubinstein and Liszt, and was one of the foremost teachers of Paris. His arrival in America is of no small importance to matters musical, and it is to be hoped that he will be accorded the position that he deserves.

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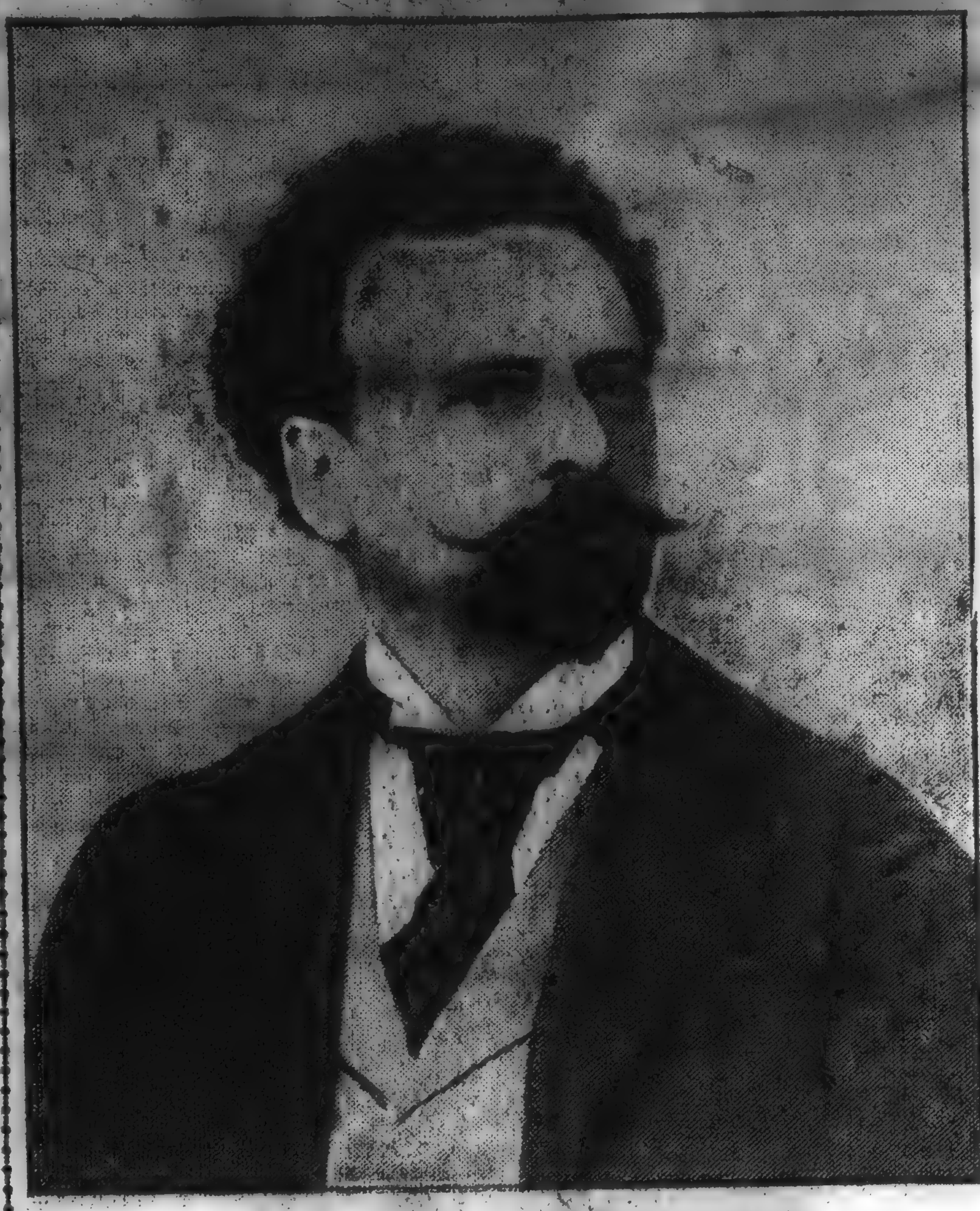
BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, JANUARY 14, 1900.
(Copyright, 1900, Post Publishing Company.)

THE SYMPHONY CONCERT.

The twelfth Symphony concert was given last evening in Music Hall. Mr. Ludwig Breitner was the soloist. The programme included an overture, "Hiawatha," by Rubin Goldmark; concerto for piano and orchestra, No. 2, in F minor, Schutt, and Rimsky-Korsakoff's symphonic suite, "Scheherazade," op. 35.

THIS WEEK'S SYMPHONY CONCERT SOLOIST.



(Photograph by F. Lostel, Villiers Sur Mer, France.)

LUDWIG BREITNER.

Ludwig Breitner, pianist, now teaching in New York, makes his first appearance in America with the Symphony Orchestra this week in Music Hall. He was born at Trieste, and as a boy went to the Milan Conservatory. Von Bülow heard him there and advised him to study with Rubinstein, who taught him for three years. After staying with Liszt for six months Breitner returned to St. Petersburg, where he was active as teacher and pianist. He afterward played in the chief European cities, and finally settled in Paris, where he met his wife, Berthe Haaft, a violinist of the Vienna Conservatory. In Paris Mr. Breitner is favorably known as a teacher and as a player, chiefly in chamber music. About two years ago he founded in that city a Philharmonic Society. They tell this pleasant tale of Mr. Breitner's early student days.

The lad, although one of the most timid in existence, went alone to the house of Rubinstein. In the absence of the latter it was his wife who received him. She having a penchant for Italians, entered into conversation with him. This, with his evident earnestness and sincerity, made an agreeable impression, and she pleaded in his behalf with her husband on his return. Rubinstein looked him over, and told him to return in eight days and bring a Chopin Sonata with him. He did bring it, but in his head, not in his hands. He had memorized the sonata thoroughly in eight days.

THE BOSTON
SATURDAY EVENING
Gazette
ESTABLISHED 1813

The Symphony Concert.

The programme for the twelfth symphony rehearsal and concert was:

Overture, "Hiawatha"..........Goldmark
Concerto for Pianoforte, No. 2, F minor, Op. 47....................Schuett
Suite "Scheherazade," Op. 35.............................Rimsky-Korsakoff
Soloist: Mr. Breitner.

To the critic there is a certain sadness in the announcement that a new pianist is to appear, for old pianists have so closely approached the impossible, have gone so far beyond expectation that the new-comer must be a genius if he expects to gain more than a passing recognition. Geniuses, unfortunately, are becoming rarer and rarer, although men with wonderful fingers are unnaturally abundant, the conservatories throughout the civilized world turning them out with startling abundance. The result is that the greater number of pianist are piano players and not artists, and the critic's punishment is that he is not allowed to indulge in the virtue of silence. Mr. Breitner is not a genius, but as an artist he has many admirable characteristics; he plays with spirit and brilliancy, with intelligence and self-reserve. He does not efface the natural tones of the piano to produce a contrast between fortissimo and pianissimo; his style is large and manly, and the tone that he produces is rarely forced and unnatural. The work selected gave him but little opportunity of showing the higher qualities of his art; but what he did calls for high praise, it was sound, honest and sincere. Mr. Breitner's merits were most heartily recognized by the audience and he was called forth many times to bow his acknowledgments.

The "Hiawatha" overture is a well-written work, but it does not flow easily as from inspiration, but labors heavily. It is modern in that a few phrases are used over again, made to take the place of original ideas and developed to the point of exhaustion. The overture is more admirable from the technical than from the musical side; but it is most creditable to its young composer, creditable and promising of future excellence. It was read and interpreted with fine brilliancy and effect by Mr. Gericke and his orchestra.

There will be no rehearsal or concert next week.

STON HERALD.

UBLISHED EVERY DAY IN THE YEAR.
VOL. CVII., NO. 12.

FRIDAY, JAN. 12, 1900.

WENT OFF TOO SOON.

Panic in Sanders Theatre Due to Bomb Bursting.

Machine Set to Surprise a Lecture in the Morning.

No One Hurt, but a Symphony Audience Melted Away.

The sixth Symphony concert which was being held last night in Sanders Theatre, Cambridge, was sharply broken up about 15 minutes past 9 o'clock by a sudden explosion in a closet near the entrance to the theatre, on the right-hand side going in from the hall. The result was that, no sooner was the explosion heard, than the whole audience made a mad rush for the doors, and all attempts of the director to stop them were futile. No one was hurt, but all were thoroughly frightened.

So far as can be ascertained, the cause of the explosion was what is thought to be the tardy working of a trick by some student, who had no malicious intent, but simply did it for a joke. The fact is that the theatre is occupied three days out of the week by Prof. A. C. Coolidge, who gives at 9 o'clock his lecture in history, known to the students as history I. The course met there yesterday morning, and the would-be joker had arranged this clock contrivance to a small bomb, and set it to go off about quarter-past 9, but he made the mistake of setting the alarm hand for that time in the evening, instead of the morning.

The joke was like that which was played on Prof. Wendell two years ago, during his English lecture in the Fogg Art Museum, only of a more serious nature.

Prof. N. S. Shaler, dean of the scientific school, was present last night, and took the remains of the infernal machine, if that it may be called. He declares that he will hire a detective to investigate. As only a little of the machine is left, it is difficult to tell just what its nature was.

The explosion was very loud, and some are inclined to take the matter in a serious way. It is said that the machine was in a bag, and was originally placed in a seat, evidently to work its results on some student.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, JANUARY 10, 1900.

ANOTHER good concert was that of the Boston Symphony this week, in which Alwin Schroeder was the soloist. The program was nothing if not modern, presenting:

Tragic Overture, op. 81 .... Brahms
Concerto for 'cello, op. 104 .... Dvorák
A Siegfried Idyll .... Wagner
Symphony, F minor, op. 12 .... Strauss

The Brahms Overture, a splendid and noble piece of work, was admirably presented; the nuances seemed the very acme of art, and the strong contrasts of color were most skillfully set forth by Gericke and his faultless organization. The Strauss Symphony certainly showed more form than most of the compositions we get from this font of modernity. There is much brilliancy in the work, and the Scherzo leaves it possible to say that there is much grace also. The andante cantabile was beautiful, and altogether the Symphony held the interest throughout.

The Dvorák Concerto was admirably played by Schroeder, but, with the exception of bits here and there, lacked the elements of a great work and hardly worth more than the one hearing. Schroeder was received with storms of applause, and the orchestral accompaniment left nothing to be desired.

* * *

At the next concert Ludwig Breitner, the great Parisian pedagogue, will be the soloist. Breitner is a pupil of Rubinstein and Liszt, and was one of the foremost teachers of Paris. His arrival in America is of no small importance to matters musical, and it is to be hoped that he will be accorded the position that he deserves.

* * *

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, JANUARY 14, 1900.
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THE SYMPHONY CONCERT.

The twelfth Symphony concert was given last evening in Music Hall. Mr. Ludwig Breitner was the soloist. The programme included an overture, "Hiawatha," by Rubin Goldmark; concerto for piano and orchestra, No. 2, in F minor, Schutt, and Rimsky-Korsakoff's symphonic suite, "Scheherazade," op. 35.

ON JOURNAL—FRIDAY, JANUARY 12,

THIS WEEK'S SYMPHONY CONCERT SOLOIST.

(Photograph by F. Lostel, Villiers Sur Mer, France.)

LUDWIG BREITNER.

Ludwig Breitner, pianist, now teaching in New York, makes his first appearance in America with the Symphony Orchestra this week in Music Hall. He was born at Trieste, and as a boy went to the Milan Conservatory. Von Bülow heard him there and advised him to study with Rubinstein, who taught him for three years. After staying with Liszt for six months Breitner returned to St. Petersburg, where he was active as teacher and pianist. He afterward played in the chief European cities, and finally settled in Paris, where he met his wife, Berthe Haaft, a violinist of the Vienna Conservatory. In Paris Mr. Breitner is favorably known as a teacher and as a player, chiefly in chamber music. About two years ago he founded in that city a Philharmonic Society. They tell this pleasant tale of Mr. Breitner's early student days.

The lad, although one of the most timid in existence, went alone to the house of Rubinstein. In the absence of the latter it was his wife who received him. She having a penchant for Italians, entered into conversation with him. This, with his evident earnestness and sincerity, made an agreeable impression, and she pleaded in his behalf with her husband on his return. Rubinstein looked him over, and told him to return in eight days and bring a Chopin Sonata with him. He did bring it, but in his head, not in his hands. He had memorized the sonata thoroughly in eight days.

THE BOSTON
SATURDAY EVENING
Gazette
ESTABLISHED 1813

The Symphony Concert.

The programme for the twelfth symphony rehearsal and concert was:

Overture, "Hiawatha" .... Goldmark
Concerto for Pianoforte, No. 2, F minor, Op. 47 .... Schuett
Suite "Scheherazade," Op. 35 .... Rimsky-Korsakoff
Soloist: Mr. Breitner.

To the critic there is a certain sadness in the announcement that a new pianist is to appear, for old pianists have so closely approached the impossible, have gone so far beyond expectation that the new-comer must be a genius if he expects to gain more than a passing recognition. Geniuses, unfortunately, are becoming rarer and rarer, although men with wonderful fingers are unnaturally abundant, the conservatories throughout the civilized world turning them out with startling abundance. The result is that the greater number of pianist are piano players and not artists, and the critic's punishment is that he is not allowed to indulge in the virtue of silence. Mr. Breitner is not a genius, but as an artist he has many admirable characteristics; he plays with spirit and brilliancy, with intelligence and self-reserve. He does not efface the natural tones of the piano to produce a contrast between fortissimo and pianissimo; his style is large and manly, and the tone that he produces is rarely forced and unnatural. The work selected gave him but little opportunity of showing the higher qualities of his art; but what he did calls for high praise, it was sound, honest and sincere. Mr. Breitner's merits were most heartily recognized by the audience and he was called forth many times to bow his acknowledgments.

The "Hiawatha" overture is a well-written work, but it does not flow easily as from inspiration, but labors heavily. It is modern in that a few phrases are used over again, made to take the place of original ideas and developed to the point of exhaustion. The overture is more admirable from the technical than from the musical side; but it is most creditable to its young composer, creditable and promising of future excellence. It was read and interpreted with fine brilliancy and effect by Mr. Gericke and his orchestra.

There will be no rehearsal or concert next week.

[illegible]ARY 14, 1900.

[illegible]ERAZADE."

A Superb Exhibition of Orchestral Technic.

A New Overture by Rubin Goldmark

Mr. Breitner, Pianist, in Schuett's 2nd Concerto.

The program of the 12th Symphony concert, Mr. Gericke conductor, given last night, in Music Hall, was as follows:

Overture to "Hiawatha"....Rubin Goldmark
(M.S. First time.)
Concerto for Piano, No. 2, in F minor.. Schuett
[illegible] "Scheherazade".....Rimsky-Korsakoff

[illegible] Goldmark, a New Yorker by birth, wrote the overture to "Hiawatha" which was played last night for the first time at any concert, when he was about 24 years old. He wrote it in [illegible], when he was in Colorado, where he has lived since 1894 on account of his [illegible].

Although Mr. Goldmark has seen live Indians and watched their festival dances and heard their songs or chants, he did not endeavor to use their national or racial music in this overture, which is romantic rather than realistic, pseudo-realistic, or ethnological.

A nephew of Carl Goldmark, educated in Vienna as well as New York, it would not be surprising if we should find in this overture suggestions of "Sakuntala," and it is true that there are harmonic and orchestral hints at the peculiar sensuousness of the uncle; but there is not enough of avuncular thought and influence to cause the people to point derisive thumbs at the nephew; and so, although young, Mr. Goldmark knows his Wagner, especially the Wagner of "Siegfried," it would be unjust to insist on reminiscences and thus give out a false impression.

This overture is highly creditable to a young man, especially when you remember that for five years or so he has been cut off in a large measure from stimulation by hearing music and being with musicians. I prefer to regard the overture simply as absolute music, for Mr. Goldmark tells me that he had no definite program in mind when he composed the work. Another title would have served; and as a matter of fact, if the overture had borne no title at all, I doubt whether one person in the orchestra or on the floor would have ever thought of the Indians of Longfellow, although an Indian hearing it might at once name the composer "Young man who is not afraid of an orchestra."

I enjoyed the music—in spots. There were pleasing passages of sensuous beauty, there were agreeable harmonic progressions, there were some delightful orchestral effects; but I am sure that Mr. Goldmark will write more firmly knit and more authoritative music. He is probably his own severest critic, and when he has the opportunity of hearing how his music sounds—where it drags—where there is suggestion of crudeness or padding—where there is much orchestra and comparatively little effect, he will profit thereby.

I do not mean by this that the overture should not have been played; far from it. These concerts should not serve merely as a kindergarten school for young composers; but when a young composer writes as good music as this overture, he should be heard. This very overture, open as it is in some respects to adverse criticism, is a stronger work than are certain other overtures, signed by more familiar names, which have been performed within the last three or four years. I regret that it is not the custom here to perform a new work for two concerts in succession; it would be fairer toward audience as well as composer; but Mr. Goldmark, who was present, has no cause to complain of performance or reception.

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Mr. Ludwig Breitner, who has left Paris where he had lived for many years to make New York his home, is an agreeable pianist. First of all he is a pianist, not a hypnotist, not a muscular, vain person who frets at the limitations of the instrument and insists that it should o'ercrow the orchestra. He plays with precision, elegance, brilliance, and with that supreme neatness that distinguishes many of the French school; for Mr. Breitner, although born at Trieste, and a pupil of Rubinstein, is now distinctly of the French school. He chose for his concerto the wretched thing by Schütt, the second concerto in F minor, a work that is insincere and heartless, wherein there is no real feeling or emotion. This music is inflated salon-music. A thin veneer of conventional elegance—or better yet, deportment—covers inadequately the rank vulgarity of the contents. Now undisguised coarseness is not necessarily inartistic; it is at times wholesome and refreshing; but this music of Schütt reminds me of musk and gaudy jewelry worn by a brass-voiced, thick-ancled woman who is careless in the matter of soap and water.

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It was a great pleasure to hear again the beautiful, dazzling, characteristic music of Rimsky-Korsakoff. The suite is as fantastic as the tales told by Scheherazade. He that does not appreciate, does not love the Thousand and One Nights in Burton's, Payne's, or the old familiar school-boy edition [illegible] not care for this music; he will [illegible] what it is all about; he very [illegible] will regard it as absurd or im[illegible]. The hearer of such imagina[illegible] music must have some imagina[illegible] himself; he must have envied the [illegible] who lived with the forty [illegible] of kings, high-bosomed dam[illegible] like unto a full moon, the [illegible] who might still be in their [illegible] had he not opened the forbid[illegible] to this hearer Sindbad is [illegible] Captain Nickerson down [illegible] and there is no girl in [illegible] can rival [illegible] Princess [illegible] is music that is a long- [illegible] ever-fading mood. From [illegible]

[illegible] there is the [illegible]; there is the [illegible]; there is well-defined tragedy in the catastrophe. And the dying motiv of Scheherazade is as the exclamation of the third calender feasting on the mountain with the forty damsels: "This is life; 'tis pity it is fleeting."

***

The orchestra, admirable throughout the evening, arose to a supreme degree of technical and aesthetic power in the suite by Rimsky-Korsakoff. Each solo player excelled himself; and the ensemble was that of a great virtuoso, rejoicing in his might, and glorying in the talent of the composer whom he served.

Philip Hale.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CVII., NO. 14.
SUNDAY, JANUARY 14, 1900.

THE SYMPHONY CONCERT.

Overture to "Hiawatha" Heard for the First Time Here.

Composition of Rubin Goldmark, a New Yorker—The Orchestration Rich and Brilliant—Mr. Breitner, Pianist, Makes a Favorable Impression.

The programme for the 12th concert of the season by the Boston Symphony orchestra, in Music Hall, last evening, was:

Overture to "Hiawatha"........Rubin Goldmark
(MS. first time.)
Concerto for pianoforte in F-minor, E. Schuett
Symphonic Suite, "Scheherazade"........ Rimsky-Korsakoff

The soloist was Mr. Ludwig Breitner.

The composer of the opening overture is, according to the programme book, a native of New York and 28 years of age. He is also, on the same authority, a nephew of the Goldmark who wrote the "Sakuntala" overture. The work, heard for the first time here last evening is large in conception, and shows that Mr. Goldmark is admirably equipped in knowledge of the technique of his art and skilled in his use and application of it.

The overture is not in any sense programme music, the title indicating only the source of the composer's inspiration, and there has been no effort on his part to give local color to the work by making use of any recognized Indian tunes or rhythms. It is very long and exceedingly elaborate in treatment. There is, perhaps, over-much of it, and it may be urged that it would gain something in spirit if the "working out" portion of it were abbreviated, the interest halting owing to the many repetitions in which nothing new is said or suggested.

The orchestration is, on the whole, rich, brilliant and abundant in felicitously contrived contrasts of tone color; the only weakness being a too frequent resort to the lower notes of the wood wind, and sometimes of the horns, with foggy and ineffective results. It belongs to that large order of music whose meaning is not fully clear on a first hearing, but even under that drawback it was made quite apparent that the overture is the work of a clever, thoughtful and deeply conscientious composer, reaching out toward a high ideal, and with decided success. That it made a favorable impression was proved by the vigorous applause and the enthusiastic calls that brought the composer to the stage at the close of the performance.

The Korsakoff suite was heard again with pleasure. It is a splendid piece of orchestration, wonderfully impressive and effective from beginning to end, and with an astonishing command over every gorgeous resource of modern orchestral treatment, to which is added a strikingly brilliant originality. There is little of thematic development in the suite. The themes, generally charming in their novel piquancy, are repeated almost to satiety without change, except in regard to the instrumentation, but it is always interesting, sometimes delightful, in its graceful melodiousness, as in the third movement, "The Story of the Young Prince and the Young Princess." It was magnificently read by Mr. Gericke and perfectly played by the orchestra.

The Schuett concerto is not a notably interesting work. It is hard to understand why a soloist should desire to play it, unless for the last movement, which is its only attractive feature. Of difficulties there is a generous abundance, and perhaps therein lies the temptation to the artist ambitions to display his dexterity of finger. Mr. Breitner has a well developed technique that is seemingly equal to any emergency, a firm and musical touch, an excellent legato and he plays with ease and without unnecessary display for mere effect. His performance of this work was fluent, artistic and admirable in style and spirit. He is a player to be listened to with respect. Especially notable was the brilliancy, the fire and the flexibility of technique with which he performed the animated finale. His success was emphasized by the outburst of applause that greeted him at the close of the concert, and by the three recalls he received.

There will be no rehearsal and concert this week. The programme for the next concert is: Unfinished symphony, Schubert; concerto for violin, Tschaikowsky; Symphonic Dances, Grieg, first time. The soloist is the Mrs. Alexander Petschnikoff.

Boston Courier.
ESTABLISHED 1795. JAN. 14, 1900.

SYMPHONY CONCERT.

The program for the twelfth concert was:

Rubin Goldmark, overture to "Hiawatha. (manuscript, first time.) Schutt concerto for pianoforte, number two, in F minor, op [illegible]-seven; Rimsky-Korsakoff, symphonic suite, "Scheherazade," op thirty-five; soloist, Mr. Ludwig Breitner.

Mr. Rubin Goldmark a nephew of the well-known composer Karl Goldmark was born in New York in 1872, received his education at the College of the City of New York which he left at the age of seventeen. He studied for two years in Vienna the pianoforte with Anton Door—theory and composition with the Fuchs brothers. After in America he studied the piano with Joseffy and composition with Dvorak. He is now at Colorado Springs, as director of the conservatory of music there.

The overture was composed in 1896 after a trip to the Rocky Mountains, whose wild scenery inspired him with poetic suggestions embodied in this work. Descriptive of the noble Indian Hiawatha and his adventure, it certainly is not, containing as it does, no hint of Indian music or life. Yet there is a majestic movement to the rich harmonies that might well suggest his stately figure gliding through the forest, whose myriad sounds are pictured by the wood wind and harp. It was interpreted with great beauty by the orchestra obeying as it does, Mr. Gericke's slightest wave of the baton.

The concerto by Edward Schutt played in Boston for the first time in 1897 was not fortunate in evoking much enthusiasm. Its composer, a Viennese, and friend of Leschitizky has good command of pianoforte and, orchestral resources but scarcely good judgment in the use of the latter, since what should be an opportunity for the pianoforte as solo instrument to lead and dominate the music is lost by the overwhelming force of sound of the full orchestra that, even wisely directed by Mr. Gericke could not but prove too forceful. Mr. Breitner, who has been a pupil of Leschitizky made an excellent impression by his intelligent reading and fine execution of that which in many respects is a most uninteresting composition. The second movement in which the pianoforte is allowed to be heard, has a really charming theme, and Mr. Breitner gives it with much grace and delicacy.

Nicolai Rimsky Korsakoff was born at Tichwin in 1844, and is now living in St. Petersburg. He was for several years an officer in the Russian Navy but his fondness for music led him to devote his life to its study. He was appointed professor of composition and instrumentation at the St. Petersburg Conservatory in 1871, and now occupies the position of head of the Free Music School of St. Petersburg. He is an exponent of the "young Russian" school and represents the national tendency in its extreme development. He has written several operas, a symphony, string quartettes, etc.

His symphonic suite performed at this concert is rich in tone color and without being an exact description of the scenes chosen yet is so pervaded by the Oriental atmosphere that one can easily transport himself in fancy to the court of the tyrannical Sultan and follow the course of the story fair Scheherazade weaves of Sinbad; of the Calender Prince; of the young Prince and Princess; of the fete at Bagdad and the catastrophe of the ship wrecked against the Mognitic Mountain.

The Scheherazade motive, a dainty bit for violin which loses nothing of grace in Mr. Kneisel's hands (whose fingers seem formed to draw forth most enticing tones from the violin), appears in the opening number and reappears throughout the piece connecting the movements into one coherent whole. As Korsakoff's life in the navy fitted him to depict the sea in all its moods, he is particularly successful in his sea and wave motives also the ship motive is most graceful.

The constant changes of system, the march-like theme, the curious bassoon solo, the melody, soft and plaintive with rushing sweep of notes on the clarinet like a breathing zephyr, all keep the listener in a pleased and responsive mood and cause him to feel indebted to author, director and musicians for a most enjoyable hour.

[illegible]
ESTABLISHED 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, JAN. 15, 1900.

The Symphony Concert—Goldmark's "Hiawatha" Overture.

The middle west and the middle east furnished themes for the symphony concert Saturday night. The concert began with Rubin Goldmark's overture to "Hiawatha," which overture by the way justifies everything but the associations suggested in its title—and ended with the gorgeous musical translation of the "Thousand and One Arabian Nights" of childhood, the symphonic suite "Scheherazade," by Rimski-Korsakoff (with the accent sharply on the last syllable).

Goldmark's overture, as announced in the programme, was played from manuscript and for the first time. The composer has not attempted, in spite of the Indian name with which he has associated his composition, to employ Indian themes, or to embody any other primitive folk-flavor in the overture to "Hiawatha." The overture is a romantic composition, in which the modern qualities and the Wagnerian influences are detectable even by the ear of the novice.

It should be said, however, that the overture to "Hiawatha" is in no sense a plagiarism, nor does it even suggest a plagiarism, whether in theme or in development.

Mr. Goldmark is a New Yorker by birth, and wrote his overture in 1896, when the composer was 24. The reception which the audience in Music Hall gave him after the performance of his number Saturday night was very appreciative and cordial. It is to be hoped that Mr. Goldmark will acquire more cogency, more [illegible] more of the quality of musical "tout ensemble," as he proceeds with his work [illegible] sician.

Ludwig Breitner, the soloist of the occasion, studied successively with [illegible]low, Rubinstein and Liszt. At present he teaches in New York. The composition in which he made his initial American appearance with the Symphony Orchestra (Schuett's concerto for pianoforte, in F minor, op. 47) was not calculated in itself to please a symphony audience extremely but Mr. Breitner's brilliant precision of touch, his neat, clearly-defined method of execution, surely entitled him to more appreciation than he received at the hands of his audience. The fact that Mr. Breitner did not receive an extraordinary ovation was undoubtedly due to Eduard Schuett, and not to the performer.

The closing number on the programme furnished the highly-seasoned dish of the evening's feast—a dish in which garlic, paprika and cooling sherbets were mingled to produce an oriental course that cloyed the appetites of some and gave a voracious appetite to others of the audience.

Uulike some German and Italian comcomposers who have attempted to treat Oriental themes, M. Rimski-Korsakoff in "Scherherazade" has succeeded admirably in embodying a local color that is Turkish or Persian from beginning to end. The four movements of the suite present, in effect a lifelike, if at times somewhat overpowering, picture of bazaars, and feasts and dances. Through all the variations, running like a black string through a necklace of pearls, one detects the minor note of melancholy which pervades all Oriental thought and Oriental feeling. The laughter of the bazaar is furnished by the curious antics of the wood-winds and strings near the end of the third movement ("The Story of the Calender Prince"), in which a fantastic succession of tri-notes is repeated and taken up in turn, and produces an almost irresistible impulse to actual laughter.

The fourth movement, ("The Festival at Bagdad; The Sinking of Sindbad's Ship"), is partly made up of a succession of soli obligati, surrounded by the raging of the sea, which culminates in a terrific crash as Sindbad's craft strikes the cruel rock. The orchestra responded magnificently to the orchestral requirements of the work, which are exacting and complicated. The Russian composer of "Scheherazade" certainly could not have found fault with Saturday night's production of his work. The audience did not.

Boston Journal.

SUNDAY, JANUARY 14, 1900.

"SCHEHERAZADE."

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Mr. Breitner, Pianist, in Schuett's 2nd Concerto.

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Overture to "Hiawatha"....Rubin Goldmark
(M.S. First time.)
Concerto for Piano, No. 2, in F minor.. Schuett
Suite, "Scheherazade".....Rimsky-Korsakoff

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Although Mr. Goldmark has seen live Indians and watched their festival dances and heard their songs or chants, he did not endeavor to use their national or racial music in this overture, which is romantic rather than realistic, pseudo-realistic, or ethnological.

A nephew of Carl Goldmark, educated in Vienna as well as New York, it would not be surprising if we should find in this overture suggestions of "Sakuntala," and it is true that there are harmonic and orchestral hints at the peculiar sensuousness of the uncle; but there is not enough of avuncular thought and influence to cause the people to point derisive thumbs at the nephew; and so, although young, Mr. Goldmark knows his Wagner, especially the Wagner of "Siegfried," it would be unjust to insist on reminiscences and thus give out a false impression.

This overture is highly creditable to a young man, especially when you remember that for five years or so he has been cut off in a large measure from stimulation by hearing music and being with musicians. I prefer to regard the overture simply as absolute music, for Mr. Goldmark tells me that he had no definite program in mind when he composed the work. Another title would have served; and as a matter of fact, if the overture had borne no title at all, I doubt whether one person in the orchestra or on the floor would have ever thought of the Indians of Longfellow, although an Indian hearing it might at once name the composer "Young man who is not afraid of an orchestra."

I enjoyed the music—in spots. There were pleasing passages of sensuous beauty, there were agreeable harmonic progressions, there were some delightful orchestral effects; but I am sure that Mr. Goldmark will write more firmly knit and more authoritative music. He is probably his own severest critic, and when he has the opportunity of hearing how his music sounds—where it drags—where there is suggestion of crudeness or padding—where there is much orchestra and comparatively little effect, he will profit thereby.

I do not mean by this that the overture should not have been played; far from it. These concerts should not serve merely as a kindergarten school for young composers; but when a young composer writes as good music as this overture, he should be heard. This very overture, open as it is in some respects to adverse criticism, is a stronger work than are certain other overtures, signed by more familiar names, which have been performed within the last three or four years. I regret that it is not the custom here to perform a new work for two concerts in succession; it would be fairer toward audience as well as composer; but Mr. Goldmark, who was present, has no cause to complain of performance or reception.

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Mr. Ludwig Breitner, who has left Paris where he had lived for many years to make New York his home, is an agreeable pianist. First of all he is a pianist, not a hypnotist, not a muscular, vain person who frets at the limitations of the instrument and insists that it should o'ercrow the orchestra. He plays with precision, elegance, brilliance, and with that supreme neatness that distinguishes many of the French school; for Mr. Breitner, although born at Trieste, and a pupil of Rubinstein, is now distinctly of the French school. He chose for his concerto the wretched thing by Schütt, the second concerto in F minor, a work that is insincere and heartless, wherein there is no real feeling or emotion. This music is inflated salon-music. A thin veneer of conventional elegance—or better yet, deportment—covers inadequately the rank vulgarity of the contents. Now undisguised coarseness is not necessarily inartistic; it is at times wholesome and refreshing; but this music of Schütt reminds me of musk and gaudy jewelry worn by a brass-voiced, thick-ancled woman who is careless in the matter of soap and water.

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It was a great pleasure to hear again the beautiful, dazzling, characteristic music of Rimsky-Korsakoff. The suite is as fantastic as the tales told by Scheherazade. He that does not appreciate, does not love the Thousand and One Nights in Burton's, Payne's, or the old familiar school-boy edition will not care for this music; he will wonder what it is all about; he very likely will regard it as absurd or improper. The hearer of such imaginative music must have some imagination himself; he must have envied the calender who lived with the forty daughters of kings, high-bosomed damsels, each like unto a full moon, the calender who might still be in their company had he not opened the forbidden door; to this hearer Sindbad is nearer than Captain Nickerson down on the Cape, and there is no girl in Boston who can rival [illegible] Princess Badoura. Here is music that is a long-continued, never-fading mood. From [illegible] and you are in the time of Haroun [illegible] Nor is this music nothing but vaporous fantasy: there is the rocking of the sea; there is the tale of amorous passion; there is the revelry of the crowd; there is well-defined tragedy in the catastrophe. And the dying motiv of Scheherazade is as the exclamation of the third calender feasting on the mountain with the forty damsels: "This is life; 'tis pity it is fleeting."

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The orchestra, admirable throughout the evening, arose to a supreme degree of technical and aesthetic power in the suite by Rimsky-Korsakoff. Each solo player excelled himself; and the ensemble was that of a great virtuoso, rejoicing in his might, and glorying in the talent of the composer whom he served.

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The soloist was Mr. Ludwig Breitner.

The composer of the opening overture is, according to the programme book, a native of New York and 28 years of age. He is also, on the same authority, a nephew of the Goldmark who wrote the "Sakuntala" overture. The work, heard for the first time here last evening is large in conception, and shows that Mr. Goldmark is admirably equipped in knowledge of the technique of his art and skilled in his use and application of it.

The overture is not in any sense programme music, the title indicating only the source of the composer's inspiration, and there has been no effort on his part to give local color to the work by making use of any recognized Indian tunes or rhythms. It is very long and exceedingly elaborate in treatment. There is, perhaps, over-much of it, and it may be urged that it would gain something in spirit if the "working out" portion of it were abbreviated, the interest halting owing to the many repetitions in which nothing new is said or suggested.

The orchestration is, on the whole, rich, brilliant and abundant in felicitously contrived contrasts of tone color; the only weakness being a too frequent resort to the lower notes of the wood, wind, and sometimes of the horns, with foggy and ineffective results. It belongs to that large order of music whose meaning is not fully clear on a first hearing, but even under that drawback it was made quite apparent that the overture is the work of a clever, thoughtful and deeply conscientious composer, reaching out toward a high ideal, and with decided success. That it made a favorable impression was proved by the vigorous applause and the enthusiastic calls that brought the composer to the stage at the close of the performance.

The Korsakoff suite was heard again with pleasure. It is a splendid piece of orchestration, wonderfully impressive and effective from beginning to end, and with an astonishing command over every gorgeous resource of modern orchestral treatment, to which is added a strikingly brilliant originality. There is little of thematic development in the suite. The themes, generally charming in their novel piquancy, are repeated almost to satiety without change, except in regard to the instrumentation, but it is always interesting, sometimes delightful, in its graceful melodiousness, as in the third movement, "The Story of the Young Prince and the Young Princess." It was magnificently read by Mr. Gericke and perfectly played by the orchestra.

The Schuett concerto is not a notably interesting work. It is hard to understand why a soloist should desire to play it, unless for the last movement, which is its only attractive feature. Of difficulties there is a generous abundance, and perhaps therein lies the temptation to the artist ambitions to display his dexterity of finger. Mr. Breitner has a well developed technique that is seemingly equal to any emergency, a firm and musical touch, an excellent legato and he plays with ease and without unnecessary display for mere effect. His performance of this work was fluent, artistic and admirable in style and spirit. He is a player to be listened to with respect: Especially notable was the brilliancy, the fire and the flexibility of technique with which he performed the animated finale. His success was emphasized by the outburst of applause that greeted him at the close of the concert, and by the three recalls he received.

There will be no rehearsal and concert this week. The programme for the next concert is: Unfinished symphony, Schubert; concerto for violin, Tschaikowsky; Symphonic Dances, Grieg, first time. The soloist is the Mrs. Alexander Petschnikoff.

Boston Courier.

ESTABLISHED 1795. JAN. 14, 1900.

SYMPHONY CONCERT.

The program for the twelfth concert was:

Rubin Goldmark, overture to "Hiawatha. (manuscript, first time.) Schutt concerto for pianoforte, number two, in F minor, op forty-seven; Rimsky-Korsakoff, symphonic suite, "Scheherazade," op thirty-five; soloist, Mr. Ludwig Breitner.

Mr. Rubin Goldmark a nephew of the well-known composer Karl Goldmark was born in New York in 1872, received his education at the College of the City of New York which he left at the age of seventeen. He studied for two years in Vienna the pianoforte with Anton Door—theory and composition with the Fuchs brothers. After in America he studied the piano with Joseffy and composition with Dvorak. He is now at Colorado Springs, as director of the conservatory of music there.

The overture was composed in 1896 after a trip to the Rocky Mountains, whose wild scenery inspired him with poetic suggestions embodied in this work. Descriptive of the noble Indian Hiawatha and his adventure, it certainly is not, containing as it does, no hint of Indian music or life. Yet there is a majestic movement to the rich harmonies that might well suggest his stately figure gliding through the forest, whose myriad sounds are pictured by the wood wind and harp. It was interpreted with great beauty by the orchestra obeying as it does, Mr. Gericke's slightest wave of the baton.

The concerto by Edward Schutt played in Boston for the first time in 1897 was not fortunate in evoking much enthusiasm. Its composer, a Viennese, and friend of Leschitizky has good command of pianoforte and, orchestral resources but scarcely good judgment in the use of the latter, since what should be an opportunity for the pianoforte as solo instrument to lead and dominate the music is lost by the overwhelming force of sound of the full orchestra that, even wisely directed by Mr. Gericke could not but prove too forceful. Mr. Breitner, who has been a pupil of Leschitizky made an excellent impression by his intelligent reading and fine execution of that which in many respects is a most uninteresting composition. The second movement in which the pianoforte is allowed to be heard, has a really charming theme, and Mr. Breitner gives it with much grace and delicacy.

Nicolai Rimsky Korsakoff was born at Tichwin in 1844, and is now living in St. Petersburg. He was for several years an officer in the Russian Navy but his fondness for music led him to devote his life to its study. He was appointed professor of composition and instrumentation at the St. Petersburg Conservatory in 1871, and now occupies the position of head of the Free Music School of St. Petersburg. He is an exponent of the "young Russian" school, and represents the national tendency in its extreme development. He has written several operas, a symphony, string quartettes, etc.

His symphonic suite performed at this concert is rich in tone color and without being an exact description of the scenes chosen yet is so pervaded by the Oriental atmosphere that one can easily transport himself in fancy to the court of the tyrannical Sultan and follow the course of the story fair Scheherazade weaves of Sinbad; of the Calender Prince; of the young Prince and Princess; of the fete at Bagdad and the catastrophe of the ship wrecked against the Mognitic Mountain.

The Scheherazade motive, a dainty bit for violin which loses nothing of grace in Mr. Kneisel's hands (whose fingers seem formed to draw forth most enticing tones from the violin), appears in the opening number and reappears throughout the piece connecting the movements into one coherent whole. As Korsakoff's life in the navy fitted him to depict the sea in all its moods, he is particularly successful in his sea and wave motives also the ship motive is most graceful.

The constant changes of system, the march-like theme, the curious bassoon solo, the melody, soft and plaintive with rushing sweep of notes on the clarinet like a breathing zephyr, all keep the listener in a pleased and responsive mood and cause him to feel indebted to author, director and musicians for a most enjoyable hour.

BOSTON DAILY ADVERTISER
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The Official Paper of the State.
The Official Paper of the City.

MONDAY MORNING, JAN. 15, 1900.

The Symphony Concert—Goldmark's "Hiawatha" Overture.

The middle west and the middle east furnished themes for the symphony concert Saturday night. The concert began with Rubin Goldmark's overture to "Hiawatha," which overture by the way justifies everything but the associations suggested in its title—and ended with the gorgeous musical translation of the "Thousand and One Arabian Nights" of childhood, the symphonic suite "Scheherazade," by Rimski-Korsakoff (with the accent sharply on the last syllable).

Goldmark's overture, as announced in the programme, was played from manuscript and for the first time. The composer has not attempted, in spite of the Indian name with which he has associated his composition, to employ Indian themes, or to embody any other primitive folk-flavor in the overture to "Hiawatha." The overture is a romantic composition, in which the modern qualities and the Wagnerian influences are detectable even by the ear of the novice.

It should be said, however, that the overture to "Hiawatha" is in no sense a plagiarism, nor does it even suggest a plagiarism, whether in theme or in development.

Mr. Goldmark is a New Yorker by birth, and wrote his overture in 1896, when the composer was 24. The reception which the audience in Music Hall gave him after the performance of his number Saturday night was very appreciative and cordial. It is to be hoped that Mr. Goldmark will acquire more cogency, more logic, more of the quality of musical "tout ensemble," as he proceeds with his work as a musician.

Ludwig Breitner, the soloist of the occasion, studied successively with Von Buelow, Rubinstein and Liszt. At present he teaches in New York. The composition in which he made his initial American appearance with the Symphony Orchestra (Schuett's concerto for pianoforte, in F minor, op. 47) was not calculated in itself to please a symphony audience extremely, but Mr. Breitner's brilliant precision of touch, his neat, clearly-defined method of execution, surely entitled him to more appreciation than he received at the hands of his audience. The fact that Mr. Breitner did not receive an extraordinary ovation was undoubtedly due to Eduard Schuett, and not to the performer.

The closing number on the programme furnished the highly-seasoned dish of the evening's feast—a dish in which garlic, paprika and cooling sherbets were mingled to produce an oriental course that cloyed the appetites of some and gave a voracious appetite to others of the audience.

Unlike some German and Italian comcomposers who have attempted to treat Oriental themes, M. Rimski-Korsakoff in "Scherherazade" has succeeded admirably in embodying a local color that is Turkish or Persian from beginning to end. The four movements of the suite present, in effect a lifelike, if at times somewhat overpowering, picture of bazaars, and feasts and dances. Through all the variations, running like a black string through a necklace of pearls, one detects the minor note of melancholy which pervades all Oriental thought and Oriental feeling. The laughter of the bazaar is furnished by the curious antics of the wood-winds and strings near the end of the third movement ("The Story of the Calender Prince"), in which a fantastic succession of tri-notes is repeated and taken up in turn, and produces an almost irresistible impulse to actual laughter.

The fourth movement, ("The Festival at Bagdad; The Sinking of Sindbad's Ship"), is partly made up of a succession of soli obligati, surrounded by the raging of the sea, which culminates in a terrific crash as Sindbad's craft strikes the cruel rock. The orchestra responded magnificently to the orchestral requirements of the work, which are exacting and complicated. The Russian composer of "Scheherazade" certainly could not have found fault with Saturday night's production of his work. The audience did not.

[illegible] SYMPHONY CONCERT

[illegible] for the 12th [illegible] rehearsal and concert was of the modern type, the selections being made from works by composers now living. The soloist was Mr Ludwig Breitner, who made his American debut, and the program comprised Rubin Goldmark's "Hiawatha" overture, for the first time, Eduard Schutt's pianoforte concerto in F minor and the Renisky-Korsakoff symphonic suite, "Scheherazade." Mr Breitner, unlike many other foreign artists, came here with little advance heralding as to his merits as a pianist and successes won abroad, and appeared content to win his way, so far as is possible in one concerto, by showing his ability in his chosen art.

There is nothing of the poseur about him; he is modest in bearing, very earnest in his demeanor and certainly gives one an idea that he is a conscientious and sympathetic interpreter of the composer whose work he is presenting. Schutt's concerto is so largely given over to the orchestral parts that the piano rarely is made prominent, and therefore it is rather difficult to judge of Mr Breitner's artistic skill, excepting in a general way. Allowances, too, are due him for the nervousness attending a debut in a strange land, and for unfamiliarity with an instrument whose action was somewhat easier than he was accustomed to. The opening bars in the first movement were given out in an admirable manner and the cadenza work was also excellent, being smooth and generally clear. In the fortissimo passage work, here as later, the bass rather overshadowed the right hand execution and the effect was clouded. The ornamental figurations in the second movement were deftly played and the brilliant and oddly arranged dance theme in the last movement showed that the artist was well equipped, technically and in finger dexterity.

Goldmark's "Hiawatha" overture, a poetic bit of writing, was beautifully played by the orchestra, the delicacy and grace of the interpretation making the work very interesting, although the forms being thoroughly free in treatment, the thematic figures were merely fragmentary, as a rule are episodic rather than arbitrary in the working out. The composition is not very elaborate in development, but rather simple, when compared to some of the modern musical "iconoclasts."

The Arabian narrative, "Scheherazade," by Renisky-Korsakoff, which was so favorably received when played here before, deserves the commendation received at the previous performances, the fantastic and melodic beauties of the work being again shown at their greatest value by the splendid work of Mr Gericke's men. The charming motifs, Scheherazade, the sea and the wave, were each given with their characteristic suggestions of love, calmness and tumult, and each contingent of the band did its share with unvarying excellence. The curious repeats in the third part, Mr Kneisel's solo work and the crashing phrases in the finale may be singled out for special commendation, although the whole suite seemed to be played as near to perfection as one could hope to hear.

The next rehearsal and concert will be given Jan 26 and 27. The celebrated violinist, Alexandre Petschnikoff, will be the soloist, and the selections will comprise Schubert's unfinished symphony, Tschaikowski's concerto for violin and Grieg's "Symphonic Dances."

The Boston Traveler
Jan 15
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THE SYMPHONY.

Nineteenth season Boston Symphony Orchestra; twelfth concert. Mr. Ludwig Breitner, soloist. The programme:

Overture to "Hiawatha".....Rubin Goldmark
(MS. first time.)
Concerto for pianoforte in F-minor. E. Schuett
Symphonic Suite, "Scheherazade".......
Rimsky-Korsakoff

The "Hiawatha" overture is Indian only in its name, for it is absolute music of the most pronounced type and may suggest anything the hearer may wish or nothing at all. In itself it is a credit to the young Goldmark who wrote it, nor does it in the slightest suggest that he had ever studied slavishly the effects of his renowned uncle. It is smooth and rich in orchestration, somewhat over-long in development and indicative of good talent rather than genius. But it is far in advance of some of the foreign works that have been played here, and arouses satisfaction that a man living in America can produce so excellent a composition. Mr. Goldmark came upon the platform in response to hearty applause and bowed his appreciation.

Mr. Breitner, the pianist of the evening, was, I believe, a pupil of Rubinstein and of Liszt, and was well considered by Von Bulow. But these highly pleasant circumstances do not make a great artist, as we found out. Mr. Breitner has a sufficient technique, a refined style and a gentlemanly bravura, but his tone is woodeny and his playing in general lacks the gift of beauty. He is an honest player of respectable attainments, whom it does not bore you to hear, but whom you are not specially anxious to hear again. But at any rate, he did more with the bombastic and uninspiring concerto of Schuett than did Mr. George Proctor three years ago.

Again did the "Scheherazade" suite make a tremendous impression on the musically broad of taste. How full of beauty and fire and poetic passion its themes, how striking and magnificent its effects of orchestration, how absolutely new and original its whole treatment! Surely the fascination it wields over us now is comparable to the weird charm the "Arabian Nights" exercised in other days. Mr. Gericke read it with the utmost intelligence and the orchestra played it beyond all praise.

WILDER D. QUINT.

MONDAY, JANUARY 15, 1900.

Music Hall: Boston Symphony Orchestra

The twelfth Symphony concert was given in the Music Hall on Saturday evening, the programme being:

Rubin Goldmark: Overture to "Hiawatha" (MS., first time).
Schütt: Concerto for Pianoforte, No. 2, in F minor, opus 47.
Rimsky-Korsakoff: Symphonic Suite, "Scheherazade," opus 35.
Mr. Ludwig Breitner was the pianist.

It is hard to distinguish sharply between perception and imagination in listening to a composition by the son of a famous father, or the nephew of a famous uncle. How much of the great Richard was there really in Siegfried Wagner's "Bärenhäuter" overture? How much of Karl Goldmark is there in this "Hiawatha" by his nephew Rubin? Even if there were nothing at all, one would find it hard to persuade himself that there was not something; the captious critic, on hearing the younger man's work, could hardly resist crying out: "O my prophetic soul, my uncle!" Such stimulus to the imagination does this knowledge of kinship afford.

It seems to me, however, that there really is something of Karl Goldmark in this "Hiawatha" of his nephew's. There is nothing that suggests plagiarism in the work; but there is a certain similarity of mood, a fondness for the same sensuousness of color, for the same general sort of harmony. It is like what one calls a family likeness. Curiously enough, this new "Hiawatha" makes much the same impression upon me that the "Sakuntala" did, when it was first given here in 1877; few of us then saw the real beauties of the work, or suspected that it would hold its own as it has done for over twenty years. To be sure, we are now more familiar with the style; one would hesitate to predict twenty years of vigorous life for the "Hiawatha;" but who knows? It is melodious, sensuous music, very pleasant to hear; there is no hint at "racial" music in it, for which one can hardly be too grateful; a composer exposes himself to an almost inevitable loss of vigor when he treats themes that are not of his own blood. In construction the overture does not seem over-stout; the young composer has not yet acquired that subtile skill in welding together the different sections of his work that stamps the great masters. But the composition shows imagination, poetry, a more than common command of resources; it gives promise of better things to come. It was exquisitely played and very well received.

Rimsky - Korsakoff's "Scheherazade" seems better than ever. Here we have a wealth of "local" melodic color; but the Russian is half an Oriental, and can write Oriental melody as to the manner born; Rimsky-Korsakoff did not have to expatriate himself to feel at home at the court of Haroun Al Rashid. This suite is not what one would rightly call profound music; it makes no pretension to being that. It is poetically imaginative in a light, airy, but none the less genuine way; it shines especially by its esprit, it is thoroughly "geistreich." To me it is perhaps the most entirely modern thing we have had here; there is not a classic moment in it. The composer takes his effects where he finds them, anywhere but from the works of the old masters. It is all picturesque and suggestive; Rimsky-Korsakoff knows precisely what he wants to say, and says it convincingly; his methods are adequate to his purpose. Take that endless repetition of the theme in the first movement, with its combined suggestions of sea and ship; it is not in any true sense working-out, it is not musical development, it does not advance matters in the least; the music stays where it started (pardon the bull!). But it does not bore you, you do not complain of its monotony any more than you complain of one wave's being like its sister-wave. Then there is a certain elegance about the whole thing, even in its broader comic moments the expression is never loutish. Upon the whole, a work full of genius. It was admirably read and played.

Mr. Breitner comes here heralded only by his high Paris reputation, not by wordy press agents. Why he should have chosen to play that execrable concerto of Schütt's is not easy to understand; the work is all pasteboard and tinsel, with no backbone to it, no flesh, no blood. Although Mr. Breitner is not a Frenchman by birth—he has discarded his Parisian "Ludovic" for the original German "Ludwig"—he is distinctly an artist of the French school. His playing is highly polished, glib, elegant; his touch, hard and dry in fortissimo, acquires a more ear-wooing grace in the softer tints. His phrasing is impeccable. In the matter of expression, he may be said to express as much emotion as an intelligent consideration of the situation logically warrants; his expression is so nicely apposite that one doubts its spontaneity; it is all what the French call "Voulue"—which participle is considered high praise to bestow upon a work of art in France. To us Anglo-Saxons it seems a trifle cool. Somehow I could not get over the impression that Mr. Breitner had not forgotten that he had been a teacher. He was very warmly received and applauded; would that we could hear him play some real music!

The next programme—for Friday afternoon, Jan. 26, and Saturday evening, Jan. 27, there being no rehearsal nor concert this week—is: Schubert, unfinished symphony in B minor; Tchaikovsky, concerto for violin, in D major, opus 35; Grieg, symphonic dances (first time in Boston). Mr. Alexandre Petschnikoff will be the violinist.

W. F. A.

THE MUSICAL COURIER
NEW YORK, WEDNESDAY, JANUARY 17, 1900.

THE Boston Symphony presented this week the following program:

Overture, Hiawatha (MS. First time)........................Goldmark
Concerto for Piano...Schuett
Symphonic suite, Scheherazade.......................Rimsky-Korsakoff

The soloist, Ludwig Breitner, was a total stranger to Boston audiences, but he lost no time in proving himself artistic in everything save selection, and it will always remain a mystery just why he selected this concerto of Schuett. Just what Schuett himself might do with it is perhaps another matter; it is probable that he would make it sound like some of his Strauss paraphrases. At any rate, if Schuett meant it for a big work, it is too small; if he meant it for a small work, it is too big. Again the question forces itself: Why did M. Breitner, with his essential polish and refinement, his delicacy, and cameo-like work, which gleamed in bits throughout, select this?

M. Breitner is a fair sample of an all-around pianist and scholar—one who has studied the piano as a means to music, and not music as a means to virtuosity. He was certainly refreshing and enjoyable throughout. Totally devoid of mannerisms, pre-eminently sincere and straightforward, this man, whose entire atmosphere breathes the classical, is a pupil of Rubinstein and Liszt.

The overture, written by a nephew of Carl Goldmark, is the work of an American, and in what way it was inferior to its companions is not apparent. True, the Korsakoff Suite shows maturity and freedom of orchestration, which this young man has yet to gain, but he need in no way feel that his work was overshadowed, for it certainly was not.

Had Goldmark named the work "Minnehaha" it would never require a program note, for that seems to be the side which affected him, and which permeates the music, and like a true inspiration it is reflected there. As it is he must never present it without the note that the name stands for nothing; otherwise inevitably it will bring a criticism. The work itself is beautiful and interesting throughout, the orchestration is skillful for the most part, and much of it is naïve and fresh. In places it is laughing and rippling and playful; in others more serious, and, strangely enough, although forced away from the musical life which must be drink and food to such a temperament, it is not in the least morbid in any point.

The "Scheherazade" was graceful, but the preponderance of cymbal effects makes it almost trashy, notwithstanding much beautiful melody and artistic orchestral treatment. It seems needless to repeat that this splendid orchestra was up to the most exacting requirement, and, as Gericke is most exacting, and has the power to bring what he wants, there is nothing more that can be said.

Petschnikoff will be the next soloist.

There will be no concert next week, as the orchestra will be on tour.

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At Cambridge last Thursday night the Symphony concert came to an abrupt ending by orchestral effect not on the program. An explosion occurred in the ante-room, and it was so severe that the audience could not be controlled thereafter. Just how it happened probably no one will ever know, but it is supposed to have been a bomb timed to go off at 9:20 the next morning, when a lecture was to have occurred. As it was it went off at 9:20 P. M., and so did the large audience and also the orchestra.

George Proctor was the soloist of the evening.

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Boston Symphony Orchestra.

NEW YORK, WEDNESDAY AFTERNOON, JANUARY 17, 1900.

Overture, Hiawatha (MS. First time)........................Goldmark
Concerto for piano in F minor, No. 2..............................Schuett
Symphonic Suite, Scheherazade, op. 35...............Rimsky-Korsakoff
The Sea and Sindbad's Ship.
The Story of the Calender-Prince.
The Story of the Young Prince and the Young Princess.
Festival at Bagdad—The Sinking of Sindbad's Ship.
Soloist, Ludwig Breitner.

THURSDAY EVENING, JANUARY 18, 1900.

Tragic Overture..Brahms
Aria, Two movements from Suite No. 1 in F major, op. 39...............Moszkowski
Aria, Symphony in D minor...Franck
Soloist, Madame Schumann-Heink.

Mlle. Ternina was engaged for the concert of the Boston Symphony Orchestra on Thursday evening, January 18, but is prevented by indisposition from singing. Mme. Schumann-Heink will appear by courtesy of Maurice Grau, who will receive one-half of her fee, as is the custom. No doubt this money is credited to the treasury of the opera company.

Rubin Goldmark, a nephew of Karl Goldmark, was born in New York on August 15, 1872. He received his education at the College of the City of New York, which he left at the age of seventeen. While in college he studied music under Alfred von Livonius. Two years were passed in Vienna in studying the piano with Anton Door, and theory and composition with the Fuchs brothers. On returning to America, Goldmark studied the piano with Joseffy, and composition with Dvorák. In 1894, on account of his health, he went to Colorado Springs, where he is at present the director of the Conservatory of Music. Among other compositions are a trio for piano, violin and 'cello, a sonata for piano and violin, a romanza for 'cello, and a theme and variations for orchestra, played by the late Anton Seidl.

The overture "Hiawatha," which was performed for the first time at the Boston concerts last week, was composed in 1896, while Goldmark was in the Rocky Mountain region. The title indicates only the poetic source and suggestiveness of the subject, with no attempt to employ or embody Indian folk music.

HOME JOURNAL.
NEW YORK:
WEDNESDAY, JANUARY 17, 1900.

Boston Symphony Orchestra.—Programme for this Wednesday afternoon's concert at Carnegie Hall: Rubin Goldmark, overture, "Hiawatha," (MS. first time); Edward Schuett, concerto for pianoforte in F minor, No. 2; Rimsky-Korsakoff, symphonic suite, "Scheherazade," op. 35. Soloist, Ludwig Breitner. Programme for to-morrow, Thursday, night: Brahms, "Tragic Overture;" Moritz Moszkowski, two movements from suite No. 1, in F major, op. 39; 1, Allegretto giocoso; 2, Tema con Variazione; Cesar Franck, symphony in D minor. Soloist, Mme. Schumann-Heink, who will sing two arias, instead of Mme. Ternina, as previously announced.

The Evening Post.
New York, Thursday, January 18, 1900.

Boston Symphony Orchestra.

In discussing Mr. Hadley's concert yesterday in this journal, reference was made to the fact that he was one of the young American composers who were honored by a performance under the bâton of Anton Seidl. Last night, at Carnegie Hall, another young American was represented—Rubin Goldmark—whose merits also had been recognized by that eminent and sympathetic conductor, who performed his "Theme and Variations" for orchestra. Mr. Goldmark has other claims to consideration. He is a nephew of the eminent Karl Goldmark and was a few years ago a pupil, at the National Conservatory in this city, of Mr. Joseffy in the piano class, and in composition of Dr. Dvorák, who exclaimed one day, after examining one of his pieces, "Now there are two Goldmarks." And now Mr. Goldmark has had the good luck to have his "Hiawatha" overture performed by the Boston Symphony Orchestra.

It was well worth such a compliment, for it is a skilfully constructed and admirably orchestrated composition. The thematic material is interesting, and its elaboration is such that the attention of the listener is constantly riveted as by an entertaining story. The title is obviously to be taken only in a vague Schumannesque way, for no attempt has been made to suggest American Indian music by the use of aboriginal melodies or otherwise. It is rather East India that we are reminded of, indirectly, because of the natural resemblance of Mr. Goldmark's overture to his uncle's "Sakuntala" overture. In some parts there is a dazzling glow of sensuous coloring that is remarkable, even in these days of saturated tone-painting. The orchestra, under Mr. Gericke's direction, did not fail to bring out all this enchanting beauty.

Mr. Goldmark's piece, in truth, was the best thing on last night's programme. Eduard Schütt's F-minor concerto proved to be an empty piece in the style of a Brahms concerto in so far as it is neither interesting musically nor effective from the performer's point of view. It was played by Mr. Ludwig Breitner from the notes. For the concluding number Mr. Gericke once more brought out the symphonic suite "Scheherazade," by Rimsky-Korsakoff, which hardly improves on closer acquaintance. Now that the Russians receive so much attention, why is it that Anton Rubinstein is so systematically neglected? One might think there was a conspiracy against him. Why not let us hear the "Dramatic" and the "Ocean" symphonies occasionally? There is infinitely more melody, more genius in them, than in Rimsky-Korsakoff. Bach and Liszt are two other composers who do not receive proper attention from our orchestral societies. Yet we read every week of the triumphs won and the enthusiasm excited in German cities by the works of Liszt as interpreted by Mott, Strauss, and Weingartner.

NEW YORK HERALD
NEW YORK, THURSDAY, JANUARY 18, 1900.

BOSTON SYMPHONY CONCERT.

That admirable body of instrumentalists the Boston Symphony Orchestra gave a concert at Carnegie Hall yesterday afternoon, which was greatly enjoyed.

The gods may indeed be said to smile on a young composer whose manuscript work secures a performance by this orchestra. This good fortune befell Rubin Goldmark, a nephew of Carl Goldmark, but himself a New Yorker by birth, at yesterday's concert. The work in question is an overture to "Hiawatha." It proved to be thoroughly modern in spirit, interesting in its themes and admirably orchestrated. Mr. Gericke led it admirably, and the audience was much impressed with it.

Ludwig Breitner, the pianist, made his New York début with Eduard Schutt's second pianoforte concerto. He played it brilliantly, and, although he had the music before him, which nowadays is unusual and disillusioning, he made a hit with the audience, and was several times recalled.

The concert concluded with a fine performance of Rimsky-Korsakoff's symphony suite, "Scheherazade."

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Sunday Globe.

SUNDAY, JAN. 14, 1900.

TWELFTH SYMPHONY CONCERT.

Mr Gericke's program for the 12th symphony rehearsal and concert was of the modern type, the selections being made from works by composers now living. The soloist was Mr Ludwig Breitner, who made his American debut, and the program comprised Rubin Goldmark's "Hiawatha" overture, for the first time, Eduard Schutt's pianoforte concerto in F minor and the Renisky-Korsakoff symphonic suite, "Scheherazade." Mr Breitner, unlike many other foreign artists, came here with little advance heralding as to his merits as a pianist and successes won abroad, and appeared content to win his way, so far as is possible in one concerto, by showing his ability in his chosen art.

There is nothing of the poseur about him; he is modest in bearing, very earnest in his demeanor and certainly gives one an idea that he is a conscientious and sympathetic interpreter of the composer whose work he is presenting. Schutt's concerto is so largely given over to the orchestral parts that the piano rarely is made prominent, and therefore it is rather difficult to judge of Mr Breitner's artistic skill, excepting in a general way. Allowances, too, are due him for the nervousness attending a debut in a strange land, and for unfamiliarity with an instrument whose action was somewhat easier than he was accustomed to. The opening bars in the first movement were given out in an admirable manner and the cadenza work was also excellent, being smooth and generally clear. In the fortissimo passage work, here as later, the bass rather overshadowed the right hand execution and the effect was clouded. The ornamental figurations in the second movement were deftly played and the brilliant and oddly arranged dance theme in the last movement showed that the artist was well equipped, technically and in finger dexterity.

Goldmark's "Hiawatha" overture, a poetic bit of writing, was beautifully played by the orchestra, the delicacy and grace of the interpretation making the work very interesting, although the forms being thoroughly free in treatment, the thematic figures were merely fragmentary, as a rule are episodic rather than arbitrary in the working out. The composition is not very elaborate in development, but rather simple, when compared to some of the modern musical "iconoclasts."

The Arabian narrative, "Scheherazade," by Renisky-Korsakoff, which was so favorably received when played here before, deserves the commendation received at the previous performances, the fantastic and melodic beauties of the work being again shown at their greatest value by the splendid work of Mr Gericke's men. The charming motifs, Scheherazade, the sea and the wave, were each given with their characteristic suggestions of love, calmness and tumult, and each contingent of the band did its share with unvarying excellence. The curious repeats in the third part, Mr Kneisel's solo work and the crashing phrases in the finale may be singled out for special commendation, although the whole suite seemed to be played as near to perfection as one could hope to hear.

The next rehearsal and concert will be given Jan 26 and 27. The celebrated violinist, Alexandre Petschnikoff, will be the soloist, and the selections will comprise Schubert's unfinished symphony, Tschaikowski's concerto for violin and Grieg's "Symphonic Dances."

The Boston Traveler

Jan 15

Published by the BOSTON TRAVELER COMPANY.

THE SYMPHONY.

Nineteenth season Boston Symphony Orchestra; twelfth concert. Mr. Ludwig Breitner, soloist. The programme:

Overture to "Hiawatha".....Rubin Goldmark
(MS. first time.)
Concerto for pianoforte in F-minor.E. Schuett
Symphonic Suite, "Scheherazade"......
Rimsky-Korsakoff

The "Hiawatha" overture is Indian only in its name, for it is absolute music of the most pronounced type and may suggest anything the hearer may wish or nothing at all. In itself it is a credit to the young Goldmark who wrote it, nor does it in the slightest suggest that he had ever studied slavishly the effects of his renowned uncle. It is smooth and rich in orchestration, somewhat over-long in development and indicative of good talent rather than genius. But it is far in advance of some of the foreign works that have been played here, and arouses satisfaction that a man living in America can produce so excellent a composition. Mr. Goldmark came upon the platform in response to hearty applause and bowed his appreciation.

Mr. Breitner, the pianist of the evening, was, I believe, a pupil of Rubinstein and of Liszt, and was well considered by Von Bulow. But these highly pleasant circumstances do not make a great artist, as we found out. Mr. Breitner has a sufficient technique, a refined style and a gentlemanly bravura, but his tone is woodeny and his playing in general lacks the gift of beauty. He is an honest player of respectable attainments, whom it does not bore you to hear, but whom you are not specially anxious to hear again. But at any rate, he did more with the bombastic and uninspiring concerto of Schuett than did Mr. George Proctor three years ago.

Again did the "Scheherazade" suite make a tremendous impression on the musically broad of taste. How full of beauty and fire and poetic passion its themes, how striking and magnificent its effects of orchestration, how absolutely new and original its whole treatment! Surely the fascination it wields over us now is comparable to the weird charm the "Arabian Nights" exercised in other days. Mr. Gericke read it with the utmost intelligence and the orchestra played it beyond all praise.

WILDER D. QUINT.

Boston Transcript

MONDAY, JANUARY 15, 1900

Music Hall: Boston Symphony Orchestra

The twelfth Symphony concert was given in the Music Hall on Saturday evening, the programme being:

Rubin Goldmark: Overture to "Hiawatha" (MS., first time).
Schütt: Concerto for Pianoforte, No. 2, in F minor, opus 47.
Rimsky-Korsakoff: Symphonic Suite, "Scheherazade," opus 35.

Mr. Ludwig Breitner was the pianist.

It is hard to distinguish sharply between perception and imagination in listening to a composition by the son of a famous father, or the nephew of a famous uncle. How much of the great Richard was there really in Siegfried Wagner's "Bärenhäuter" overture? How much of Karl Goldmark is there in this "Hiawatha" by his nephew Rubin? Even if there were nothing at all, one would find it hard to persuade himself that there was not something; the captious critic, on hearing the younger man's work, could hardly resist crying out: "O my prophetic soul, my uncle!" Such stimulus to the imagination does this knowledge of kinship afford.

It seems to me, however, that there really is something of Karl Goldmark in this "Hiawatha" of his nephew's. There is nothing that suggests plagiarism, in the work; but there is a certain similarity of mood, a fondness for the same sensuousness of color, for the same general sort of harmony. It is like what one calls a family likeness. Curiously enough, this new "Hiawatha" makes much the same impression upon me that the "Sakuntala" did, when it was first given here in 1877; few of us then saw the real beauties of the work, or suspected that it would hold its own as it has done for over twenty years. To be sure, we are now more familiar with the style; one would hesitate to predict twenty years of vigorous life for the "Hiawatha;" but who knows? It is melodious, sensuous music, very pleasant to hear; there is no hint at "racial" music in it, for which one can hardly be too grateful; a composer exposes himself to an almost inevitable loss of vigor when he treats themes that are not of his own blood. In construction the overture does not seem over-stout; the young composer has not yet acquired that subtile skill in welding together the different sections of his work that stamps the great masters. But the composition shows imagination, poetry, a more than common command of resources; it gives promise of better things to come. It was exquisitely played and very well received.

Rimsky - Korsakoff's "Scheherazade" seems better than ever. Here we have a wealth of "local" melodic color; but the Russian is half an Oriental, and can write Oriental melody as to the manner born; Rimsky-Korsakoff did not have to expatriate himself to feel at home at the court of Haroun Al Rashid. This suite is not what one would rightly call profound music; it makes no pretension to being that. It is poetically imaginative in a light, airy, but none the less genuine way; it shines especially by its esprit, it is thoroughly "geistreich." To me it is perhaps the most entirely modern thing we have had here; there is not a classic moment in it. The composer takes his effects where he finds them, anywhere but from the works of the old masters. It is all picturesque and suggestive; Rimsky-Korsakoff knows precisely what he wants to say, and says it convincingly; his methods are adequate to his purpose. Take that endless repetition of the theme in the first movement, with its combined suggestions of sea and ship; it is not in any true sense working-out, it is not musical development, it does not advance matters in the least; the music stays where it started (pardon the bull!). But it does not bore you, you do not complain of its monotony any more than you complain of one wave's being like its sister-wave. Then there is a certain elegance about the whole thing, even in its broader comic moments the expression is never loutish. Upon the whole, a work full of genius. It was admirably read and played.

Mr. Breitner comes here heralded only by his high Paris reputation, not by wordy press agents. Why he should have chosen to play that execrable concerto of Schütt's is not easy to understand; the work is all pasteboard and tinsel, with no backbone to it, no flesh, no blood. Although Mr. Breitner is not a Frenchman by birth—he has discarded his Parisian "Ludovic" for the original German "Ludwig"—he is distinctly an artist of the French school. His playing is highly polished, glib, elegant; his touch, hard and dry in fortissimo, acquires a more ear-wooing grace in the softer tints. His phrasing is impeccable. In the matter of expression, he may be said to express as much emotion as an intelligent consideration of the situation logically warrants; his expression is so nicely apposite that one doubts its spontaneity; it is all what the French call "Voulue"—which participle is considered high praise to bestow upon a work of art in France. To us Anglo-Saxons it seems a trifle cool. Somehow I could not get over the impression that Mr. Breitner had not forgotten that he had been a teacher. He was very warmly received and applauded; would that we could hear him play some real music!

The next programme—for Friday afternoon, Jan. 26, and Saturday evening, Jan. 27, there being no rehearsal nor concert this week—is: Schubert, unfinished symphony in B minor; Tchaikovsky, concerto for violin, in D major, opus 35; Grieg, symphonic dances (first time in Boston). Mr. Alexandre Petschnikoff will be the violinist.

W. F. A.

THE MUSICAL COURIER

NEW YORK, WEDNESDAY, JANUARY 17, 1900.

THE Boston Symphony presented this week the following program:

Overture, Hiawatha (MS. First time).......................Goldmark
Concerto for Piano.......................Schuett
Symphonic suite, Scheherazade.......................Rimsky-Korsakoff

The soloist, Ludwig Breitner, was a total stranger to Boston audiences, but he lost no time in proving himself artistic in everything save selection, and it will always remain a mystery just why he selected this concerto of Schuett. Just what Schuett himself might do with it is perhaps another matter; it is probable that he would make it sound like some of his Strauss paraphrases. At any rate, if Schuett meant it for a big work, it is too small; if he meant it for a small work, it is too big. Again the question forces itself: Why did M. Breitner, with his essential polish and refinement, his delicacy, and cameo-like work, which gleamed in bits throughout, select this?

M. Breitner is a fair sample of an all-around pianist and scholar—one who has studied the piano as a means to music, and not music as a means to virtuosity. He was certainly refreshing and enjoyable throughout. Totally devoid of mannerisms, pre-eminently sincere and straightforward, this man, whose entire atmosphere breathes the classical, is a pupil of Rubinstein and Liszt.

The overture, written by a nephew of Carl Goldmark, is the work of an American, and in what way it was inferior to its companions is not apparent. True, the Korsakoff Suite shows maturity and freedom of orchestration, which this young man has yet to gain, but he need in no way feel that his work was overshadowed, for it certainly was not.

Had Goldmark named the work "Minnehaha" it would never require a program note, for that seems to be the side which affected him, and which permeates the music, and like a true inspiration it is reflected there. As it is he must never present it without the note that the name stands for nothing; otherwise inevitably it will bring a criticism. The work itself is beautiful and interesting throughout, the orchestration is skillful for the most part, and much of it is naïve and fresh. In places it is laughing and rippling and playful; in others more serious, and, strangely enough, although forced away from the musical life which must be drink and food to such a temperament, it is not in the least morbid in any point.

The "Scheherazade" was graceful, but the preponderance of cymbal effects makes it almost trashy, notwithstanding much beautiful melody and artistic orchestral treatment. It seems needless to repeat that this splendid orchestra was up to the most exacting requirement, and, as Gericke is most exacting, and has the power to bring what he wants, there is nothing more that can be said.

Petschnikoff will be the next soloist.

There will be no concert next week, as the orchestra will be on tour.

* * *

At Cambridge last Thursday night the Symphony concert came to an abrupt ending by orchestral effect not on the program. An explosion occurred in the ante-room, and it was so severe that the audience could not be controlled thereafter. Just how it happened probably no one will ever know, but it is supposed to have been a bomb timed to go off at 9:20 the next morning, when a lecture was to have occurred. As it was it went off at 9:20 P. M., and so did the large audience and also the orchestra.

George Proctor was the soloist of the evening.

* * *

Boston Symphony Orchestra.

NEW YORK, WEDNESDAY AFTERNOON, JANUARY 17, 1900.

Overture, Hiawatha (MS. First time).......................Goldmark
Concerto for piano in F minor, No. 2.......................Schuett
Symphonic Suite, Scherherazade, op. 35............Rimsky-Korsakoff
The Sea and Sindbad's Ship.
The Story of the Calender-Prince.
The Story of the Young Prince and the Young Princess.
Festival at Bagdad—The Sinking of Sindbad's Ship.
Soloist, Ludwig Breitner.

THURSDAY EVENING, JANUARY 18, 1900.

Tragic Overture.......................Brahms
Aria, Two movements from Suite No. 1 in F major, op. 39.......................Moszkowski
Aria, Symphony in D minor.......................Franck
Soloist, Madame Schumann-Heink.

Mlle. Ternina was engaged for the concert of the Boston Symphony Orchestra on Thursday evening, January 18, but is prevented by indisposition from singing. Mme. Schumann-Heink will appear by courtesy of Maurice Grau, who will receive one-half of her fee, as is the custom. No doubt this money is credited to the treasury of the opera company.

Rubin Goldmark, a nephew of Karl Goldmark, was born in New York on August 15, 1872. He received his education at the College of the City of New York, which he left at the age of seventeen. While in college he studied music under Alfred von Livonius. Two years were passed in Vienna in studying the piano with Anton Door, and theory and composition with the Fuchs brothers. On returning to America, Goldmark studied the piano with Joseffy, and composition with Dvorák. In 1894, on account of his health, he went to Colorado Springs, where he is at present the director of the Conservatory of Music. Among other compositions are a trio for piano, violin and 'cello, a sonata for piano and violin, a romanza for 'cello, and a theme and variations for orchestra, played by the late Anton Seidl.

The overture "Hiawatha," which was performed for the first time at the Boston concerts last week, was composed in 1896, while Goldmark was in the Rocky Mountain region. The title indicates only the poetic source and suggestiveness of the subject, with no attempt to employ or embody Indian folk music.

HOME JOURNAL.

NEW YORK:
WEDNESDAY, JANUARY 17, 1900.

Boston Symphony Orchestra.—Programme for this Wednesday afternoon's concert at Carnegie Hall: Rubin Goldmark, overture, "Hiawatha," (MS. first time); Edward Schuett, concerto for pianoforte in F minor, No. 2; Rimsky-Korsakoff, symphonic suite, "Scheherazade," op. 35. Soloist, Ludwig Breitner. Programme for to-morrow, Thursday, night: Brahms, "Tragic Overture;" Moritz Moszkowski, two movements from suite No. 1, in F major, op. 39; 1, Allegretto giocoso; 2, Tema con Variazione; Cesar Franck, symphony in D minor. Soloist, Mme. Schumann-Heink, who will sing two arias, instead of Mme. Ternina, as previously announced.

The Evening Post.

New York, Thursday, January 18, 1900.

Boston Symphony Orchestra.

In discussing Mr. Hadley's concert yesterday in this journal, reference was made to the fact that he was one of the young American composers who were honored by a performance under the bâton of Anton Seidl. Last night, at Carnegie Hall, another young American was represented—Rubin Goldmark—whose merits also had been recognized by that eminent and sympathetic conductor, who performed his "Theme and Variations" for orchestra. Mr. Goldmark has other claims to consideration. He is a nephew of the eminent Karl Goldmark and was a few years ago a pupil, at the National Conservatory in this city, of Mr. Joseffy in the piano class, and in composition of Dr. Dvorák, who exclaimed one day, after examining one of his pieces, "Now there are two Goldmarks." And now Mr. Goldmark has had the good luck to have his "Hiawatha" overture performed by the Boston Symphony Orchestra.

It was well worth such a compliment, for it is a skilfully constructed and admirably orchestrated composition. The thematic material is interesting, and its elaboration is such that the attention of the listener is constantly riveted as by an entertaining story. The title is obviously to be taken only in a vague Schumannesque way, for no attempt has been made to suggest American Indian music by the use of aboriginal melodies or otherwise. It is rather East India that we are reminded of, indirectly, because of the natural resemblance of Mr. Goldmark's overture to his uncle's "Sakuntala" overture. In some parts there is a dazzling glow of sensuous coloring that is remarkable, even in these days of saturated tone-painting. The orchestra, under Mr. Gericke's direction, did not fail to bring out all this enchanting beauty.

Mr. Goldmark's piece, in truth, was the best thing on last night's programme. Eduard Schütt's F-minor concerto proved to be an empty piece in the style of a Brahms concerto in so far as it is neither interesting musically nor effective from the performer's point of view. It was played by Mr. Ludwig Breitner from the notes. For the concluding number Mr. Gericke once more brought out the symphonic suite "Scheherazade," by Rimsky-Korsakoff, which hardly improves on closer acquaintance. Now that the Russians receive so much attention, why is it that Anton Rubinstein is so systematically neglected? One might think there was a conspiracy against him. Why not let us hear the "Dramatic" and the "Ocean" symphonies occasionally? There is infinitely more melody, more genius in them, than in Rimsky-Korsakoff. Bach and Liszt are two other composers who do not receive proper attention from our orchestral societies. Yet we read every week of the triumphs won and the enthusiasm excited in German cities by the works of Liszt as interpreted by Mott, Strauss, and Weingartner.

NEW YORK HERALD

NEW YORK, THURSDAY, JANUARY 18, 1900.

BOSTON SYMPHONY CONCERT.

That admirable body of instrumentalists the Boston Symphony Orchestra gave a concert at Carnegie Hall yesterday afternoon, which was greatly enjoyed.

The gods may indeed be said to smile on a young composer whose manuscript work secures a performance by this orchestra. This good fortune befell Rubin Goldmark, a nephew of Carl Goldmark, but himself a New Yorker by birth, at yesterday's concert. The work in question is an overture to "Hiawatha." It proved to be thoroughly modern in spirit, interesting in its themes and admirably orchestrated. Mr. Gericke led it admirably, and the audience was much impressed with it.

Ludwig Breitner, the pianist, made his New York début with Eduard Schutt's second pianoforte concerto. He played it brilliantly, and, although he had the music before him, which nowadays is unusual and disillusioning, he made a hit with the audience, and was several times recalled.

The concert concluded with a fine performance of Rimsky-Korsakoff's symphony suite, "Scheherazade."

YORK EVENING JO
JANUARY 18, 1900.

Boston Symphony Orchestra
AT CARNEGIE HALL, CRITICISED BY
L. D.

Music lovers welcomed the Boston Symphony Orchestra again yesterday afternoon at Carnegie Hall. The orchestra is here for the third of the series of matinees and concerts that it usually gives in New York during the Winter, and following its customary plan it presented some new music at yesterday's performance.

The programme opened with an overture, "Hiawatha," which has never been heard here before, and has not yet been published, although it was composed in 1896. The name of the composer, Rubin Goldmark, at once commanded attention for this number, because of the fame of his uncle, Karl Goldmark, notably a successful writer of music. His young nephew (he was born in 1872) shows a knowledge of effect and coloring rarely met with in the first works of a writer for orchestra, and this composition has a poetic atmosphere.

Full of Melody and Stirring Climaxes.

It is full of melody and rich musical ideas, with stirring climaxes. Perhaps it would have been just as well to have used the full force of the brass more discreetly in some of the climaxes, but this may be matter of taste.

"Hiawatha" is an admirable piece of work, and it will be gratifying to have more from the same composer's pen.

Mr. Ludwig Breitner, the soloist, played a new piano concerto by Eduard Schutt, No. 2, in F minor, which contains three movements. It cannot be said that the composition is marked by originality. On the contrary, it is uninteresting and commonplace, and strains the listener through its constant striving after something which it never reaches.

It gives plenty of opportunity for technical display, mostly of the loud bravura order, and that is sufficient to incite some part of an audience to enthusiasm. Mr. Breitner did not make the most of the meagre melodies which the concerto offered.

He has a hard, unsympathetic touch, and produces none of the contrasts in tone which a combined finger and pedal, with the proper management, would reveal. His technique is clear and certain, but his playing is mechanical and decidedly pedagogic in style.

Symphonic Suite "Scheherazade."

The Symphonic Suite, after the Arabian Nights, called "Scheherazade," by Nicolai Andreyevitch Rimsky-Korsakoff, is descriptive of the world famous Sultana of that name who staved off death day by day by keeping her husband interested in her tales for a thousand and one nights.

The music is in four parts, relating four tales, and in each the theme, oriental in character, representing the narrator herself, appears clearly and prominently defined. It is a marvel of orchestration and expressive coloring, and served to bring out the remarkable virtuosity of individual members of the orchestra.

Mr. Gericke can choose the most difficult music for his men with impunity, knowing that he has a band of first-class artists under him. The rendition of all the numbers brought out the usual excellence of this unique organization, and perhaps more than the usual amount of fire.

L. D.

The New York
"All the News That's Fit to Print."
PUBLISHED EVERY DAY IN THE YEAR.
NEW YORK, FRIDAY, JAN. 19, 1900.

THE BOSTON ORCHESTRA.

Its Third Evening Concert at Carnegie Hall Last Night.

The third evening concert of the Boston Symphony Orchestra took place last night at Carnegie Hall. The instrumental numbers of the programme were the "Tragic Overture" of Brahms, two movements of the first suite of Moszkowski, and the D minor symphony of César Franck. The intervals between these numbers were filled with vocal solos. The symphony of César Franck was a novelty here, and one by no means unwelcome. The music of this gifted Belgian, in spite of the fact that he died in 1890, at the age of seventy-eight, is not at all well known to this public, and it is only of late that it has begun to command attention here. It has not always been the fortune of the composer to be so worthily represented as he was last night. The symphony in D minor is one of the compositions by which the full measure of his talents may be taken. It is not, indeed, a profound work, but it is interesting, and that is more than can be said of many of the new things which are brought to our notice. The style is modern, and the treatment is musicianly.

The work is in three movements, of which the first and the third are the most effective. The first is particularly happy in its thematic material, though the first motive has a familiar cut. But the subsidiary theme of this movement is a lovely one, and it is employed by the composer in a most felicitous manner. The writing throughout this movement is muscular and full of a fine orchestral mastery. Rich and solid scoring aid the admirable polyphonic exposition of the leading ideas to make a delightful effect for the hearer, and the entire movement holds the attention. The second movement, which is the least satisfactory of the three, is very elaborate in construction, and the first theme is striking in itself and in its orchestral presentation; but the general effect of the movement is not brilliant. The third movement is, on the contrary, rich and luminous in its nature. The theme which the composer has selected for the tutti passages does not at first seem especially well adapted to this sort of treatment, but it finally wins its way into favor by the skill of its exposition.

Mr. Gericke had prepared the performance of the symphony with his customary devotion to the composer's intent as understood by him, and the result was admirable. The magnificent precision of the orchestra was never exhibited to better advantage, and the noble, penetrating tone of the strings and the mellow fluency of the wood worked wonders for M. Franck's music. Indeed it must be said that in the readings of the works performed last night Mr. Gericke gave us more masculinity than he is wont to give us, and for this we should be duly grateful. In the second and third movements of the clever suite of Moszkowski the virtuosity of the orchestra was displayed to the highest advantage. It is a ceaseless delight to listen to such firmness of attack, such delicacy of gradation, such unanimity, and such flexibility as this orchestra has. The little collection of masters who play the wood instruments covered itself with glory in the suite. Long may the Boston Symphony men continue to come and play for us. There is a vast, and, we may add, aching, space for them in this metropolis.

For the sake of the record, it must be chronicled that, owing to the illness of Mme. Schumann-Heink, who was engaged for this concert Mlle. Rosa Olitzka of the Metropolitan Opera House company sang the aria, "Wohl denn," from Mozart's "Titus," and "Mon coeur s'ouvre a ta voix," from the "Samson et Dalila" of Saint-Saëns; but the dignity of criticism shall not be outraged in these columns by comment on her delivery.

New-York Daily Tribune.
THURSDAY, JANUARY 18, 1900.

The Boston Orchestra came yesterday and gave the first of its two concerts for January. If its objects outside of the obvious line were to be defined it would probably be said that it manifested a threefold purpose in yesterday's scheme, namely, to introduce a new composer native to America, to introduce a new pianist and to show to what a pitch of virtuosity (awful word!) the band has been brought. In each respect the concert was a signal success, though the brightest refulgence, perhaps, shone from its last endeavor, for which purpose Mr. Gericke chose Rimsky-Korsakow's marvellously ingenious suite entitled "Scheherazade," which has figured in the Boston list heretofore. The new composition was an overture by Mr. Rubin Goldmark, nephew of the composer of "The Queen of Sheba," of whose work in the department of chamber music a fractional element of the New-York public has had occasion to judge heretofore. Mr. Goldmark is a young musician who is inspired with a serious purpose and who has acquired a most commendable technical equipment. He knows how to say what he has to say in an agreeable and convincing manner.

That in yesterday's work, an overture entitled "Hiawatha" (extraneously and unnecessarily we are tempted to say), he made his comment on the subject matter rather longer than its intrinsic value called for will not be reckoned against him too rigidly by those who know what young composers are obliged to go through before they find their powers and learn the limitations enforced by good art. He disclaimed any purpose to employ local color through the agency of Indian themes, but there was, nevertheless, a curious resemblance between one of his subjects and the melody of an Omaha love song which Mr. MacDowell placed under tribute in his Indian suite. What was most admirable in his work was the fluency of the writing and his fine command of the orchestral voices. His instruments speak the language native to them—every one of them—and it is restful nowadays to hear that language after the Volapük of the modern school that has long ago out-Berliozed Berlioz.

Lovers of healthy pianoforte playing must rejoice in the coming of Professor Breitner, who introduced not only himself but Schütt's second concerto yesterday. The composition invites about an equal amount of cavil and praise, and its good points were admirably presented. Overorchestrated is the most obvious criticism that can be passed upon it, and this was emphasized by the fact that Professor Breitner is a pianoforte player—not a pounder; a musician who respects the character and limitations of his instrument and will not abuse it; who loves euphony for the sake of the predominant part which euphony plays, and must play, in music; who subordinates the things which can be enlisted in the service of sensationalism to the musical idea; who is first artist and musician and then virtuoso. He has ample technique and a beautiful tone in cantabile, a crisp, precise, rhythmical mechanism, a fine, sane insight into the composer's purposes. In a way Mr. Joseffy has opened the way for his appreciation, and it was gratifying to note the hearty recognition which he received.

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FRIDAY, JANUARY 19, 1900.

SECOND BOSTON CONCERT.

Interesting Programme Played by Mr. Gericke's Musicians.

The Boston Symphony Orchestra played again at Carnegie Hall last evening. The programme, like all those with which Mr. Gericke's musicians favor their New York patrons, was interesting. It consisted of Brahms's tragic overture, two movebents from Moskowski's first suite, and Cesar Franck's symphony in D minor.

The overture was broadly played. Mr. Gericke renders Brahms with a sympathetic insight. The Moskowski suite served to exhibit the virtuosity of the orchestra. The allegretto with its jocular joyousness was played with the lightest of touches. In the theme with variations the several instruments in turn displayed their respective technical facility. The fourth variation, with its florid solo, was performed—after a slight mishap to the flutist in the opening phrase—with an exquisite tone and great fluency. The sixth, with its coloratura passage for the first violins in unison was a marvellous bit of precision in ensemble playing.

After Moskowski's dainty style and suave melody the Franck symphony produced a most impressive effect. This French composer, who died still unrecognized, is well represented in this work. It has his profundity, his broad proclamations, his warm, rich orchestration, his evident effort to make his music express all of his thoughts and musings. It is very individual music, with recurrent suggestions of a disappointed genius, with unconventional contrafuntal devices and a fondness for harsh harmonies. It is masterly, authoritative music, the creation of a man of intellect and instinct. This composition was played with superb force and sonority.

Ternina was to have been the soloist, but her engagement was cancelled owing to her recent illness. Then Schumann-Heink, who was to be her substitute, caught cold. At the last moment a third artist from the opera company was procured—Olitzka. Mme. Olitzka rarely does justice to her fine contralto voice. Last night she was unkind to it in the extreme. She sang very badly, with a vicious tone production and a slovenly execution.

The Sun.
FRIDAY, JANUARY 19, 1900.

Boston Symphony Concert.

Cæsar Franck's Symphony in D minor was the principal number at the third evening concert of the Boston Symphony Orchestra given last night at Carnegie Hall. Like most of this composers work, it is not known here and was played yesterday for the first time. Its performances anywhere have been few. The programme noted one at Paris in 1889. Another at Brussels is recorded. But to most of the musical centres the Belgian composer is still a stranger. The first movement in the symphony departs from the regular form and resembles the first movement of Tschaikowsky's "Symphonie Pathetique" in the recurrence of the slow introduction in the body of this first part. The second movement, which is equally unconventional, is a remarkable series of variations all accompanied by the harp and abounds in beautiful harmonic effects. This movement was especially gorgeous in the matter of orchestration and new voices seemed to be speaking among the instruments. The third movement consists of a short theme and the extension and combination of the themes used in the two preceding movements. The fourth movement, necessary usually in a symphony, is lacking, but the treatment throughout the whole composition is symphonic and entitles the work to a place in that class of writing. It proved last night profoundly effective and the second movement in particular abounded in the gloomy beauty and individualism of a kind that Chopin imparted to his serious writings. The work was coldly received by the audience, in spite of a superb performance.

Brahms's "Tragic" overture, which has not been heard for several years, and the second and third movements from Moskowski's first suite in F major, were the other orchestral numbers. The overture was played with admirable solidity and balance. In the two Moskowski numbers was found complete contrast to the seriousness that preponderated on the programme, and while the audience enjoyed the relief, the change was too striking for artistic effect. Mlle. Olitzka took the place of Mme. Schumann-Heink, who is ill, and sang the aria from Mozart's "Titus," and "*Mon Cœur s'ouvre à la Voix*" from "Samson et Dalila," in her accustomed fashion.

Telegram.
HIGH WATER MARK
Circulation...... 330,900
NEW YORK, THURSDAY, JANUARY 18, 1900.

Rubin Goldmark's "Hiawatha" overture was performed with admirable spirit by the Boston Symphony Orchestra at their Carnegie Hall concert yesterday afternoon. The leading of Mr. Gerick was a source of much pleasure to the audience. In addition to the new piece, the orchestra rendered the symphony suite, "Scheherezade," of Rimsky-Korsakoff. The debut of Ludwig Breitner, pianist, was accomplished with entire success, the selection being Edward Schutt's second pianoforte concerto.

NEW YORK HERALD
NEW YORK, FRIDAY, JANUARY 19, 1900.

BOSTON SYMPHONY CONCERT.

The Boston Symphony Orchestra gave its second concert of the week in Carnegie Hall yesterday evening.

Under Mr. Gericke's firm bâton Brahms' "Tragic Overture," two movements, from Moszkowski's suite, No. 1 in F major, and Cesar Franck's symphony in D minor were superbly played. The tone quality of this orchestra is a delight to the ear.

The non-appearance of Mme. Schumann-Heink, owing to indisposition, was much regretted, but Mme. Olitzka, of the Maurice Grau Opera Company, who took her place, was heartily applauded. Mme. Olitzka sang an aria from Mozart's "Titus" and "Mon Coeur s'ouvre à ta Voix," from Saint-Saens' "Samson et Delila."

New-York Daily Tribune.
FRIDAY, JANUARY 19, 1900.

THE BOSTON SYMPHONY ORCHESTRA.

Though the admirers of the Boston Orchestra are not accustomed to look to the solo feature in its concerts for their highest enjoyment, it was found last night that the feature can be a source of profound disappointment. When the plans for the concert were first made it was expected that Fräulein Ternina would take part in a performance of the last scene of "Götterdämmerung." The illness of the lady prevented her participation, and the management announced that it was anxious to provide a first class substitute and had therefore engaged Mme. Schumann-Heink. The admired contralto's numbers were to be the "Parto, ma tu ben mio" from Mozart's "La Clemenza di Tito," and Adriano's scene and air from Wagner's "Rienzi." The substitution under the circumstances could cause no serious disappointment. Yesterday forenoon, however, Mme. Schumann-Heink notified her indisposition to the management, and a second substitute became necessary. The dilemma was an awkward one, and the management met it by engaging Mlle. Olitzka, who occasionally sings at the Metropolitan Opera House. For those who have heard this singer the necessity of the change was made doubly grievous by her engagement. The solo feature, which the audience would willingly have foregone, became an affliction, instead of a joy, and memory of the concert was embittered for all who know that the highest pleasures of the year in the line of absolute music come from the Boston visitors.

Against this element of discouragement the orchestra contended with a more than usually brilliant performance of Brahms's "Tragic" overture, two movements from Moszkowski's Suite in F major, and a symphony in D by César Franck. The last work was new to the local public and proved to be more interesting to the curious inquirer into musical evolution than to the ordinary seeker after musical delights. A coterie in France, originally small but continually growing, has been trying to canonize the composer of this symphony for years. It will probably never succeed in the degree that it hopes, but his works are likely always to command a high degree of respect. The sense of form in its greatest amplitude and the capacity for logical, consistent and beautiful development of well conceived ideas, upon which the use of the large forms depends, has never been the possession of the French school, and is it not manifest in Franck's symphony. Splendidly sonorous is the orchestration, full of interest the harmonies, most commendable the ingenious use of the old device to compel a recognition of unity by community of themes between the movements, but the essential principle of sound and proper development, of consistency in idea and evolution is still wanting.

The Sun.

THURSDAY, JANUARY 18, 1900.

BOSTON SYMPHONY CONCERT.

Some Music New Here and a New Pianist Introduced.

The programme of the Boston Symphony Orchestra's concert at Carnegie Hall yesterday afternoon possessed more than the usual share of novelty, as it introduced a new pianist who was heard in a concerto unfamiliar here, presented a novel overture by Rubin Goldmark, a young American composer, and concluded with Rimsky-Korsakoff's symphonic suite, "Scherazade," which has not been played here often enough to lose the interest of a new work. Rubin Goldmark, composer of the "Hiawatha" overture, is a nephew of the famous Karl of Vienna, although he was born in this city twenty-eight years ago and was educated here, with the exception of his musical studies continued for several years in Europe. The overture heard yesterday was composed in 1896 and is not to be regarded as programme music, since its title is merely intended to suggest the source of the composer's inspiration. Yesterday afternoon it made a favorable impression on the audience. It is richly orchestrated, its contrasts of tone color are effective in all cases, excepting when the composer has used some of the instruments with a purpose that is not always clear. The work seemed a little too long, and the audience found more to admire in its technical than in its musical phases. Its Indian character is not distinctly marked. The composition was, as a whole, decidedly creditable to the young composer, although it can scarcely be said that subscribers would be willing to have American musicians frequently encouraged by the practical method of putting their works on the programme.

The other orchestral number, "Scherazade," was a source of unmitigated delight as the orchestra under Wilhelm Gericke played it yesterday afternoon. The Russian composition, with its brilliant, barbaric music, seems a strikingly truthful realization of the spirit of the tales to be found in "A Thousand and One Nights." The orchestration, with its wonderful use of every force available to-day in such music: the originality, piquancy and novelty of the composition: the gorgeousness of its tonal color—all these elements so compensate for the frequent repetition of the same themes that they are never allowed to become tiresome. The playing of the orchestra in this music offered wonderful evidence of its virtuosity. The solo instruments were all played with a perfection that makes criticism necessarily eulogistic, and the general performance was remarkably fine, even for an orchestra which has accustomed New Yorkers to such finished playing.

Ludwig Breitner, the pianist, belongs to-day to the French school, although he was born in Italy and has been a pupil of Rubinstein and Liszt. He has recently come to New York to make his residence permanently here. M. Breitner played with great refinement and precision in a straightforward way that showed his freedom from affectation and his complete mastery of the piano. He did not play with an astonishing technique, which made it seem as if he could turn over the piano with his fingers if he desired to, nor did the work in which he was heard give much opportunity for the revelation of poetic or interpretative power. He proved himself nevertheless an admirable performer in a class that is not by any means to be called Titanic. His touch is musical and sympathetic and he is a pianist to be heard always with pleasure. The concerto in F minor in which he was heard is the work of Edouard Schuette, and it could have been selected by M. Breitner only from the desire to be heard here in a novelty. It gave him the opportunity to display his technical completeness, but was musically quite without interest.

The World.

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THURSDAY, JANUARY 18, 1900.

BOSTON ORCHESTRA HEARD.

A Programme of Modern Music and a New Pianist.

Mr. Gericke and his musicianly men from Boston gave the public an afternoon of modern music at Carnegie Hall yesterday, and incidentally introduced a pianist of superior quality, heretofore known here by name only. The usual audience of refined, intelligent lovers of music was present.

The programme was ultra-modern in character. The three composers represented—one of them as yet still a junior—are masters of broad expression, complex scoring and vivid orchestral color.

The first number was a rhapsody in the form of an overture, suggested by the romance of the "Hiawatha" legend. No attempt to employ the song of the Indian has been made by the composer. He has used music as the universal language. This opus is by Rubin Goldmark, still under thirty, a New Yorker by birth, who lives in Colorado. He is a nephew of Karl Goldmark, the composer, and a pupil of Joseffy and Dvorak.

His "Hiawatha" has but a slender melodic basis. The impressions the legend have produced upon the composer find expression in musical figures, but his fancy has taken wide flights in the developments of these short rhythmical phrases. He has clothed his fantasies in the richest of colors. His orchestral effects are solid and sonorous.

Mr. Goldmark's future possesses special interest, particularly as he is an American, and toiling at present in the educational field.

The second number was a concerto for pianoforte No. 2 in F minor, opus 47, by Edward Schuett, the friend of Leschetitzky, whose muse seems to be of a frugal disposition, for his compositions come at long intervals only. The concerto is an interesting opus, vigorous and dramatic in character. The piano part is full of technical difficulties. It is made part and parcel of the orchestra, alternating in the formulations of the thematic matter. It is not a work for a mere virtuoso, but one for a musician of the highest class.

To say that Mr. Ludwig Breitner played the piano part in a most artistic manner is the highest compliment that could be paid to him. There was a consistent adherence to the composer's intent. No effort at self-assertion was made. Mr. Breitner, with a complete command of all the technical requisites, negotiated the intricate passages with a full sense of their relative importance in the general scheme of the concerto. It was certainly an impressive performance.

The final number was Rinsky-Korsokoff's symphonic suite "Scheherazade," which has already been heard here. It is one of the gems of ultra modern music, with all the fantasy, the glamor, the romance of the marvellous Arabian tales reproduced in glowing music; music in which every known orchestral device is employed to produce tone colors equal to those a Fortuny placed upon canvas.

The orchestra never played

The New York Times.

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

NEW YORK, THURSDAY, JAN. 18, 1900.

THE BOSTON ORCHESTRA.

The Third Afternoon Concert at Carnegie Hall Yesterday.

The third of the afternoon concerts of the Boston Symphony Orchestra took place yesterday afternoon at Carnegie Hall. The programme consisted of Rubin Goldmark's overture to "Hiawatha," the second piano concerto of Eduard Schutt, and Rimsky-Korsakow's symphonic suite "Scheherezade." The pianist was Ludwig Breitner, who has recently come from Paris to live in New York. Let us take the music in its order. Young Rubin Goldmark is a nephew of Carl Goldmark, the composer of the famous "Sakuntala" overture, and was born in this city on Aug. 15, 1872. He was graduated from the College of the City of New York and then went abroad to continue the musical studies which had been begun here. He studied on the other side of the water two years, and then, returning to his native land, had the advantage of instruction from Joseffy and Dvorak.

His overture, heard yesterday for the first time here, is the work of a young musician without many ideas. There is a woeful lack of definite figure in the work and a deal of development of nothing. This is a pity, for the composer shows a considerable feeling for orchestral color, and a very thorough acquaintance with the methods of his distinguished uncle. This is, of course, natural. If one has a good model in the family it would be ungracious to go outside for guidance. There is a well-made climax near the end of this overture, which is entirely too far from the beginning. The piano concerto of Schutt has a good first movement, a very pleasing second (the slow one), and a fairly good finale in scherzando style. The musical theme, which appears as the principal idea of the first movement, is employed in slightly modified forms throughout the work, and this gives a sort of organic union to the parts. But it should be said, in justice to the composer that his style is sufficient in itself to preserve the unity of his work. The piano part is only tolerably favorable to the revelation of a player's powers, and the orchestration is at times too thick and ambitious.

Mr. Ludwig Breitner, who played the solo part in the concerto, is a respectable middle-class pianist, who will set no rivers on fire, but who will not annoy any one. He has a neat technic, taste, and a generally polished style. His playing is deficient in distinction, fire, and color. He is probably at his best as a teacher. Rimsky-Korsakow's suite was heard again with delight. It is such a delicious piece of orchestration that any one can enjoy it even without attention to the story which it tells without too much attempt at details. As played by the Boston Symphony Orchestra yesterday, it lost not a shade of the many orchestral tints in it. The performance was notable for its perfect clarity, its absolute balance, and its finished phrasing. But it would not have been difficult to secure a reading in which there was more brilliancy. Mr. Gericke is so very polite in his methods, so averse to rudeness of any kind, that he rubs off all the angles that make reflection of the sunlight. However, we ought to be glad to hear such finish. We get precious little of it at home, and we should rejoice to hear such virtuosi as the solo violin, 'cello, oboe, clarinet, and bassoon of this orchestra.

The Times

PHILADELPHIA, JANUARY 16, 1900.

SYMPHONY CONCERT

Third Programme of the First Boston Symphony Series—Brema Soloist.

A large audience listened to the third concert of the first Boston Symphony series last evening. Madame Maria Brema, as the soloist, sang the aria and minuet from Rameau's "Castor and Pollux" and "La Fiancee du Timbalier," by Saint Saens.

The programme opened with a new composition by Rubin Goldmark, nephew of the famous Vienna composer, an overture for orchestra, called "Hiawatha."

Beyond being very well instrumented, the work merits little comment. The commencing of the allegro was too plainly influenced by a recollection of the "Leonora No. 3" of Beethoven to be misunderstood, and the composition closed with the last portion of the "Forest Wearing," from "Siegfried," grafted bodily from that excerpt, with horn passages from "Parsifal." Whatever was original in the composition was not spun out and suffered from too frequent repetition. The title had no connection whatever with the music.

Though Madame Brema's appearance was the signal for tumultuous applause, and though she was recalled four or five times, the majority of the audience laughed openly at her singing, which sounded distressingly amateurish, so much so that the general feeling aroused was one of unmitigated astonishment. As a Wagner heroine Brema is very great, but on the concert stage, with her peculiar method of forcing her notes, she is impossible. The Siegfried Idyl was taken too fast and the absence of defined phrasing made this beautiful concert piece sound monotonous. So erratic were the tempi that when the first return to the first theme on the horns was reached the subject (one of noble tenderness) was taken nearly twice too fast. The excellent playing of the strings relieved the otherwise surprisingly unsympathetic treatment of the work.

With the performance of the Pastoral Symphony, which closed the programme, the orchestra showed to advantage. In the second movement, especially, the strings did beautiful work. Were the general excellence of the other bodies of the orchestra equal to the strings, little would be left to be desired, always excepting the absence of that warmth of feeling, generosity of expression and magnetism personal, lacking in this case, which gets out of a modern orchestra orchestral effects, cresendos and climaxes that are such, and not a mere marshaling of string music augmented by insufficient utilizing of an augmentation of wood and brass wind instruments. Madame Brema sings again at the concert next Friday evening, the orchestral attraction being a symphonic suite, "Scheherazade," by the Russian composer, Rimsky-Korsakoff.

The [illegible] Press

TUESDAY, JANUARY 16, 1900.

BOSTON SYMPHONY.

Beethoven's Sixth Symphony the Feature of the Programme.

It was really quite al fresco; in the open air, in the Rockies, in the forest of "Nibelungen" fancies and last of all forty minutes in the country with Vienna in the distance. And all this outing (per musica) at the Academy of Music last evening was made possible by the Boston Symphony Orchestra's programme covering several periods and different climes from Beethoven's Pastoral Symphony to the "Siegfried Idyll" of Wagner and Rubin Goldmark's "Hiawatha" overture.

The soloist, Madame Brema, contrary to expectation, added but little to the musical enjoyment of the evening though giving a dramatic touch that told more than did her vocalization that a great operatic artist was singing to the audience. Save for this those present to whom the singer was unknown would have been puzzled to determine her exact status. To a poor choice of composition, Madame Brema added poor enunciation and was not in her best in voice. Her selection of the "Air de Telaire" from Rameau's "Castor et Pollux" had nothing to recommend it as she rendered it. As has been said once before this Winter, in these columns, the choice of the archaic cannot be excused unless by the definite results. The dust on many compositions should not be disturbed. It is quite fitting it should increase. There seems to be a craze, however, among the musically cultured artists, those who wish to give a distinctive note to their concert work, for eighteenth century numbers. In avoiding the pitfalls of the conventional of to-day they do not better things by choosing the conventional of yesterday. This was plainly shown in the stilted woe of the "Air de Telaire," and the "Menuet Chante" hardly improved matters, though more agreeable, while Madame Brema's modern selection, an aria by Saint-Saens, as rendered was by no means reassuring.

The orchestra was in glorious form, however, and Mr. Gericke's reading of the symphony was worth everything else on the programme. Three minutes with Beethoven even in a thunder-shower takes one into a musical world where expectation is aroused to be satisfied but without the palling of satiety. Beside the symphony, the concert was given over to a finely balanced interpretation of the "Siegfried Idyll," a hint of youth, a whiff of air from the land that never was, and was opened by the "Hiawatha" overture by Rubin Goldmark, a nephew of Carl Goldmark. The nephew, a New Yorker, now living in Colorado, in this overture has attempted to do justice, in a way, to the West—the West of the Rockies and its people. The overture is, however, marked by no bizarre or primitive effects, but in its composition proves how well the young modern composer, heir to the orchestral riches of his own century, assimiliates the superb material at his command, and produces tone poems and orchestral color sketches, given real ability, with comparative ease. The younger Goldmark writes fluently and is not wanting in ideas. As a result his overture was most interesting and agreeable in its use of the choirs and the climaxes with full orchestra.

On Friday night Madame Brema is again the soloist, and the orchestral compositions are Beethoven's "Egmont" overture, Rimsky-Korsakoff's symphonic suite, "Scheherazade," and Brahms' Three Hungarian Dances.

THE RECORD

Philadelphia, January 16, 1900.

Frau Brema and the Boston Symphony Orchestra.

The triumphant readvent of Frau Marie Brema was the feature of last evening's concert by the Boston Symphony Orchestra. Her first selection was the aria and menuet chante, from "Castor and Pollux." The sombre first part was rendered with feeling and wonderful purity of tone, but in the second part this gifted soloist earned and received an ovation, singing with exquisite delicacy the limpid notes describing Lethe—forgetfulness. A change was made in the announced programme in Frau Brema's second song, Saint-Saens' aria "La Fiancee due Timbalier" being substituted. The story is that of a young girl betrothed to a soldier. Her joyous anticipation of his return, the baneful prophecy of a fortune-teller, the tramp of the returning troopers, the joy of the maiden as she believes she sees her lover and her crushing grief as she finds he is dead, all are given with a wealth of dramatic power and beauty, the rendition causing a whirlwind of applause from the magnificent audience. The overture "Hiawatha," by Rubin Goldmark, a young Western composer, was the novelty by the orchestra, this being the first local performance of the piece. The title is illustrative of the poetic source of the production, it being composed in the Rocky Mountain region, rather than indicative of any attempt to portray Indian folk-music. This youthful musician's production gives promise of much greater things in the future, though little crudenesses crop out at intervals in the present. Wagner's Siegfried Idyl, composed in honor of his wife's birthday, was the other minor offering, and the pastoral symphony in F major, No. 6, by Beethoven, was the piece de resistance. Frau Brema is rehearsing for her next concert in this city, on Friday evening, a series of chansons a dancer, by Alfred Bruneau. Their titles are: "Le Menuet," "La Gavotte," "La Bourree," a wild ant dance; "La Pavane," "Le Sarabande" and "Le Passe-Pied."

American

JANUARY 16, 1900.

MARIE BREMA BRIMFUL OF DRAMATIC INSTINCT

Her Singing at the Boston Symphony Concert Gave Evidence of Her Great Ability.

By Henry Gordon Thunder.

Marie Brema was the soloist at the third of the Monday night series of the Boston Symphony Orchestra. She sang the antique aria and menuet from Rameau's "Castor and Pollux," and "La Fiancée du Timbalier" of Saint-Saens. In the first number there seemed to be a lack of ease in tone production, and an uncertainty in tone color hard to understand in this gifted artist. The menuet was more successful than the aria, and was sung in a charming mezzo voce most artistic and telling.

A rather surprising discrepancy seemed to exist between voice and orchestra as to the value to be given to the long appogiaturas, which occur frequently, the result being the doubtful one of having the voice hold appogiatura while the orchestra played the resolution!

In the Saint-Saens number Mme. Brema gave a much more convincing evidence of her great art. She is brimful of dramatic instinct and made all that was possible out of the work. Mme. Brema has learned the French trick of singing through her nose since last she was here—purposely, of course, and with striking effect in two marked instances.

Goldmark Overture Irreproachable.

The Goldmark overture, "Hiawatha," by the nephew of the great Carl Goldmark, proved itself rather unmarked in character. There is a touch here and there of the passionate vigor and glowing color that the really great uncle gives to all his work, and young Rubin Goldmark may develop. The work, from a technical point, is irreproachable and the work of a deep musician.

The beautiful Siegfried Idyl received a perfect performance. Every touch of emotion, every poetic shading received reverent reading at Mr. Gericke's hands. The dreamy slumber motif in the cellos, melting into far and further off shadows of obscuring pianissimo and sighing in ending into the germ of the Brunnhilde motif of "Siegfried Herrlicher," was one of the most finished bits of work of the great orchestra.

An Ideal Performance.

Beethoven's Pastoral Symphony closed the concert. This symphony is rarely heard, though one of the master's greatest works. Needless to say, it was given an ideal performance. Specially noticeable was the charming repetition of the village band's little tune in the wooden wind instruments. There is just one little village that has an oboe and bassoon able to play the rustic phrases so delicately pianissimo the second time! A considerable diversity of bowing was observable in the first violins, and occasionally a falsity of intonation in the same department that is surprising in this organization.

The Evening Sun.

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THURSDAY, JANUARY 18, 1900.

The Boston Symphony Orchestra's third afternoon concert of this season was the event of yesterday afternoon at Carnegie Hall. All of the accustomed suavity and finish, more than usual novelty and less than usual of brilliant effect marked the performance. The delicacy and smoothness of the orchestra's work was characteristic of Conductor Gericke, who delights less in climax than in fluency. There was, however, nothing left to be desired in the performance of Rimsky Korsakoff's symphonic suite, "Scheherazade," which closed the concert. The brilliant, barbaric music was superbly played and as usual the solo instruments carried their share with honor. The concert opened with a new work of a young man of American birth, Rubin Goldmark, entitled "An Overture to 'Hiawatha.'" The composition was not an overture and it had no suggestion of Indian life. It did display, at some length, a considerable ability in rich orchestration and a barrenness of significant musical themes. The other novelty of the afternoon was a piano concerto by Edouard Schuette, which failed to impress the audience. It gave a hearing, however, to a new pianist who has come from Paris to make his home here, and who proved himself a skillful and sympathetic performer. M. Ludwig Breitner is a teacher of piano playing. As a soloist he may not travel up and down the country in a private car, but he is decidedly an addition to the list of this city's resident musicians.

Philadelphia Inquirer
TUESDAY - - - - - JANUARY 16, 1900

MUSIC AT THE ACADEMY

Apart from the brilliant and beautiful performance which it included of Beethoven's Pastoral Symphony, the third concert for the season of the Boston Symphony Orchestra which took place at the Academy of Music last evening under the direction of Mr. William Gericke, before the usual crowded house, was rather dull and disappointing. Besides the symphony the orchestral selections included an overture by a young American composer, Rubin Goldmark, entitled "Hiawatha," and Wagner's "Siegfried Idyll." Mme. Brema, better known on the operatic stage than in the concert room, was the soloist and she had chosen as the vehicle for the exhibition of her vocal powers an air from Rameau's old, obsolete and forgotten opera of "Castor and Pollux," and another air from an opera by Saint-Saens which is so excessively new as to be quite unfamiliar.

The first was too archaic to be either interesting or impressive and the second rather aroused than satisfied the curiosity. It is a powerfully written, deeply imaginative and highly dramatic composition and it is easy to believe that in its intended place it would be exceedingly effective. Even when heard as last night, without the appropriate scenic accessories and deprived of the significance which it would derive from the text, the extraordinary dramatic value of the music was readily recognizable. It was delivered by Mme. Brema with convincing authority and splendid force. She is a singer of the Wagnerian school, with a big, resonant voice and a broad, heroic method and she knows how to make music of this character properly effective. Those who can recall the first performance in this city of "Tristan and Isolde" will remember that she was the Brangaene upon that occasion, and they will also remember the wonderful intensity of her impersonation and the extraordinary significance which she could impart to a gesture and an attitude. As she stood motionless against the ship's rail while the tragedy was preparing she seemed the very impersonation of relentless fate. She is naturally less striking in concert, but the dramatic quality of her temperament is still very apparent.

It is hardly necessary to dwell upon the playing of the orchestra, yet, good as it was, it did not render the "Hiawatha" overture interesting, nor did it prevent the "Siegfried Idyll" from seeming somewhat prolix. This was the consequence of its environment, following as it did two numbers which had tried the patience of the house. But the performance of the Beethoven symphony was an unalloyed delight. It was so bright and eloquent and lucid; it so completely simplified the complexities and exhibited the beauties of the score; it was so artistically balanced and so symmetrically proportioned; it was so warm and genial and sunny that although it came at the end of a program which, as we have said, was somewhat tiresome it was listened to with the closest attention and with unmistakable enjoyment. It irradiated and redeemed the whole concert and made it pleasurably and honorably memorable.

The orchestra will give a second concert on Friday evening, when the program will comprise Beethoven's Egmont overture, some Brahms Hungarian dances and a symphonic suite by Rimsky-Korsakoff entitled "Schererazade." Mme. Brema will again be the soloist.

PUBLIC LEDGER
Philadelphia, Tuesday, Jan. 16, 1900.

Boston Symphony Orchestra.

Nothing could more clearly demonstrate the inadvisability of playing the symphony at the end of the evening than the arrangement of last night's programme, when the Boston Symphony Orchestra gave their third concert of the present season at the Academy of Music. Beethoven's pastoral symphony, (No. 6 in F major, op. 68) followed after Rubin Goldmark's overture, "Hiawatha;" Wagner's "Siegfried Idyll" and a trio of songs by Marie Brema. The whole programme was of an unusually light character, and the symphony itself is of the lightest and gayest description, yet coming after an hour and a half of music that demanded close attention, it became almost wearisome owing to its length. Had it followed after Mme. Brema's first brace of songs, leaving her third one and the "Siegfried Idyll" to end the concert, the audience would have departed in a far happier frame of mind. The playing of the symphony last of all seems to be an idiosyncrasy of Mr. Gericke's. Neither Paur nor Thomas does it; reason and experience are against it; what earthly reason is there for its continuance?

The overture, "Hiawatha," by Rubin Goldmark, a nephew of Karl Goldmark, was the most interesting number of the evening, partly owing to the fact that it was played here for the first time, from the MS., and partly because of its wonderful and unexpected beauty. Again the influence of Wagner on the world of music has been shown. Take the last act of "Gotterdammerung" and substitute "Hiawatha" in a canyon of the Rocky Mountains for Siegfried by the Rhine, and you have the "Hiawatha" overture; the call of his horn, the voices from the stream, the story of his life, even his death. The whole history of the wandering adventurer is there; yet, strange to say, although the music parallels that of Wagner's, it does not follow it. There is no slavish imitation, only the thoughts and the manner of expressing them run in the same lines. It is a most beautiful composition, and in the matter of orchestration as full and as rich as the combined influences of Wagner and Goldmark's master, Dvorak, could inspire him to make of it. Even the playing of Wagner's own "Siegfried Idyll"—not the excerpt from the music drama, but the one he wrote as a birthday gift to his wife—gave no cause for unfavorable comparisons; though the piece as given is far more beautiful than the operatic score, because the mysterious whispers of the woods, the humming of insects and the sighing of the wind through the trees are treated in greater detail.

Mme. Marie Brema was the soloist. Her first song, the Air de Telaire, from "Castor et Pollux," was so lugubrious that even the menuet chante from the same work which followed was insufficient to dispel the atmosphere of the "astres lugubres des tombeaux." She did better later in the Saint-Saens's aria, "La Fiancee du Timbalier," which she gave in a highly dramatic manner. On Friday next, when she appears with the orchestra a [illegible] time she will sing Wagner's [illegible] Traume and Bruneau's

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Boston Journal.
FRIDAY, JANUARY 26, 1900.

THIS WEEK'S SYMPHONY CONCERT SOLOIST.

(Photograph by Gessford & Van Brunt, New York.)

ALEXANDER PETSCHNIKOFF.

Alexander Petschnikoff, the Russian violinist, was born Jan. 8, 1873, at Jeledz, in the Province of Oral. He is a Russian of the Russians: his grandfather was a serf, his father was a common soldier. The first music that impressed him was produced by a barrel-organ. His family moved to Moscow. The boy was delicate, unfit for hard manual work, and it was determined that he should be a musician. A member of the Imperial Orchestra heard him play the violin and took him to the Conservatory, where Hrimaly recognized his talent, and gladly took him as his pupil. The ten-year-old boy, obliged to assist his family, gave lessons. At the Conservatory he won the first prize and a gold medal; and then he went to Paris, through the invitation of the house of Pleyel Wolff and Company, piano-makers, who promised him a yearly income, but insisted that he should study under a French master. This Petschnikoff refused to do on account of his loyalty to Hrimaly; and then he knew poverty. He played in a theatre orchestra; he gave concerts in Paris and other cities of France, and the Princess Ourousoff became his friend. Her brother, General Malzoff, the Duke of Saxe Meiningen, and others clubbed together and gave him the famous Stradivarius that had formerly been owned by the violinist Ferdinand Lamb. The boy was not then known, but their confidence in him took the substantial form of 12,000 roubles.

Petschnikoff made his first appearance after this at Berlin, Oct. 11, 1895, when he played Wieniawski's concerto No. 2, pieces by Bach (including the Chaconne), the Canzonetta from Tschaikowsky's concerto, and a Havanaise and "Le cygne" by Saint-Saëns. The judgment was unanimous and enthusiastic in his favor. Thus Otto Lessmann declared that he was "a gift from the Lord to the sinful world of music." Petschnikoff appeared for the first time in America at a Philharmonic concert, New York, Nov. 17, 1899, when he played Tschaikowsky's concerto and the fugue in C major from Bach's fifth sonata (unaccompanied).

HOME JOURNAL.
NEW YORK:
WEDNESDAY, JANUARY 24, 1900.

Boston Symphony.

Rubin Goldmark's overture to "Hiawatha," the F minor op. 47 pianoforte concerto of Edward Schuett, and Rimsky-Korsakoff's symphonic suite, "Scheherezade," formed an excellent programme for the Wednesday matinée of the Boston Symphony Orchestra last week. The overture was doubly interesting as the work of a New Yorker. Rubin Goldmark was born in New York in 1872 and studied here till he was seventeen, when he went to Vienna to study the piano under Anton Door, and composition under Fuchs. Returning to America, the young artist completed his studies under Rafael Joseffy and Dvorak, and he is at present director of a Conservatory of Music at Colorado Springs. The overture, which is an admirable work, well written and melodious, was favorably received by the audience, and, of course, was finely given. Mr. Ludwig Breitner, the soloist, a pupil of Rubinstein, and a most scholarly and refined artist, played the Schuett concerto beautifully. His tone was warm and rich, and there was an absence of harshness in the forte passages that showed the teachings of his master. Even Paderewski is harsh at times, but Mr. Breitner has certainly caught Rubinstein's secret of velvety chord playing. The concerto, which is surely one of the most remarkable contributions to latter-day pianoforte literature, is effective and brilliant, and Mr. Breitner's fine interpretation will doubtless go far towards making it a favorite with piano students here. The Rimsky-Korsakoff suite, now such a favorite with concert-goers here, was magnificently played by the orchestra.

Thursday evening's concert was highly interesting and enjoyable. The orchestra had not quite warmed to their work when commencing the Brahms Tragic Overture, which was somewhat coldly, if not dryly given, but the two movements from the Moritz Moszkowski suite, *allegretto*, *giojoso* and *tema con variazione*, and the César Franck Symphony in D, were absolutely faultless and exquisite in interpretation. After the Moszkowski suite Mr. Gericke had several recalls, but the symphony was not properly appreciated by the audience. The latter work is clever and more profound than might be expected from the composer's nationality, but it is unequal, and the form seems to have somewhat encumbered the composer, for although it is always scholarly it is not always interesting. Madame Olitzka sang the aria from Mozart's "Titus," and the aria "Mon Cœur S'ouvre" from "Samson et Dalila." The first was too much for her voice and execution, and the second absolutely devoid of the passionate pathos and intensity so necessary to the Saint-Saëns music. Nevertheless she had many recalls and pleased quite a part of the audience. Mention must be made of the delightful solo flute playing in the fourth variation of the Moszkowski suite.

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The Official Paper of the City.
MONDAY MORNING, JAN. 29, 1900.

The Symphony Concert—Appearance of Petschnikoff.

"But that piece of song,
That old and antique song we heard last night;
Methought it did relieve my passion much;
More than light airs and recollected terms
Of these most brisk and giddy-paced times."

In these lines Shakespeare has foreshadowed the style of the Unfinished Symphony by Schubert, and under the reading of M. Gericke the two movements became anything but "giddy-paced." Its simple measures became "silly sooth" when compared with the music of the northern bards which followed. But it was linked sweetness long and too deliberately drawn out. Just as Schumann is a piano-thinker and remains so even in his symphonies, as Beethoven is orchestral even in his string quartettes, so Schubert remains a vocal composer even when writing orchestral works. The charm of the B minor fragment is not in its scoring or in its development, but in its unapproachable melody. No wonder that Schumann's insanity received a distinct accession when he thought that Schubert was haunting him and begging him to complete the "Unfinished Symphony"—an impossible task. Of course the technical part of the performance was flawless, for Schubert, who was once thought very difficult, presents no trouble to our orchestra. But the tempo seemed, as above intimated, too slow for the best effect.

Petschnikoff suffers from the burden of a too great reputation, or possibly a fame acquired a few years too soon. Among the great violinists he is certainly an important star, but we were anticipating a new Joachim, and were correspondingly disappointed. He has not the Ysaye breadth nor the Joachim authority; he presents rather a sympathetic tenderness, a crystalline delicacy and a flawless intonation. His double-stopping, his pure harmonies, his ease in high positions, were all commendable, and in his cadenza, placed like that of Mendelssohn in the middle of the first movement of the violin concerto, he proved his technical ability beyond any cavil; but he awakaned the critic's respect and recognition, rather than enthusiasm, although there were many recalls after the end of the work, recalls which, however, seemed to speak of the canny shrewdness of the encore fiend rather than of wild excitement.

Tschaikowsky's violin concerto in D major is an unequal work. For the first two movements it is not essentially Russian, but presents the cosmopolitan composer who was reproached by his own countrymen with not being sufficiently Slavonic. There is in the Canzonetta a Chesterfieldian grief, suggestive of point-lace handkerchiefs held before feminine eyes by dainty gloved fingers. The skin is Esau's, but the voice is Jacob's; the theme is Russian, but the expression is Mendelssohn.

But in the last movement the composer seems to take the motto of young Russia—"Para Domoi!"—"Let us get home"—and returns to his own hearth. One Russian melody follows another in this Allegro, and some of them are themes of a most attractive savagery. There was a good amount of G string melancholy in the movement, and the Russian sadness is like no other sorrow in music, being several shades of deeper indigo than that of the Italian who sighs "Vorrei Morire" because of a damsel's frown, or of the German who wails "Ich weiss nicht was soll es bedeuten dass ich so traurig bin" even on the most joyful occasions.

It is not a concerto to rank with Bruch's G minor, but we would gladly hear its last movement again, and possibly even the second might become more virile if played in a broader manner. The dashing end is certainly exciting enough.

And now we sailed across the Baltic Sea and the Skager Rack to Norway. To follow Tschaikowsky with Grieg was a good deal of northern music for so cold a night. Grieg's four symphonic dances were fearfully and wonderfully made, and gave more dissonances than Richter and Jadassohn ever dreamt of. The composer plunged into "Medias res" in the first measures as one plunges into a cold douche, and gave "Pop Goes the Weasel" in Norse, with distracting harmonies. After the tune had been dragged through a thicket of syncopations, a theme not unlike a halling was introduced. The reviewer was once present at a halling, north of Christiana, and must confess that the excitement of the dance is contagious. One young man after another tried gracefully to kick the rafters of the barn wherein we were assembled, while the fiddles played more and more boisterously and the shouts of the spectators goaded on the energetic jumpers. If one can understand the scene, one can sympathize with the spirit of the music.

The oboes played charmingly in the second number, in which the odd harmony imparted a pleasant sour, an agreeable tang. Few know what a wealth of beauty exists in the folk-songs and dances of Norway. In vivid contrast with the halling is the Springtanz (at least suggested by the third movement), a graceful movement which Liszt has compared wit2h the Mazurka. It is a round dance, ¾ rythym, and danced in groups of two. The scoring of the movements was very bold and quaint; it was as if Grieg had attempted to bring in a suggestion of the typical instruments of Norway, the Hardanger fiddle (a type of the old Viol d'Amore), the Lur (a wooden trumpet such as Wagner copied in "Tristan"), or the old zither-like instrument which is called the Langspel.

But in the last movement the composer was seized by the demon of thematic development, and began to torment a simple little figure until one could have cried, with Falstaff—"Oh, thou hath damnable iteration!" Dissonances began to grow up on every hand, and what had been a pleasant sour now became a disagreeable bitter. There was a species of syncopated counterpoint present that spoke more of skill than of beauty, and the little figure was alternately whispered and thundered until the coda was reached. In its darker moments the work was a species of "Danse Macabre" translated into Norwegian.

It is an ungracious task to find fault with Grieg; he knows his limitations and attempts no symphonies; he is a man who almost always has something original to say; he is a model in the domain of the folk-music of his native land; but in this movement he has followed the ultra-modern style of blowing up the toad into an ox, of making very much out of very little, and covering paucity of idea with plentitude of noise. We doubt whether repeated hearing would remove the unpleasant impression of this finale. One can only agree with the old composer who was asked his opinion of a very involved work, and replied—"To judge of such a composition, one must hear it several times—and I shall not hear it again!"

Louis C. Elson.

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THE SYMPHONY CONCERT.

The Audience Warmly Greets Alexandre Petschnikoff.

His Playing of the Concerto for Violin by Tschaikowsky Evokes Enthusiasm—Fragment of a Beautiful Schubert Symphony Charmingly Rendered.

The programme for the 13th of this season's concerts by the Boston Symphony orchestra, Mr. Wilhelm Gericke, conductor, in Music Hall, last evening, was:

Unfinished Symphony................Schubert
Concerto for violin in D major, op. 35..Tschaikowsky
Symphonic Dances, op. 64...............Grieg
(First time in Boston.)

The soloist was Mr. Alexandre Petschnikoff. So much in the way of superlative praise of the artist had preceded his coming hither, that expectation regarding his powers had been screwed up to a great tension. It must be confessed that the results last evening were something of a disappointment. He has an exceedingly brilliant and fluent technique, which, however, now and then merges into slovenliness of execution.

The difficulties of the concerto are exacting to the highest degree, and the finale has work enough to tax the fingers to an exceptional extent. These, on the whole, the player met and conquered without apparent effort. He bows largely and freely, and his intonation is exquisitely pure and true. Beyond these points there did not seem to be much on which any very ardent enthusiasm was called for. His tone is small, and the same may be said of his style. His feeling for rhythm is not very marked, and there were moments when his accent was so confused that it was not easy to recognize the emphasis of the tempi, especially in the more bravura passages.

There was enough and to spare of showy physical display, which, though effective enough in its way as an appeal to the eye, at last became irritating by reason of its exaggeration. These features, as well as an excessive tendency toward effeminate pianissimo in and out of season, a lack of variety in regard to necessary contrasts of tone color and mawkish affectation of sentiment, made the performance of the work, which, at the best, is not among the masterpieces that have been written for the violin, monotonous, and, taken altogether, uninteresting. It was not wanting in fire and brilliancy, notably in the finale, but, as one interpretation, despite its showiness, it was hollow and insincere.

It is scarcely probable that Mr. Petschnikoff's reputation as an artist of the first rank is undeserved, but in his reading of this concerto, it surely was not made clear. His playing was never large, never emphatic, never impressive, and was rather indicative of the skilled virtuoso than of the seriously thoughtful artist. In the slow movement, in which his cantabile was warm and flowing, he achieved his most satisfying results. Possibly in another work better suited to his style and temperament he would leave less to censure and more to praise. However, it must be added, that his audience went fairly wild over him, and applauded tremendously and recalled him some half-dozen times.

The grief dances proved to be insufferably monotonous, in their persistently sustained eccentricities of extreme chromatic harmonies, cranky rhythmic accents, noisy orchestration and ugliness generally. They were read by Mr. Gericke, with almost exciting vigor and splendidly, but it is doubtful if they have come to stay, for they have little charm, even in their Norwegian folk-song themes.

The lovely Schubert fragment of a symphony was the one tribute to the melodiously beautiful that the programme presented. It was charmingly played; but it seemed as if the first movement dragged a little in the unusually slow pace at which it was taken, and somewhat anticipated the effect of the slow movement itself.

At the next concert a new work by Mr. G. W. Chadwick, Avonais Elegiac Overture, will be given for the first time. The other selections are Serenade for strings, No. 1, in D major, by Fuchs; the Entr'acte, act 3, of "le Meistersinger," Wagner, and Beethoven's symphony No. 8, in F major.

Boston Journal.
SUNDAY, JANUARY 28, 1900.

PETSCHNIKOFF

His First Appearance at a Symphony.

Violinist Indulges in WeepingSentiment.

Grieg's Symphonic Dances the Novelty.

The program of the 13th Symphony concert given last evening in Music Hall, Mr. Gericke conductor, was as follows:

Unfinished symphony, B minor.......Schubert
Concerto for violin...............Tschaikowsky
Symphonic Dances, Op. 64................Grieg
(First time in Boston.)

Mr. Alexander Petschnikoff made his first appearance in Boston. He chose the concerto by Tschaikowsky.

Mr. Apthorp in the Program-Book speaks of Tschaikowsky's concerto in D major, op. 35, as "No. 2." Has Mr. Apthorp ever seen a copy of Tschaikowsky's concerto "No. 1?" Does he know what key it is in? Or can he tell who played the "No. 1" for the first time? Perhaps Tschaikowsky did write two concertos; but you will find no mention of them in th ebooks. Tschaikowsky in his memoirs speaks of his "violin concerto." But he was a shy man and undoubtedly thought he should be contented with one work of this kind. Futhermore, the title-page of the score of this "No. 2" says "Concerto for violin." I fear that here is another instance of Mr. Apthorp's Olympian indifference to facts, another instance of his dazzling inaccuracy. I say "I fear," for I cannot believe that Mr. Apthorp made such a blunder. He surely has the other concerto up his sleeve.

Tschaikowsky himself tells the story of this concerto, and as it is a curious tale I give it in substance. It is taken from Tschaikowsky's "Musikalische Erinnerungen" p. 29.

"In 1877 I composed a violin concerto and dedicated it to Auer. I do not know whether he was flattered by this dedication; at any rate in spite of our friendship he never cared to conquer the difficulties of the composition; he said that it was almost impossible to play it, and such an opinion from an authority like the virtuoso of St. Petersburg hurled my unlucky child into the deepest abyss of oblivion. About five years later—I was then living in Rome—I saw one day in a café a copy of the Neue Freie Presse, and I found therein a criticism by Professor Hanslick on a concert given just before by the Vienna Philharmonic Society. My unlucky concerto was on the program and Hanslick reproached the violinist, who was no other than my friend Brodsky, for having chosen it." Tschaikowsky then discusses the criticism itself, in which the eminent Viennese critic had described the music as "stinking"—"uebelriechende." He also alludes to the fact that Halir as well as Brodsky played the concerto in European cities. And only the other day I read that Auer was now playing it. There is a story, well authenticated, that a later edition of the work bore a dedication to Brodsky on the cover, while the original dedication was on the title page.

Mr. Listemann played a movement of this concerto in Boston Feb. 11, 1888; but the whole work was played for the first time in this country at New York by Maud Powell, Jan. 19, 1889. The first performance of the whole work in this city was by Brodsky at a Damrosch concert Jan. 13, 1893.

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Mr. Petschnikoff has been praised superlatively by the critics of various cities in Germany. His performance last night was therefore a serious disappointment. It would be fairer to say that his performance of this particular concerto was a disappointment; for in the first place the controlling mood was one of rank sentimentalism, which is utterly at variance with the character of the work. Mr. Petschnikoff's intonation was excellent; his tone was often charming, but never virile, never heroic; his technic was fluent, deceptive, calculated to surprise an audience, but this technic is not deeply rooted, nor is it to be named with that of other virtuosos who have visited us. His rhythm was capricious, and often there was no semblance of rhythm. There were few tonal contrasts, and there was frequently absolute indifference to the indications of the composer and the character of the music. There were pleasing moments in the canzonetta; but as soon as he came to the second theme, which should have been delivered strongly and with contrasting animation, he dawdled and was most delicate. Thus did he fritter away the simple melancholy of the whole movement into a dragging sentimental wail. He took the allegro of the finale at such absurd speed that he effect was destroyed, and furthermore you did not hear the notes; and whenever the "meno mosso" occurred, instead of playing the tune frankly and in Cossack fashion, he wept and wailed on the G string. Undoubtedly Mr. Petschnikoff was honest in his performance. That was the way he understood and felt the music. But he did not play the concerto of Tschaikowsky. The audience was pleased and recalled him several times.

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The Symphonic Dances of Grieg, played here for the firt time, were played at Chicago by Thomas's orchestra Feb. 18, 1899. They show that Grieg, to use a homely phrase, has run emptings. Page after page of this music is forced, ugly, dull. These dances may be "characterized"; they may delight hugely hilarious Scandinavians who recognize folk-songs in the themes; but any one who admires the poetic spirit of Grieg's earlier works must deplore the present weakness of the composer.

The [illegible] movement of Schubert's unfinished symphony dragged. There is dispute, I know, about the proper pace of [illegible]; but last night it seemed as though it were too tender and too slow.

Philip Hale.

Boston Sunday Globe.
SUNDAY, JAN. 28, 1900.

SYMPHONY CONCERT.

The feature of last week's symphony program was the first appearance here of the Russian violinist, Alexandre Petschnikoff, who proved to be an artist of exceptional ability. The program was as follows: Schubert's "Unfinished Symphony," Tchaikovsky's D major violin concerto and Grieg's symphonic dances. The soloist very quickly demonstrated that he is one of the foremost violinists of the day, and despite the evident nervousness which somewhat marred his earlier efforts, he convincingly showed his mastery of the instrument and his title to be ranked as a great artist. His stage appearance is that of an earnest and unaffected man, without any marked peculiarities of face or manner. He is of medium hight, rather slight in physique, enthusiastic, and in playing bends over the violin and accentuates the rhythm of some passages by vigorous movements of the body. The Tchaikovsky concerto is very long and difficult, and taxes the endurance of the performer as well as his skill, the violin part running nearly through the entire composition, and in the finale movement the work is fairly boisterous. It was very evident that Petschnikoff was a sympathetic interpreter of his countryman's concerto, for the more highly colored and uncouth phrases and melodies were played with splendid verve and brilliancy, and roused the auditors to demonstrations of applause at the close almost before the finale was ended.

The work abounds in splendid opportunities for the soloist, but it is so largely "characteristic" of the writer's nationality that the full extent of the artist's musical equipment cannot be determined by this single performance. His tone is full, and of beautiful quality, a technique seemingly able to surmount any difficulty, and an ability to vary the color of his execution to suit the sentiments of the measures. His finger work in double and triple chords was particularly true in harmonic qualities, and, although the purity of the strenuous rhythms were specially noticeable by reason of the nature of the composition, there was great beauty shown in the delicate and cantibel passages, which were beautifully sung by the strings under his control. An unaccompanied cadenza in the first movement was played in a masterly manner, and in the second part the melancholy themes of the Slav composer were given with a breadth of sympathetic tone that resembled the notes of a cello. The last movement was full of significant fire and dash, and lacked nothing in its performance to suit the tastes of those who admire peculiar and rude harmonies. At the close of the concerto the soloist was greeted with tremendous enthusiasm, being recalled to the platform many times. The orchestral work in the concerto was admirable throughout, although in the rapid changes in harmony and tempo in the closing part of the last movement the unison with the solo instrument was not at all times perfect.

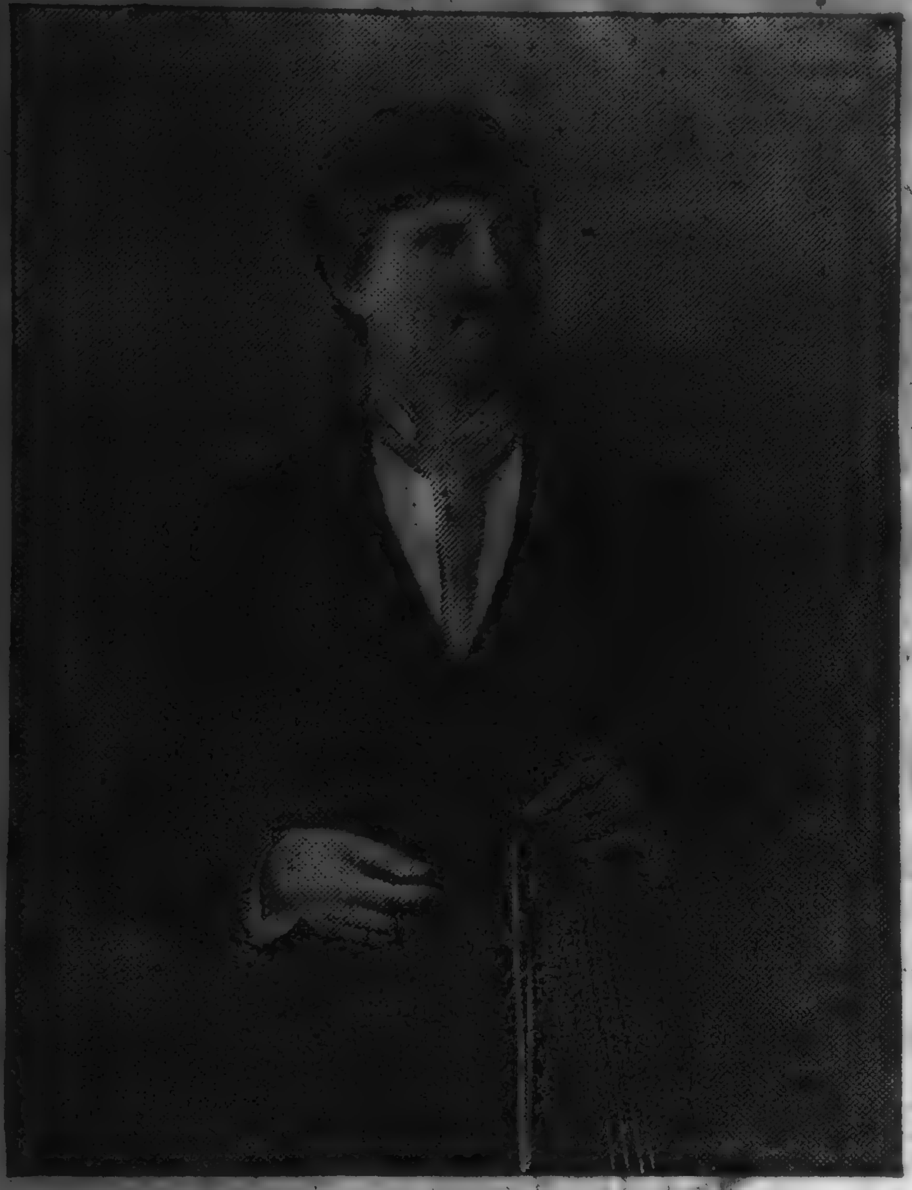
The Schubert symphony was interpreted in an exquisite manner, all the delicacy and beauty of the charming melodies being set forth with the most charming effect. The Grieg dance movements, four in number, were given for the first time here. They are dance rhythms of the Norwegian type, strongly syncopated and rather barbaric in character. The second one is the most interesting and comprehensible of the four, although the fourth more nearly resembles our idea of dance movements in time and construction. The orchestra played the works satisfactorily.

This week's program will comprise the "Avonais Elegiac" overture by Chadwick, serenade for strings by Fuchs, excerpts from Wagner's "Die Meistersinger" and Beethoven's eighth symphony.

OF NEW ENGLAND.
MORNING, JANUARY 28, 1900.
Publishing Company.)

ETSCHNIKOFF AT THE SYMPHONY

Great Russian Violinist Scorcs a Success Before Boston Audience.



ALEXANDER PETSCHNIKOFF.
The Russian violinist, who played at the Symphony yesterday.

The feature of the thirteenth Symphony concert, given last evening in Music Hall, was the playing of Alexander Petschnikoff, the Russian violinist, who made his first appearance in Boston on this occasion. He comes here with a great European reputation. His selection was Tschaikowski's second concerto for violin and orchestra in D major, Op. 35.

Mr. Petschnikoff has a technic that is colossal, and there are no difficulties known to the violin which he does not seem to master with the utmost ease. His tone is also most beautiful in quality and on the artistic side he was admirable in every way.

And so it can be said that the performance was one of the few memorable ones, and that another great violinist has appeared among us. Mr. Petschnikoff received an immense ovation, being recalled many times. It was a well-merited triumph.

The orchestra gave a superb performance of the ever beautiful "unfinished" symphony of Schubert's, and Grieg's new orchestral "Symphonic Dances," Op. 64, heard here for the first time, were also finely performed. It was an enjoyable concert from beginning to end.

1900

Music Hall: Boston Symphony Orchestra

The thirteenth Symphony Concert, given in the Music Hall last Saturday evening, brought the following programme:

Schubert: Unfinished Symphony in B minor.
Tchaikovsky: Concerto for Violin, No. 2, in D major, opus 35.
Grieg: Symphonic Dances, opus 64.
(First time in Boston.)

Mr. Alexandre Petschnikoff was the violinist.

Schubert's symphonic torso was all that saved it from being a "local color" programme through and through. Although the extreme young Russian party look askance upon Tchaikovsky, as too German to deserve the nation's homage as a "national" composer, he is surely quite Russian enough for most of us; and there is no "timid Scandinavianism" about Grieg! Indeed, it was he who invented the expression, as a warning to his compatriots not to follow Niels Gade in the Mendelssohn direction.

Perhaps Schubert's unfinished symphony comes up a bit oftener than in its turn at our concerts. This is likely to be the case when a great composer has left only two viable symphonies; one or the other of them must be given, to keep his name on the active list, so that both are in danger of being overworked. Still damnable reiteration is no very safe means of keeping a great master's place warm in the public heart; and a monotonous alternation between two works is liable to make him seem more tedious than if ten or twenty of his compositions were given in a single season. Could not the "Fierrabras" overture do duty now and then, as a means of keeping Schubert's charter valid? It has not been heard here for some years. As for the performance of the two movements on Saturday evening, that was masterly, in every respect ideal.

Grieg's new symphonic dances are so very idiomatic in their Scandinavianism that one almost needs a dictionary to find out what they mean. Surely these Norsemen are working bravely to prevent music's being an universal language; they are quite as bent upon it, in their way, as the Russians are, and with somewhat better success. Very likely a born Norwegian or Dane may be able to see some variety of matter in Grieg's works; but to us, to whom his idiom is exotic, he seems to have been saying the same thing over and over again ever since his opus 1. I do not know what Scandinavian bird takes the place of our eagle in Norway; but, whatever its species may be, Grieg keeps making that unhappy fowl scream with a relentless pertinacity of patriotism, and it always screams the same old tune. These dances are symphonic in the French sense only; they are written for orchestra. They are four in number, all in exactly the same form—if the first part is major, the second is minor in the same key, and vice versa—and all deadly dull. They have gone on record, which was perhaps more than they deserved; let us hope that it is on the record of deaths.

Mr. Petschnikoff comes to us with a resounding reputation from across the water. As a technician he is probably to the violin today what Rosenthal is to the pianoforte. The latter travels with a metronome, and, when he has failed to push the weight down a notch farther in twenty-four hours, feels, like Titus, that he has lost a day. Mark Twain, in his account of a trip up the Mississippi in a slow steamer, says: "We had some excitement, now and then, racing with islands." Rosenthal has a more thrilling time of it: he passes his life in racing with a metronome. I do not know whether Mr. Petschnikoff keeps a metronome or not, but I have my suspicions. After all, I have no business to speak of Mr. Petschnikoff's technique; it all seems very wonderful to me, but modern technique on all instruments has reached such a pitch of wonder that it takes a specialist rightly to appreciate it in any given case. His tone is beauty itself; but here, too, I cannot speak with authority, I cannot tell how much of it is his own, and how much his violin's—for he plays on one of the most famous Stradivari in the world, an instrument with a reputation longer than his own. I can only speak of the musical impression he made upon me. And, with all my dumb astonishment at his technique and delight in his tone, I can find little else to enjoy in his playing. To be sure, he is a Russian, playing a Russian concerto, in presumably the Russian way: with tremendous dash and vigor of accent in rapid passage-work, with infinite poignancy of expressiveness in sustained cantilena. What he gives may be, for aught I know, the quintessence of Samoeidic musical feeling. But, to my un-Slavic ears, it all sounds dreadfully like what we tame occidentals have been accustomed to call acrobatic outrageousness and thoosy-moosy vulgarity. Tchaikovsky, as a Russian, may mean, and like, to have his melodies phrased that way; all I can say is that, applied to any other music, such melodic phrasing would be nothing but bad. Worst of all, Mr. Petschnikoff did not succeed in making the concerto itself seem musically worth while. It seems, upon the whole, pretty poor stuff. And the result? The result was that Mr. Petschnikoff whipped the audience up to the wildest pitch of enthusiasm; he was applauded and recalled as if the people could not make up their minds to see the last of him. One could fancy Ole Bull nodding a benediction from his grave!

The next programme is: Chadwick, Avonais elegiac overture (first time); Fuchs, serenade for strings, No. 1, in D major; Wagner, entra'acte, etc., from act III. of "Die Meistersinger;" Beethoven, symphony No. 8 in F major, opus 93. W. F. A.

THE MUSICAL AGE.
CONDUCTED BY HARRY EDWARD FREUND

NEW YORK, JANUARY 25, 1900.

The Boston Symphony Concerts.

Début of Ludwig Breitner.

AT Carnegie Hall, on Wednesday afternoon, January 17, and Thursday evening, January 18, 1900, the Boston Symphony Orchestra gave two concerts of unusual merit and attractiveness.

At the Wednesday matinée a marked feature was the production of a new symphony, "Hiawatha," by Rubin Goldmark, a New Yorker by birth, and a nephew of Carl Goldmark, the well-known composer. It proved to be a work of spirit and originality, the admirable themes skilfully orchestrated. The symphony suite, "Scheherezade," by Rimsky-Korsakoff, was the other orchestral feature of the program.

LUDWIG BREITNER.

The soloist of the concert was Ludwig Breitner, the pianist, who made his début in Edward Schutts' second pianoforte concerto. Mr. Breitner's style combines sentiment with brilliancy. He suggests the pianist Pugno in certain points, but has ample originality of his own. His performance was warmly appreciated and heartily applauded. He enjoyed the advantage of having a superb Steinway Grand on which to play.

Ludwig Breitner was born in Trieste and studied in Milan. Then he was brought to the notice of Hans Von Bülow, who advised him to go to Vienna and study with Rubinstein. Calling on that master he was told to learn Chopin's D flat major sonata, and return with it in eight days. His performance of this work interested Rubinstein so much that he personally undertook his tuition for the next three years. Then Breitner studied for six months with Liszt, and under his direction played at a concert one of the Hungarian fantasias with orchestra. He played also in St. Petersburg with Rubinstein, who dedicated to him one of his compositions. Since that time Breitner has been heard in Berlin, Moscow, Paris, London, and the leading English towns. At Paris he appeared at the Pasdeloup and Colonne concerts, and founded, two years ago, a Philharmonic Society, which has presented several admirable programs.

At the evening concert of the Boston Symphony Orchestra were played Brahms' "Tragic" overture, two movements from Moszkowski's suite in F major, and a notable symphony by César Franck, a work interesting in construction and development. It includes three long movements. Franck's music has lately been pushed forward both here and in France, and is attracting more attention now than it did during the lifetime of the composer, who died in 1890, in his 78th year.

Schumann-Heink had been announced to sing at this Symphony concert, but she was ill, and her place was taken by Mlle. Olitzka.

BOSTON POST
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, JANUARY 28, 1900.
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PETSCHNIKOFF AT THE SYMPHONY

Great Russian Violinist Scorcs a Success Before Boston Audience.

ALEXANDER PETSCHNIKOFF.
The Russian violinist, who played at the Symphony yesterday.

The feature of the thirteenth Symphony concert, given last evening in Music Hall, was the playing of Alexander Petschnikoff, the Russian violinist, who made his first appearance in Boston on this occasion. He comes here with a great European reputation. His selection was Tschaikowski's second concerto for violin and orchestra in D major, Op. 35.

Mr. Petschnikoff has a technic that is colossal, and there are no difficulties known to the violin which he does not seem to master with the utmost ease. His tone is also most beautiful in quality and on the artistic side he was admirable in every way.

And so it can be said that the performance was one of the few memorable ones, and that another great violinist has appeared among us. Mr. Petschnikoff received an immense ovation, being recalled many times. It was a well-merited triumph.

The orchestra gave a superb performance of the ever beautiful "unfinished" symphony of Schubert's, and Grieg's new orchestral "Symphonic Dances," Op. 64, heard here for the first time, were also finely performed. It was an enjoyable concert from beginning to end.

Boston Transcript

MONDAY, JANUARY 29, 1900

Music Hall: Boston Symphony Orchestra

The thirteenth Symphony Concert, given in the Music Hall last Saturday evening, brought the following programme:

Schubert: Unfinished Symphony in B minor.
Tchaikovsky: Concerto for Violin, [illegible] 2, in D major, opus 35.
Grieg: Symphonic Dances, opus 64.
(First time in Boston.)

Mr. Alexandre Petschnikoff was the violinist.

Schubert's symphonic torso was all that saved it from being a "local color" programme through and through. Although the extreme young Russian party look askance upon Tchaikovsky, as too German to deserve the nation's homage as a "national" composer, he is surely quite Russian enough for most of us; and there is no "timid Scandinavianism" about Grieg! Indeed, it was he who invented the expression, as a warning to his compatriots not to follow Niels Gade in the Mendelssohn direction.

Perhaps Schubert's unfinished symphony comes up a bit oftener than in its turn at our concerts. This is likely to be the case when a great composer has left only two viable symphonies; one or the other of them must be given, to keep his name on the active list, so that both are in danger of being overworked. Still damnable reiteration is no very safe means of keeping a great master's place warm in the public heart; and a monotonous alternation between two works is liable to make him seem more tedious than if ten or twenty of his compositions were given in a single season. Could not the "Fierrabras" overture do duty now and then, as a means of keeping Schubert's charter valid? It has not been heard here for some years. As for the performance of the two movements on Saturday evening, that was masterly, in every respect ideal.

Grieg's new symphonic dances are so very idiomatic in their Scandinavianism that one almost needs a dictionary to find out what they mean. Surely these Norsemen are working bravely to prevent music's being an universal language; they are quite as bent upon it, in their way, as the Russians are, and with somewhat better success. Very likely a born Norwegian or Dane may be able to see some variety of matter in Grieg's works; but to us, to whom his idiom is exotic, he seems to have been saying the same thing over and over again ever since his opus 1. I do not know what Scandinavian bird takes the place of our eagle in Norway; but, whatever its species may be, Grieg keeps making that unhappy fowl scream with a relentless pertinacity of patriotism, and it always screams the same old tune. These dances are symphonic in the French sense only; they are written for orchestra. They are four in number, all in exactly the same form—if the first part is major, the second is minor in the same key, and vice versa—and all deadly dull. They have gone on record, which was perhaps more than they deserved; let us hope that it is on the record of deaths.

Mr. Petschnikoff comes to us with a resounding reputation from across the water. As a technician he is probably to the violin today what Rosenthal is to the pianoforte. The latter travels with a metronome, and, when he has failed to push the weight down a notch farther in twenty-four hours, feels, like Titus, that he has lost a day. Mark Twain, in his account of a trip up the Mississippi in a slow steamer, says: "We had some excitement, now and then, racing with islands." Rosenthal has a more thrilling time of it: he passes his life in racing with a metronome. I do not know whether Mr. Petschnikoff keeps a metronome or not, but I have my suspicions. After all, I have no business to speak of Mr. Petschnikoff's technique; it all seems very wonderful to me, but modern technique on all instruments has reached such a pitch of wonder that it takes a specialist rightly to appreciate it in any given case. His tone is beauty itself; but here, too, I cannot speak with authority, I cannot tell how much of it is his own, and how much his violin's—for he plays on one of the most famous Stradivari in the world, an instrument with a reputation longer than his own. I can only speak of the musical impression he made upon me. And, with all my dumb astonishment at his technique and delight in his tone, I can find little else to enjoy in his playing. To be sure, he is a Russian, playing a Russian concerto, in presumably the Russian way: with tremendous dash and vigor of accent in rapid passage-work, with infinite poignancy of expressiveness in sustained cantilena. What he gives may be, for aught I know, the quintessence of Samoeidic musical feeling. But, to my un-Slavic ears, it all sounds dreadfully like what we tame occidentals have been accustomed to call acrobatic outrageousness and thoosy-moosy vulgarity. Tchaikovsky, as a Russian, may mean, and like, to have his melodies phrased that way; all I can say is that, applied to any other music, such melodic phrasing would be nothing but bad. Worst of all, Mr. Petschnikoff did not succeed in making the concerto itself seem musically worth while. It seems, upon the whole, pretty poor stuff. And the result? The result was that Mr. Petschnikoff whipped the audience up to the wildest pitch of enthusiasm; he was applauded and recalled as if the people could not make up their minds to see the last of him. One could fancy Ole Bull nodding a benediction from his grave!

The next programme is: Chadwick, Avonais elegiac overture (first time); Fuchs, serenade for strings, No. 1, in D major; Wagner, entra'acte, etc., from act III. of "Die Meistersinger;" Beethoven, symphony No. 8 in F major, opus 93.

W. F. A.

THE MUSICAL AGE
CONDUCTED BY
HARRY EDWARD FREUND

NEW YORK, JANUARY 25, 1900.

The Boston Symphony Concerts.

Début of Ludwig Breitner.

AT Carnegie Hall, on Wednesday afternoon, Jänuary 17, and Thursday evening, January 18, 1900, the Boston Symphony Orchestra gave two concerts of unusual merit and attractiveness.

At the Wednesday matinée a marked feature was the production of a new symphony, "Hiawatha," by Rubin Goldmark, a New Yorker by birth, and a nephew of Carl Goldmark, the well-known composer. It proved to be a work of spirit and originality, the admirable themes skilfully orchestrated. The symphony suite, "Scheherezade," by Rimsky-Korsakoff, was the other orchestral feature of the program.

LUDWIG BREITNER.

The soloist of the concert was Ludwig Breitner, the pianist, who made his début in Edward Schutts' second pianoforte concerto. Mr. Breitner's style combines sentiment with brilliancy. He suggests the pianist Pugno in certain points, but has ample originality of his own. His performance was warmly appreciated and heartily applauded. He enjoyed the advantage of having a superb Steinway Grand on which to play.

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At the evening concert of the Boston Symphony Orchestra were played Brahms' "Tragic" overture, two movements from Moszkowski's suite in F major, and a notable symphony by César Franck, a work interesting in construction and development. It includes three long movements. Franck's music has lately been pushed forward both here and in France, and is attracting more attention now than it did during the lifetime of the composer, who died in 1890, in his 78th year.

Schumann-Heink had been announced to sing at this Symphony concert, but she was ill, and her place was taken by Mlle. Olitzka.

THE MUSICAL COURIER.
NEW YORK, WEDNESDAY, JANUARY 31, 1900.

The Boston Symphony was warmly welcomed home again after its tour out of town, and Petschnikoff, the soloist of this concert, was received with wild enthusiasm. Details of his work have appeared so often in these columns that further comment is needless.

The Grieg Dances suffered from being much too long, although Gericke gave them spirit and dash enough to make them interesting under all conditions. The beauty of the Schubert Symphony, however, stood in bold and beautiful relief. The accompanist was not up to the usual standard, being a trifle heavy in the canzonetta and dragging in the finale.

The program was:

Unfinished Symphony	Schubert
Concerto for Violin, D major	Tschaikowsky
Symphonic Dances, op. 64 (First time in Boston.)	Grieg

The next program contains as the "clou" the Beethoven Symphony No. 8 and an overture of Chadwick besides.

Petschnikoff Carries Boston by Storm.

Alexandre Petschnikoff carried Boston by storm at his first appearance there last Friday and Saturday with the Symphony Orchestra. With the Tschaikowsky Concerto he made his art known to them, and the enthusiastic demonstrations of the most critical and conservative audiences in the United States were convincing testimony of their unqualified approval and profound appreciation. The Russian violinist thus added another to his already long list of invariable successes in this country, of which the critics make report as follows:

Mr. Petschnikoff has passion, he has intelligence, which holds his emotions in check, and he has artistic taste which holds him strictly to the work in hand. He has also brilliancy, which comes to him as an emotion. It is impossible to watch and to listen to him unmoved, for he is thoroughly absorbed in his work, puts his youthful vitality into it, and it reaches the hearer at fever heat.

The artist is also able to interpret sentiment and keep it free from sentimentalism; his style is marked with eagerness and dignity, and the tone he produces is rich, mellow and most agreeable. That he is amply equipped in the matter of technic goes without saying; but it is higher praise to dwell on the fact that he is an artist by instinct. —Boston Saturday Evening Gazette, January 27, 1900.

Alexandre Petschnikoff very quickly demonstrated that he is one of the foremost violinists of the day, and he convincingly showed his mastery of the instrument and his title to be ranked as a great artist. It was very evident that Petschnikoff was a sympathetic interpreter of his countryman's concerto, for the more highly colored and uncouth phrases and melodies were played with splendid verve and brilliancy, and roused the auditors to demonstrations of applause at the close, almost before the finale was ended.

His tone is full and of beautiful quality, a technic seemingly able to surmount any difficulty, and an ability to vary the color of his execution to suit the sentiments of the measures. His finger work in double and triple chords was particularly true in harmonic qualities, and, although the purity of the strenuous rhythms was specially noticeable, there was great beauty shown in the delicate and cantabile passages, which were beautifully sung by the strings under his control.

An unaccompanied cadenza in the first movement was played in a masterly manner, and in the second part the melancholy themes of the Slav composer were given with a breadth of sympathetic tone that resembled the notes of a 'cello.

At the close of the concerto the soloist was greeted with tremendous enthusiasm, being recalled to the platform many times.—Boston Globe, January 28, 1900.

Alexandre Petschnikoff has an exceedingly brilliant and fluent technic. The difficulties of the concerto are exacting to the highest degree. These the player met and conquered without apparent effort. He bows largely and freely, and his intonation is exquisitely pure and true. His audience went fairly wild over him, applauded tremendously and recalled him some half dozen times.—Boston Herald, January 28, 1900.

Mr. Petschnikoff's intonation was excellent; his tone was charming, his technic was fluent. The audience was pleased, and recalled him several times.—Boston Journal, January 28, 1900.

PROVIDENCE.

PROVIDENCE, R. I., January 8, 1900.

THE season has been so far a good one in regard to quality and quantity of musical affairs. The Boston Symphony Orchestra has been here four times, but has not succeeded in increasing the number of its patrons. No doubt the price for the concerts has something to do with this. They would no doubt do better with six concerts instead of eight, as very many people go from here to Boston every Friday, and naturally do not care to hear the same program.

HOME JOURNAL
A PAPER OF TO-DAY
Vol. 56. SATURDAY, JANUARY 13, 1900. No. 2.

The sixth symphony concert at Sanders Theatre, Cambridge, Thursday, which opened with Brahm's "tragic chorus," came very near having a tragic ending. An infernal machine exploded in the corridor during the playing of the fourth movement of Beethoven's "Pastoral" symphony. The loud playing of the orchestra made the noise of the explosion almost inaudible to all except those who sat on the side of the house near where it occurred. Some thought that a window had fallen or that a steam pipe had burst; while others maintained that the Boers were coming. It was only when the odor of powder became diffused through the house that the audience became anxious. The movement of the symphony which expresses a feeling of thankfulness after a storm was summarily interrupted and the vast audience streamed out with a feeling of thankfulness that nothing more serious happened.

THURSDAY, FEBRUARY 1, 1900.

SYMPHONY CONCERT.

An Attractive Programme and a Fine Performance.

The fourth concert of the season by the Boston Symphony Orchestra was given last evening in Infantry Hall. The programme, while lacking the brilliancy which has been a marked feature of the three preceding concerts, was a very attractive one, and the performance was thoroughly adequate and satisfactory. An audience of moderate size listened with pleasure and appreciation. Special points of interest were the production of a new work by a young American composer and the introduction of a hitherto unknown singer. The programme included the following numbers:

Overture, "Hiawatha" (MS. First Time.)	Rubin Goldmark
Aria, "La Captive"	Hector Berlioz
Two movements from Suite No. 1, in F major, op. 39	Moritz Moszkowski
II. Allegretto giojoso (D minor).	
III. Tema con Variazioni; andante (A major).	
Songs with pianoforte:	
(a) "Von Ewige Liebe"	Brahms
(b) "Autumnal Gale"	Grieg
Symphony No. 6, in F major, "Pastoral," op. 68	Ludwig von Beethoven
I. Allegro ma non troppo (F major).	
II. Andante molto mosso (B-flat major).	
III. Allegro (F major).	
IV. Allegro (F minor).	
V. Allegretto (F major).	

Mr. Rubin Goldmark, the composer of the opening overture, is a nephew of the well-known German composer, Karl Goldmark, and was born in New York city in 1872. Taking up the study of music at an early age, he went abroad after leaving college and continued his studies in Vienna with Anton Door and the Fuchs brothers. On returning to America he was the recipient of further instruction upon the pianoforte by Joseffy, and in composition by Dvorak. At present Mr. Goldmark is director of a conservatory of music at Colorado Springs. Besides this overture, his largest work up to the present time, he has written a trio for piano, violin and 'cello, a sonata for piano and violin, a romanza for 'cello, and a theme and variations for orchestra, the latter having been afforded a hearing by the late Anton Seidl.

The overture "Hiawatha" is a work of considerable pretensions, and offers much both of merit and of promise. Just why it bears the title of "Hiawatha" must remain a matter of conjecture, for no attempt whatever has been made to afford "color" by the use of Indian melodies, as has so successfully been done by Macdowell and others. Perhaps the composer found his inspiration in Longfellow's poem, but without—or even with—the label the connection is not apparent to the hearer. It can only be criticised, then, purely from the musical standpoint. The work is unmistakably reminiscent, as must naturally be expected in the case of a young composer. Few are able to formulate a style of their own at the age of Mr. Goldmark. There is nothing in the overture to suggest plagiarism, but the style of the masters who have been diligently studied, and probably most admired, is insenbliby copied. The treatment is distinctly that of Wagner, with hints now and then of the latter-day composers of the romantic school. It seems well-nigh impossible for any young composer to escape the influence of the mighty Baireuth master. The work displays, however, both imagination and poetic fancy, and a thorough acquaintance with the art of musical workmanship. The themes are agreeable, if not of striking originality, and the instrumentation is that of a sure and practiced hand. There is plenty of contrast, of orchestral coloring, and of climaxes well led up to. Altogether, it must be called a pleasing work and one of considerable power. The future should certainly hold something in store for Mr. Goldmark.

The other orchestral numbers were the brilliant suite in F by Moszkowski and the familiar and ever welcome "pastoral" symphony of Beethoven. Both were played with the utmost finish and smoothness, and were received with evident pleasure, the suite, in particular, being accorded vigorous and prolonged applause.

The vocalist of the evening was Mme. Agnes Janson, a Swedish contralto of good reputation abroad, who made her first appearance in this city. Mme. Janson has a voice of large range and abundant power. The quality of tone is excellent in the upper and lower registers, but at times not so agreeable at points between, where she has a peculiar way of contracting the throat and then forcing the tone. The "yodeling" effect produced is one that seems to be in favor with Swedish singers, nearly all of whom display this peculiar habit. Aside from this Mme. Janson sang effectively, though the Berlioz aria which she chose for her first number is a vapid and thoroughly uninteresting work. Her songs with piano were well delivered and received warm recognition.

The fifth concert by the Symphony Orchestra will be given on the evening of Wednesday, March 7.

The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, FEB. 5, 1900.

The Symphony Concert—Chadwick's "Adonais."

At the 13th symphony concert we were somewhat mystified by the annou[illegible] that an elegiac overture by Mr. G. W. Chadwick, entitled "Avonais," was to be given in the programme next succeeding. One could not help thin[illegible] it was a little late to write elegies about the Swan of Avon, as late as the tears which Mark Twain shed at the tomb of Adam. Last Saturday the mystery was cleared by correcting the misprint, and "Avonais" became "Adonais," the title under which Shelley sang the death of Keats.

Mr. Chadwick has by no means followed the poem, but, like the English writer, he pays his tribute to the Adonis-like fate of an unfortunate friend. Naturally, there is little to delight a general public in so earnest a subject, but the result is a composition that may be spoken of in the same breath with Brahms' "Tragic Overture." Shelley's thought, to learn in suffering what is taught in song, finds some exemplification here, and the "Pard-like spirit, beautiful and swift," is harried and pursued until

> "Life, like a dome of many-colored glass,
> Stains the white radiance of Eternity."

As regards the technical form of the work, the reviewer finds something that reminds of Schumann in the free return of part of the exposition at the close, and there is a solemnity not unlike that of Tschaikowsky in the gloomy tone-coloring, especially in the use of wind instruments. Skill in treatment is not lacking, but the contrapuntal work is not obtruded to the detriment of the psychological idea.

There is a Hellenic dignity throughout the overture, and the relentless scourging of the victim of Destiny is like the portrayal of an Orestes chased by the Furies, a Euripedean picture of human helplessness.

The number was played with appropriate nobility, and at its close the composer was given a very direct tribute of applause. We hope to hear the overture again, for we believe that it will gain by repeated audition, much as it impressed us at a first hearing. We think, however, that the adjective "elegiac" is misplaced in connection with the work.

The programme swept from grave to gay, with remarkable suddenness, for after this sober work there came continuous lightness. Fuchs's Serenade for string orchestra was the most innocuous sugarwater; at its highest point, in its adagio, it attained the genteel grief of Mendelssohn, while at its low-water mark, its minuet, one is tempted to paraphrase the old French critic and inquire, "Ce menuet, que me veutil?"

It was an easily digested omelette soufflee, but the critic cannot find a single peg in the whole series of five movements whereon to hang any descriptive remarks.

Wagner's prelude to the third act of "The Mastersingers" blew Herr Fuchs away like a wreath of smoke. It was superbly played, and its picture of festive pomp gave another style of brightness to the programme which began in gloom.

Then came the finishing touch of joviality, in Beethoven's eights symphony, the jolliest of the nine. One cannot always find the height of humor in Beethoven; the man who gave his waiter a tepid soup shower bath in the Viennese restaurant, and who pelted a servant with stale eggs, was rather grotesque than dainty in his fun making.

Mendelssohn could teach all the great masters the art of musical persiflage, of refined wit in tones. But it is pleasant to watch a great composer at play, and even the most earnest of the galaxy have at one time or another descended to the realm of pure fun; Bach in his "Coffee Cantata" (most ponderous and Johnsonian of jokes), Brahms in his "Academic Overture," Mozart in his "Musikalischer Spass" (would we could hear this some day), and in dozens of other instances, and Beethoven in his sixth and eighth symphonies.

Beethoven had a very graphic word for his jovial and informal vein; he called it "aufgeknoepft,"—"unbuttoned,"—and there is a great deal of this unbuttoning in the symphony that was performed.

When the great symphonist was in this mood the bassoon became his favorite instrument, and this clown of the orchestra was almost always in the foreground with its antics, during the performance of the present work. The brusque octave cluckings of the first movement were duplicated in the comical duet of the bassoon and kettle-drum in the finale; the pretty little dialogue between violins and violoncellos in the Allegretto, which is the nearest approach to a slow movement in the symphony, was admirably executed; the capricious ending of this movement, the musical joke that puzzled Berlioz, was splendidly caught up.

This latter jest is exactly like the brusquerie of Heine in some of his poems, for example the one where he wishes that his verses were flowers that they might grow at the feet of his love, or sighs, that he might waft them to her, and finally, with ironic change of mood, that they were peas, that he might cook himself a good pea-soup!

The Minuet which follows is a playful antique, which lost nothing in the performance. It is the most square-cut of Beethoven's three symphonic minuets, the two others being Scherzo-movements in everything but name.

But the climax of animal spirits, of wild jollity, is in the finale. The whole orchestra trying to bully an innocent violin theme, is the first bit of fun; the sudden leap from flute to contrabass, from garret to cellar of the orchestra, and the union of bassoon and kettledrum (already alluded to), both in the coda, are the last. It was a purely orchestral concert and possibly it was wise to make it light and agreeable. Spite of the general lightness of the programme there was a sufficiency of contrast, and the list may be called a well-arranged one, maugre the diaphanous [illegible] the Serenade.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CVII., NO. 35.
SUNDAY, FEBRUARY 4, 1900.

THE SYMPHONY CONCERT.

A New Overture by Chadwick Given for the First Time.

It Is a Work in Memory of Frank May Marshall—Fuchs' Serenade and Wagner Number Appreciated—Fine Interpretation of Fascinating Beethoven Symphony.

Last evening's programme for the concert by the Boston Symphony Orchestra in Music Hall was:

"Adonais," Elegiac overture (MS., first time.)	G. W. Chadwick
Serenade for string orchestra, No. 1, op. 9	Robert Fuchs
Entr'acte, dance of apprentices, procession of the Master Singers, and Homage to Hans Sachs, from "The Master Singers of Nuremberg"	R. Wagner
Symphony No. 8, in F-major	Beethoven

Mr. Chadwick's new overture was composed in memory of Frank May Marshall, who died in July, 1897. The overture bears the date Jan. 27, 1899. I arrived a few moments too late to hear the opening bars of the work, and in the possibility that I may have missed something of crucial importance to a full understanding of the composition, do not feel justified in attempting to form a conclusive judgment on it. From what I did hear, and it could not have been very short of the whole, it did not impress me as among the most felicitous of Mr. Chadwick's efforts in its kind. That it should be sombre was, of course, appropriate; that it should have been dull, was not imperatively necessary.

The instrumentation is less clear than that of the composer's earlier orchestral works, and there were moments when it seemed to be quite cloudy. Then, too, in its general characteristics it appeared to oscillate between Wagner and Grieg in point of style, with an unmistakable flavor of the "Tristan and Isolde" of the former now and then.

It would be superfluous, at this late date, to dwell upon the fine musicianship of Mr. Chadwick and his thorough mastery of the technique of his art. They are prominent in the overture; but the impression conveyed by a first hearing of it apparently indicated that he was not as fortunate as he usually is in his inspiration. However, a closer acquaintance with it may possibly change this opinion. At the close of the performance there was a vigorous round of applause and a call for Mr. Chadwick, who, it was understood, bowed his acknowledgments from his place among the audience.

The Fuchs serenade made its usual effect with its graceful melodiousness and the skill with which variety of effect and color was produced with the limited means at the composer's command. It was read and played in the most finished vein of both Mr. Gericke and his artists. The Wagner number was given throughout with splendid brilliancy, clearness and spirit; and also in a sympathetic feeling that brought out the effects with an emphasis wholly delightful.

The interpretation and performance of the always fascinating symphony accorded it the fullest justice possible. It was read along conventional lines, without any attempt to make the composer say more than he manifestly intended, but the presentation of the work was none the less classic and interesting on that account.

The programme for the next concert is: Haydn's "Oxford" symphony; "Medee," a suite for orchestra by D'Indy, and suggested by the tragedy of the same name by Catulle Mendez, which will be given for the first time here, and the closing scene from Wagner's "Die Gotterdammerung." The soloist is to be Fraulein Ternina, who will sing an aria yet to be named.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, JANUARY 31, 1900.

The Boston Symphony was warmly welcomed home again after its tour out of town, and Petschnikoff, the soloist of this concert, was received with wild enthusiasm. Details of his work have appeared so often in these columns that further comment is needless.

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Unfinished Symphony..Schubert
Concerto for Violin, D major..........................Tschaikowsky
Symphonic Dances, op. 64..Grieg
(First time in Boston.)

The next program contains as the "clou" the Beethoven Symphony No. 8 and an overture of Chadwick besides.

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> The artist is also able to interpret sentiment and keep it free from sentimentalism; his style is marked with eagerness and dignity, and the tone he produces is rich, mellow and most agreeable. That he is amply equipped in the matter of technic goes without saying; but it is higher praise to dwell on the fact that he is an artist by instinct.—Boston Saturday Evening Gazette, January 27, 1900.
>
> Alexandre Petschnikoff very quickly demonstrated that he is one of the foremost violinists of the day, and he convincingly showed his mastery of the instrument and his title to be ranked as a great artist. It was very evident that Petschnikoff was a sympathetic interpreter of his countryman's concerto, for the more highly colored and uncouth phrases and melodies were played with splendid verve and brilliancy, and roused the auditors to demonstrations of applause at the close, almost before the finale was ended.
>
> His tone is full and of beautiful quality, a technic seemingly able to surmount any difficulty, and an ability to vary the color of his execution to suit the sentiments of the measures. His finger work in double and triple chords was particularly true in harmonic qualities, and, although the purity of the strenuous rhythms was specially noticeable, there was great beauty shown in the delicate and cantabile passages, which were beautifully sung by the strings under his control.
>
> An unaccompanied cadenza in the first movement was played in a masterly manner, and in the second part the melancholy themes of the Slav composer were given with a breadth of sympathetic tone that resembled the notes of a 'cello.
>
> At the close of the concerto the soloist was greeted with tremendous enthusiasm, being recalled to the platform many times.—Boston Globe, January 28, 1900.
>
> Alexandre Petschnikoff has an exceedingly brilliant and fluent technic. The difficulties of the concerto are exacting to the highest degree. These the player met and conquered without apparent effort. He bows largely and freely, and his intonation is exquisitely pure and true. His audience went fairly wild over him, applauded tremendously and recalled him some half dozen times.—Boston Herald, January 28, 1900.
>
> Mr. Petschnikoff's intonation was excellent; his tone was charming, his technic was fluent. The audience was pleased, and recalled him several times.—Boston Journal, January 28, 1900.

PROVIDENCE.

PROVIDENCE, R. I., January 8, 1900.

THE season has been so far a good one in regard to quality and quantity of musical affairs. The Boston Symphony Orchestra has been here four times, but has not succeeded in increasing the number of its patrons. No doubt the price for the concerts has something to do with this. They would no doubt do better with six concerts instead of eight, as very many people go from here to Boston every Friday, and naturally do not care to hear the same program.

HOME JOURNAL

A PAPER OF TO-DAY

Vol. 56. SATURDAY, JANUARY 13, 1900. No. 2.

The sixth symphony concert at Sanders Theatre, Cambridge, Thursday, which opened with Brahm's "tragic chorus," came very near having a tragic ending. An infernal machine exploded in the corridor during the playing of the fourth movement of Beethoven's "Pastoral" symphony. The loud playing of the orchestra made the noise of the explosion almost inaudible to all except those who sat on the side of the house near where it occurred. Some thought that a window had fallen or that a steam pipe had burst; while others maintained that the Boers were coming. It was only when the odor of powder became diffused through the house that the audience became anxious. The movement of the symphony which expresses a feeling of thankfulness after a storm was summarily interrupted and the vast audience streamed out with a feeling of thankfulness that nothing more serious happened.

PROVIDENCE JOURNAL

PUBLISHED BY THE

THURSDAY, FEBRUARY 1, 1900.

SYMPHONY CONCERT.

An Attractive Programme and a Fine Performance.

The fourth concert of the season by the Boston Symphony Orchestra was given last evening in Infantry Hall. The programme, while lacking the brilliancy which has been a marked feature of the three preceding concerts, was a very attractive one, and the performance was thoroughly adequate and satisfactory. An audience of moderate size listened with pleasure and appreciation. Special points of interest were the production of a new work by a young American composer and the introduction of a hitherto unknown singer. The programme included the following numbers:

Overture, "Hiawatha".......Rubin Goldmark
(MS. First Time.)
Aria, "La Captive"...........Hector Berlioz
Two movements from Suite No. 1, in F major, op. 39...........Moritz Moszkowski
  II. Allegretto giojoso (D minor).
  III. Tema con Variazioni; andante (A major).
Songs with pianoforte:
  (a) "Von Eurige Liebe"............Brahms
  (b) "Autumnal Gale"..................Grieg
Symphony No. 6, in F major, "Pastoral," op. 68..................Ludwig von Beethoven
  I. Allegro ma non troppo (F major).
  II. Andante molto mosso (B-flat major).
  III. Allegro (F major).
  IV. Allegro (F minor).
  V. Allegretto (F major).

Mr. Rubin Goldmark, the composer of the opening overture, is a nephew of the well-known German composer, Karl Goldmark, and was born in New York city in 1872. Taking up the study of music at an early age, he went abroad after leaving college and continued his studies in Vienna with Anton Door and the Fuchs brothers. On returning to America he was the recipient of further instruction upon the pianoforte by Joseffy, and in composition by Dvorak. At present Mr. Goldmark is director of a conservatory of music at Colorado Springs. Besides this overture, his largest work up to the present time, he has written a trio for piano, violin and 'cello, a sonata for piano and violin, a romanza for 'cello, and a theme and variations for orchestra, the latter having been afforded a hearing by the late Anton Seidl.

The overture "Hiawatha" is a work of considerable pretensions, and offers much both of merit and of promise. Just why it bears the title of "Hiawatha" must remain a matter of conjecture, for no attempt whatever has been made to afford "color" by the use of Indian melodies, as has so successfully been done by Macdowell and others. Perhaps the composer found his inspiration in Longfellow's poem, but without—or even with—the label the connection is not apparent to the hearer. It can only be criticised, then, purely from the musical standpoint. The work is unmistakably reminiscent, as must naturally be expected in the case of a young composer. Few are able to formulate a style of their own at the age of Mr. Goldmark. There is nothing in the overture to suggest plagiarism, but the style of the masters who have been diligently studied, and probably most admired, is insenbliby copied. The treatment is distinctly that of Wagner, with hints now and then of the latter-day composers of the romantic school. It seems well-nigh impossible for any young composer to escape the influence of the mighty Baireuth master. The work displays, however, both imagination and poetic fancy, and a thorough acquaintance with the art of musical workmanship. The themes are agreeable, if not of striking originality, and the instrumentation is that of a sure and practiced hand. There is plenty of contrast, of orchestral coloring, and of climaxes well led up to. Altogether, it must be called a pleasing work and one of considerable power. The future should certainly hold something in store for Mr. Goldmark.

The other orchestral numbers were the brilliant suite in F by Moszkowski and the familiar and ever welcome "pastoral" symphony of Beethoven. Both were played with the utmost finish and smoothness, and were received with evident pleasure, the suite, in particular, being accorded vigorous and prolonged applause.

The vocalist of the evening was Mme. Agnes Janson, a Swedish contralto of good reputation abroad, who made her first appearance in this city. Mme. Janson has a voice of large range and abundant power. The quality of tone is excellent in the upper and lower registers, but at times not so agreeable at points between, where she has a peculiar way of contracting the throat and then forcing the tone. The "yodeling" effect produced is one that seems to be in favor with Swedish singers, nearly all of whom display this peculiar habit. Aside from this Mme. Janson sang effectively, though the Berlioz aria which she chose for her first number is a vapid and thoroughly uninteresting work. Her songs with piano were well delivered and received warm recognition.

The fifth concert by the Symphony Orchestra will be given on the evening of Wednesday, March 7.

ESTABLISHED 1813.

The Official Paper of the State.

The Official Paper of the City.

MONDAY MORNING, FEB. 5, 1900.

The Symphony Concert—Chadwick's "Adonais."

At the 13th symphony concert we were somewhat mystified by the announcement that an elegiac overture by Mr. G. W. Chadwick, entitled "Avonais," was to be given in the programme next succeeding. One could not help thinking that it was a little late to write elegies about the Swan of Avon, as late as the tears which Mark Twain shed at the tomb of Adam. Last Saturday the mystery was cleared by correcting the misprint, and "Avonais" became "Adonais," the title under which Shelley sang the death of Keats.

Mr. Chadwick has by no means followed the poem, but, like the English writer, he pays his tribute to the Adonis-like fate of an unfortunate friend. Naturally, there is little to delight a general public in so earnest a subject, but the result is a composition that may be spoken of in the same breath with Brahms' "Tragic Overture." Shelley's thought, to learn in suffering what is taught in song, finds some exemplification here, and the "Pard-like spirit, beautiful and swift," is harried and pursued until

> "Life, like a dome of many-colored glass,
> Stains the white radiance of Eternity."

As regards the technical form of the work, the reviewer finds something that reminds of Schumann in the free return of part of the exposition at the close, and there is a solemnity not unlike that of Tschaikowsky in the gloomy tone-coloring, especially in the use of wind instruments. Skill in treatment is not lacking, but the contrapuntal work is not obtruded to the detriment of the psychological idea.

There is a Hellenic dignity throughout the overture, and the relentless scourging of the victim of Destiny is like the portrayal of an Orestes chased by the Furies, a Euripedean picture of human helplessness.

The number was played with appropriate nobility, and at its close the composer was given a very direct tribute of applause. We hope to hear the overture again, for we believe that it will gain by repeated audition, much as it impressed us at a first hearing. We think, however, that the adjective "elegiac" is misplaced in connection with the work.

The programme swept from grave to gay, with remarkable suddenness, for after this sober work there came continuous lightness. Fuchs's Serenade for string orchestra was the most innocuous sugar-water; at its highest point, in its adagio, it attained the genteel grief of Mendelssohn, while at its low-water mark, its minuet, one is tempted to paraphrase the old French critic and inquire, "Ce menuet, que me veutil?"

It was an easily digested omelette soufflee, but the critic cannot find a single peg in the whole series of five movements whereon to hang any descriptive remarks.

Wagner's prelude to the third act of "The Mastersingers" blew Herr Fuchs away like a wreath of smoke. It was superbly played, and its picture of festive pomp gave another style of brightness to the programme which began in gloom.

Then came the finishing touch of joviality, in Beethoven's eights symphony, the jolliest of the nine. One cannot always find the height of humor in Beethoven; the man who gave his waiter a tepid soup shower bath in the Viennese restaurant, and who pelted a servant with stale eggs, was rather grotesque than dainty in his fun making.

Mendelssohn could teach all the great masters the art of musical persiflage, of refined wit in tones. But it is pleasant to watch a great composer at play, and even the most earnest of the galaxy have at one time or another descended to the realm of pure fun; Bach in his "Coffee Cantata" (most ponderous and Johnsonian of jokes), Brahms in his "Academic Overture," Mozart in his "Musikalischer Spass" (would we could hear this some day), and in dozens of other instances, and Beethoven in his sixth and eighth symphonies.

Beethoven had a very graphic word for his jovial and informal vein; he called it "aufgeknoepft,"—"unbuttoned,"—and there is a great deal of this unbuttoning in the symphony that was performed.

When the great symphonist was in this mood the bassoon became his favorite instrument, and this clown of the orchestra was almost always in the foreground with its antics, during the performance of the present work. The brusque octave cluckings of the first movement were duplicated in the comical duet of the bassoon and kettle-drum in the finale; the pretty little dialogue between violins and violoncellos in the Allegretto, which is the nearest approach to a slow movement in the symphony, was admirably executed; the capricious ending of this movement, the musical joke that puzzled Berlioz, was splendidly caught up.

This latter jest is exactly like the brusquerie of Heine in some of his poems, for example the one where he wishes that his verses were flowers that they might grow at the feet of his love, or sighs, that he might waft them to her, and finally, with ironic change of mood, that they were peas, that he might cook himself a good pea-soup!

The Minuet which follows is a playful antique, which lost nothing in the performance. It is the most square-cut of Beethoven's three symphonic minuets, the two others being Scherzo-movements in everything but name.

But the climax of animal spirits, of wild jollity, is in the finale. The whole orchestra trying to bully an innocent violin theme, is the first bit of fun; the sudden leap from flute to contrabass, from garret to cellar of the orchestra, and the union of bassoon and kettledrum (already alluded to), both in the coda, are the last. It was a purely orchestral concert and possibly it was wise to make it light and agreeable. Spite of the general lightness of the programme there was a sufficiency of contrast, and the list may be called a well-arranged one, maugre the diaphanous character of the Serenade.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CVII., NO. 35.

SUNDAY, FEBRUARY 4, 1900.

THE SYMPHONY CONCERT.

A New Overture by Chadwick Given for the First Time.

It Is a Work in Memory of Frank May Marshall—Fuchs' Serenade and Wagner Number Appreciated—Fine Interpretation of Fascinating Beethoven Symphony.

Last evening's programme for the concert by the Boston Symphony Orchestra in Music Hall was:

"Adonais," Elegiac overture..G. W. Chadwick
(MS., first time.)
Serenade for string orchestra, No. 1, op. 9.
Robert Fuchs
Entr'acte, dance of apprentices, procession of the Master Singers, and Homage to Hans Sachs, from "The Master Singers of Nuremberg"...........R. Wagner
Symphony No. 8, in F-major.........Beethoven

Mr. Chadwick's new overture was composed in memory of Frank May Marshall, who died in July, 1897. The overture bears the date Jan. 27, 1899. I arrived a few moments too late to hear the opening bars of the work, and in the possibility that I may have missed something of crucial importance to a full understanding of the composition, do not feel justified in attempting to form a conclusive judgment on it. From what I did hear, and it could not have been very short of the whole, it did not impress me as among the most felicitous of Mr. Chadwick's efforts in its kind. That it should be sombre was, of course, appropriate; that it should have been dull, was not imperatively necessary.

The instrumentation is less clear than that of the composer's earlier orchestral works, and there were moments when it seemed to be quite cloudy. Then, too, in its general characteristics it appeared to oscillate between Wagner and Grieg in point of style, with an unmistakable flavor of the "Tristan and Isolde" of the former now and then.

It would be superfluous, at this late date, to dwell upon the fine musicianship of Mr. Chadwick and his thorough mastery of the technique of his art. They are prominent in the overture; but the impression conveyed by a first hearing of it apparently indicated that he was not as fortunate as he usually is in his inspiration. However, a closer acquaintance with it may possibly change this opinion. At the close of the performance there was a vigorous round of applause and a call for Mr. Chadwick, who, it was understood, bowed his acknowledgments from his place among the audience.

The Fuchs serenade made its usual effect with its graceful melodiousness and the skill with which variety of effect and color was produced with the limited means at the composer's command. It was read and played in the most finished vein of both Mr. Gericke and his artists. The Wagner number was given throughout with splendid brilliancy, clearness and spirit; and also in a sympathetic feeling that brought out the effects with an emphasis wholly delightful.

The interpretation and performance of the always fascinating symphony accorded it the fullest justice possible. It was read along conventional lines, without any attempt to make the composer say more than he manifestly intended, but the presentation of the work was none the less classic and interesting on that account.

The programme for the next concert is: Haydn's "Oxford" symphony; "Medee," a suite for orchestra by D'Indy, and suggested by the tragedy of the same name by Catulle Mendez, which will be given for the first time here, and the closing scene from Wagner's "Die Gotterdammerung." The soloist is to be Fraulein Ternina, who will sing an aria yet to be named.

Boston Sunday Globe.

SUNDAY, FEB. 4, 1900.

SYMPHONY CONCERT.

Mr Gericke's players had the program all to themselves at the symphony concerts last week. They presented a delightful, well-contrasted program, that both gained and deserved favor. No wonder that other cities, however they may rival one another in jokes at the hub's expense, agree in envying her the possession of such a corps of skilled musicians as the Boston symphony orchestra.

The program opened with a real novelty, the elegiac overture "Adonais," by Mr George W. Chadwick, as yet unpublished. Those who were familiar with Mr Chadwick's previous work for orchestra counted, as a matter of course, upon success for this work, which is dedicated to the memory of the composer's friend, Frank Fay Marshall, who died July 28, 1897. It has only its title and purpose, the program announced, in common with Shelley's poem. The elegiac character of the tone poem is maintained skilfully and effectively from the sighing theme with which the overture begins until the close. Every page of the manuscript gives proof of musicianly skill and true artistic feeling. There are to be noted certain methods that once or twice suggest Grieg and his treatment of the minor in his Norse music. On the whole, however, the work is marked by a distinct originality, as well as unity of treatment, that rank among the chief charms of the work. "Adonais," in brief, is worthy of Mr Chadwick's high reputation as a composer for orchestra.

Exceptionally bright and breezy, with characteristics that made for good humor and content, was Fuchs' serenade for string orchestra, No. 1 in D major, which was second on director Gericke's program list. Robert Fuchs is not a composer given to propounding and evolving musical enigmas, as are some of our latter-day composers. He never poses as a spokesman for Zarathustra, nor attitudinizes as one who has a dark, occult message to interpret by weird crashes of strange instruments. He is content with old ways of score-making. He delights in evoking melody and harmony. Not for him is any attempt to embody "the thingness of the here." His happy mission is to make cheery and efficient use of an orchestra, as the auditors of the serenade for strings can bear willing testimony.

The selections from Wagner's "Meistersinger," including the prelude to the third act, the apprentices' dance, the processional chorus and the glorious greeting to Hans Sachs, gave to orchestra and leader alike their most exacting tasks—and how finely they were fulfilled! The music was from the original score (the vocal parts of course being omitted) and the performance from first to last was a veritable triumph in tone painting—something to live long in memory.

Beethoven's symphony No. 8 in F major—as young, melodious and pleasing as when it was first heard in the concert room—ended the program and it was followed with delight by the audiences. Even at the rehearsal 99 out of every 100 auditors "staid through," and seemed to thoroughly enjoy the performance, which was throughout admirable.

Mme Ternina, the famous lyric contralto, is to sing at this week's symphony concerts. D'Indy's orchestral suite, "Medea," is to have its first hearing. The program will also present Hadyn's "Oxford" symphony, and the closing scene from Wagner's "Twilight of the Gods."

BOSTON POST, 8

The Representative Democratic Paper

OF NEW ENGLAND.

MUSIC HALL FINANCES.

The report of the New Boston Music Hall for the year ending Jan. 1, 1900, shows:

Cash on hand, Jan. 1, 1899, $158; subscriptions to new stock, $198,200; miscellaenous, $2898; total, $201,257. Various expenditures, $6789; for construction, $103,788; cash on hand, $90,673; total, $201,257.

The annual meeting of the stockholders will be held at 320 Tremont building at noon, Feb. 21.

Boston Journal.

THURSDAY, FEBRUARY 8, 1900.

MUSIC HALL FINANCES.

Annual Report Made Public—Stockholders Will Vote This Month on Higginson Lease.

The report of the New Boston Music Hall for the year ending Jan. 1, 1900, shows:

Cash on hand, Jan 1 1899......		$158
Subscriptions to new stock....		198,200
Miscellaneous		2,898
Various expenditures...........	$6,789	
For construction................	103,788	
Cash on hand....................	90,673	
Total	$201,257	$201,257

The annual meeting of the stockholders will be held at 320 Tremont Building at noon, Feb. 21. The main business will be to see whether the stockholders will ratify a lease, dated July 6, 1899, of real estate on Huntington Avenue to Henry L. Higginson, and will authorize an agreement with H. L. Higginson, et al., owners of adjoining land, arranging for projection of foundations on the estate of the latter.

Boston Courier.

ESTABLISHED 1795. FEB. 4, 1900.

THE SYMPHONY CONCERT.

Schubert left us only two movements of the unfinished symphony composed in 1822 and those were not published until after his death in 1828 There has been much speculation as to his reasons for not completing the other movement of which he left only nine bars. The explanation seems very clear after listening to the melancholy strains, whose sadness pervades even the allegro, and continues in the andante unbroken. One phrase in the allegro recalls the opening phrase of Haydn's "Spirit Song" and suggests to the imagination a soul's entrance into the grim halls of Fate, wherein however strenuous its struggles for love and happiness, both are forever denied. Under the empire of such oppressive thoughts there was no place for a gay and sportive measure. Schubert's life was heavy with unfulfilled aspirations, yet one of his biographers states:—"His power of creating was never cramped by the untoward events of his worldly position; in spite of bitter experiences he fulfilled his mission in the world gloriously, and found in the consciousness of his own value and the happiness of an inexhaustible source of invention, an abundant compensation for the absence or paucity of the good things of this life." Let us hope so, certainly, for the genius that can enrich the world with such heavenly music must have regions of content quite unknown to ordinary mortals. It was beautifully interpreted by the orchestra under Mr. Gericke's guiding hand, and was and always will be a delight to hear when so performed.

The concerto was given here in 1898 and played by the Russian violinist Brodsky as well as by Adamowski The former brought out the barbaric quality of the music which under Mr. Petochnikopp's hands took on a gentler character. This gentleman indeed while mastering every technical difficulty yet managed to make even the intricate cadenzas and violent bow-jumping, musical. His cantabile phrases were most alluringly delicate and smooth and his spirited rendering of the last movement quite electrifying as was proved by applause and the repeated calls he received. The Symphonic Dances were given for the first time and certainly led the instruments a dance if no more. The Norwegian [illegible] seem exactly ballabile, yet the whole effect is light and pleasing if not exactly gay.

[illegible] Elegiac Overture of Chadwick, heard for the first time, is, although not one of its composer's happiest efforts, nobly conceived and in its opening measures full of beauty. "Oh, weep for Adonais!" is the burden of its mournful strains and the instrumentation brings out the idea of lament, as well as rebellion at the cruel and untimely taking off of Adonais, the beautiful and beloved youth. It was carefully read and executed. The Serenade for strings by Fuchs is a most delightful work. The themes are melodious, well contrasted and developed. The allegro scherzando is full of gayety and the adagio a tranquilly flowing romance—while the finale with its dance rhythm in D minor changing to A major and finishing in D major closes the movement most inspiringly.

The entracte from the Meistersinger is so well known that comment is somewhat superfluous except as it regards the interpretation, which also needs only the remark that it was played in the usual unexcelled manner to which we are accustomed.

The symphony called by Beethoven a "Kleine Symphonie," and the last but one of the glorious nine (the number also, of the immortal Muses), was composed in the summer of 1812. The treatment of the bassoons in certain passages produces the effect of most hilarious laughter. The allegretto, to quote Berlioz, "This sort of thing falls entire from heaven into the composer's brain," and one could well believe it, if only the metronome tick-tick did not betray the earthly element of fun lurking behind the exquisite melody. The minuetto is full of grace and dignity and the finale with its upbuilding of simple themes, until they convey a world of sentiment and feeling, bears the imprint of a genius, that could touch nothing commonplace or trivial without ennobling it.

Boston Transcript

THURSDAY, FEBRUARY 8, 1900

NEW BOSTON MUSIC HALL FINANCES

Annual Report Shows About $200,000 to Have Been Handled Within the Past Year

The annual report of the financial condition of the New Boston Music Hall shows that about $200,000 has been handled by the corporation within the past year, as follows: Cash on hand, Jan. 1, 1899, $158; subscriptions to new stock, $198,200; miscellaneous, $2898; total, $201,257. Various expenditures, $6789; for construction, $103,788; cash on hand, $90,678; total, $201,257. The annual meeting of the stockholders will be held at 320 Tremont Building at noon on Feb. 21. The main business will be to see whether the stockholders will ratify a lease, dated July 6, 1899, of real estate on Huntington avenue to Henry L. Higginson, and will authorize an agreement with him and other owners of adjacent land, arranging for projection of foundations on the estate of the latter.

MONDAY, FEBRUARY 5, 1900

Music Hall: Boston Symphony Orchestra

The programme of the fourteenth symphony concert, given in the Music Hall on Saturday evening last, was as follows:

Chadwick: "Adonais," Elegiac Overture (MS., first time).

Robert Fuchs: Serenade for String Orchestra, No. 1, in D major, opus 9.

Wagner: Entr'acte, Dance of Apprentices, Procession of the Master Singers, and Homage to Hans Sachs, from "Die Meistersinger von Nürnberg," act III.

Beethoven: Symphony No. 8, in F major, opus 93.

Mr. Chadwick's new overture, written in memory of his friend Frank Fay Marshall, who died in 1897, shows the composer in a somewhat new light. It is the most modern in spirit of anything I know from his pen. Hitherto Mr. Chadwick has adhered pretty strictly to the classic forms—at least, as strictly as Brahms—and his works have been redolent of the spirit of those forms. His "Melpomene" overture, for instance, is nothing if not classic. That he has shown perfect freedom in the classic vein, that his inventiveness and expression have not been in the least trammelled by the forms he chose to work in, is only to his credit; it shows him to have been in perfect sympathy with the forms, that his adopting them was a case of natural selection, not a mere copying of classic models. And now, in this "Adonais," the form he chooses is an equally natural expression of the more modern spirit in which the work is conceived. He has outgrown the classic idea, his time for being modern has come, and he follows the new instinct with complete willingness and frankness.

In this matter of form, it is important to distinguish between the mere scheme of a form and its essential character, the spirit in which it is treated. As far as mere formal scheme and plan go, the form of the "Adonais" is virtually the same as that of his older overtures. There is still a first part, a middle part or free fantasia and a recapitulation followed by a free code. The fact that he omits repeating his first theme at the beginning of the recapitulation is not, in itself, new; if I remember aright there is the same omission in the "Melpomene" as there certainly is in Brahms's tragic overture. This omission is not unclassic per se. But, if the scheme is practically the same, the spirit and treatment are different; both are essentially modern and romantic. The very character of the thematic material in the "Adonais" is modern, in sharp contrast to the classic reserve shown in the "Melpomene;" the expression is more outspoken, more purely emotional and dramatic. When his second theme comes in—in an entirely new tempo, as it does in the first movement of Tchaikovsky's Pathetic Symphony—there is something more than the classic change of mood; there is what corresponds to an actual change of scene, so to speak (in the dramatic sense), the formal unity is broken, and much more effectively than it would have been had there been no second theme at all, or by any other mere irregularity. Remember, I say only that the formal unity is broken; for there is no lack of inner coherence, the second theme itself is based upon a figure that appeared earlier in the overture, and is no interloper; it is in no sense merely episodic. But here we have essentially modern and romantic musical development, not the old classic structure.

As for this extremely beautiful and soulful second theme, is it unfortunate or not that its initial phrase is, note for note, the same as that ever-recurring cry of "Ach! Isolde!" (not in the text, but in the orchestra) that pervades parts of the third act of "Tristan"? Is it unfortunate or not that the ear is prepared for recognizing this reminiscence by the augmented-6th harmonies in the slow introduction? There can be no charge of plagiarism here; for neither Wagner nor anyone else can claim a figure of but three notes as indefeasibly his own, and Wagner has no copyright on the augmented 6th. Both figure and chord (which, by the way, do not go together, but belong to different parts of the overture) have probably been used a thousand times by composers; there is no more plagiarism in using them again than there would be in an author's using the word "and" or the expression "sunlit heights." Still the coincidence leads one to feel that there is a certain Wagnerish flavor to some passages in the "Adonais"; one feels that all in it would not have been just so, had Wagner never existed.

To me the "Adonais" is exceedingly beautiful, noble, profoundly expressive. I am particularly delighted that, at the first hearing, I could not always find my bearings in it. It is only the weak work that is understood at a flash; the strong, profound and original work takes time to soak in. After but a single hearing, I understand thas "Adonais" no more completely than I did Tchaikovsky's "Pathétique," the prelude to "Tristan," or Beethoven's eighth symphony. But I have an inkling that it is splendid music, all the same.

Fuchs's serenade is dead as a door nail. The first movement, which might be called a fantasia on Mendelssohn's "Happy and blest are they," is not unpleasing; but the rest is irritatingly dull. The man has not even imbued himself with the spirit of the string orchestra, as, for instance, Grieg had on similar occasions; his treatment is so orchestral that you keep missing the wind; you would give a dollar now and then for a flute or a horn! Why rake up these old things by composers of merely local—I am tempted to add "and suburban"—reputation? Fuchs has lived most of his life, and doubtless paid taxes, in Vienna; let the Viennese have the trouble of listening to him; there is no reason why we should.

The "Meistersinger" selections came as a refreshing draught to the thirsty ear. Beethoven's eighth was great and wonderful as ever. Both were admirably read and played. Indeed, the orchestra did superbly almost throughout the concert; only in some passages of Mr. Chadwick's overture did I feel that the playing left something to be desired.

W. F. A.

Boston Transcript

FRIDAY, FEBRUARY 9, 1900

Cambridge Symphony Concert

Miss Suza Doane was soloist at the Cambridge Symphony Concert, last evening. While the Chopin F-minor pianoforte concerto does not demand very heroic playing, it calls for more energy than Miss Doane gave it. Not to speak of the first part of the first movement, when she was still suffering from her evident nervousness, Miss Doane made clear that she has a fluent technique, with even scales; that she uses the pedal with discretion, if not with great finesse; that she phrases intelligently and unaffectedly; and lastly, she showed that she is thoroughly musical. With all these things in her favor, however, she did not make a great impression. Although the larghetto was charmingly played, it was not in sufficient contrast to the first movement to be effective; and then the beautiful dance rhythms of the vivace, instead of going with a swing, were almost as subdued as the larghetto. While Miss Doane's tone was never hard, it scarcely once rose to a forte, and not once to a fortissimo. In fact, one could say of Miss Doane's playing what a musical person once said of Mme. Emma Nevada's singing: It is like looking at a beautiful stage picture through the wrong end of an opera-glass. Miss Deane, if she were in good form last evening, certainly has not strength enough to play with an orchestra. Such musical playing as hers, however, could not fail to be delightful in a small hall.

Boston Sunday Globe.

SUNDAY, FEB 11, 1900.

FIFTEENTH SYMPHONY CONCERT.

Mme Ternina, to whom the climate of America has been most unkind, and prevented her appearance in this country last season as well as delaying her debut this year until recently, was a welcome soloist at last week's symphony concert, and the cordiality of her reception must have convinced the great artist that her enforced retirement had not caused remembrance of her former operatic work in this city to be forgotten. She gave a recitative and aria from "Fidelio" and the Brunnhilde music of the closing scene of "Gotterdammerung." The orchestral numbers were Haydn's G major symphony and the "Medea" orchestral suite by Vincent d'Indy, the latter for the first time here.

Despite the fact that Mme Ternina has but recently been able to resume her professional duties, she showed but few traces of trouble with her throat, and these were only in sustained passages in the lower register, and in some of the attacks in the upper notes. The rest of her performance is deserving of warm praise, her interpretations proving her right to be numbered among the foremost dramatic sopranos of the present day. Her voice is rich, powerful and sweet, and she colors her work with a skill and intelligence unknown to any except great artists. The impassioned nature of her selections needed the surroundings of the opera stage to be thoroughly effective, for there the action is so closely associated with the vocal work that the interest is sustained; but so far as her singing is concerned the intensity and dramatic force was splendidly presented, and in the tenderer episodes of the "Fidelio" aria the beauty of the sympathetic voice was notably in evidence. Brunnhilde's invocations to her steed were magnificent examples of vocal recitative, carried through with thrilling effect and not shouted, but sung. Her whole performance stamped her as one of the great interpreters of Wagner music, and at the close of the concert the audience expressed its appreciation of her work by innumerable recalls to the platform.

The Haydn symphony sounded a trifle old-fashioned when played with the compositions by newer writers, but the interpretation was admirable throughout, Mr Gericke giving a conscientious reading and the orchestral work being up to its usual high standard. The graceful movements of the second part and the brilliant closing movement, possibly, call for special mention by reason of the difficulties of the score, although those are not very formidable. The "Fidelio" and "Gotterdammerung" music was all that need be desired, although the latter calls for a larger orchestra and special instruments for producing Wagnerian effects.

The orchestral suite by Vincent d'Indy is a recent composition, and shows many traces in its orchestration of the Wagner influence. The four movements open with dissonate chords and measures which finally resolve themselves into harmonies quite skilfully worked out, but not specially original in instrumentation. The close of the second movement is very pretty, and the long-continued trillings in the strings at the opening of the third movement is rather striking, but the whole composition appears to be written so as to introduce musical oddities, and the Wagnerian suggestions have not the dramatic force shown by the master. Commendable work was done by the orchestra, the wind instruments deserving the most favorable mention, their share in the performance being specially prominent.

Miss Leonora Jackson will be the soloist this week, playing a Mendelssohn concerto for the violin. The orchestral numbers will be the "King Lear" overture, Berlioz; "Les Eolides," Cæsar Franck, and Brahms' second symphony.

BOSTON POST,

The Representative Democratic Paper

OF NEW ENGLAND.

SUNDAY MORNING, FEBRUARY 11, 1900.

(Copyright, 1900, Post Publishing Company.)

THE SYMPHONY CONCERT.

At the Symphony concert in Music Hall last evening Conductor Gericke presented three novelties, the first, Haydn's "Oxford" symphony, which has not been heard in Boston for many years; the second, Mme. Ternina as a soloist for the first time at these concerts, and third, D'Indy's "Medee" suite orchestre, the latter for the first time in Boston. But with all these innovations the concert was not especially interesting.

At the next concert and rehearsal Leonora Jackson, the young American violinist, who has been achieving succ[illegible] [illegible] the soloist.

Boston Sunday Globe.

SUNDAY, FEB. 4, 1900.

SYMPHONY CONCERT.

Mr Gericke's players had the program all to themselves at the symphony concerts last week. They presented a delightful, well-contrasted program, that both gained and deserved favor. No wonder that other cities, however they may rival one another in jokes at the hub's expense, agree in envying her the possession of such a corps of skilled musicians as the Boston symphony orchestra.

The program opened with a real novelty, the elegiac overture "Adonais," by Mr George W. Chadwick, as yet unpublished. Those who were familiar with Mr Chadwick's previous work for orchestra counted, as a matter of course, upon success for this work, which is dedicated to the memory of the composer's friend, Frank Fay Marshall, who died July 26, 1897. It has only its title and purpose, the program announced, in common with Shelley's poem. The elegiac character of the tone poem is maintained skilfully and effectively from the sighing theme with which the overture begins until the close. Every page of the manuscript gives proof of musicianly skill and true artistic feeling. There are to be noted certain methods that once or twice suggest Grieg and his treatment of the minor in his Norse music. On the whole, however, the work is marked by a distinct originality, as well as unity of treatment, that rank among the chief charms of the work. "Adonais," in brief, is worthy of Mr Chadwick's high reputation as a composer for orchestra.

Exceptionally bright and breezy, with characteristics that made for good humor and content, was Fuchs' serenade for string orchestra, No. 1 in D major, which was second on director Gericke's program list. Robert Fuchs is not a composer given to propounding and evolving musical enigmas, as are some of our latter-day composers. He never poses as a spokesman for Zarathustra, nor attitudinizes as one who has a dark, occult message to interpret by weird crashes of strange instruments. He is content with old ways of score-making. He delights in evoking melody and harmony. Not for him is any attempt to embody "the thingness of the here." His happy mission is to make cheery and efficient use of an orchestra, as the auditors of the serenade for strings can bear willing testimony.

The selections from Wagner's "Meistersinger," including the prelude to the third act, the apprentices' dance, the processional chorus and the glorious greeting to Hans Sachs, gave to orchestra and leader alike their most exacting tasks—and how finely they were fulfilled! The music was from the original score (the vocal parts of course being omitted) and the performance from first to last was a veritable triumph in tone painting—something to live long in memory.

Beethoven's symphony No. 8 in F major—as young, melodious and pleasing as when it was first heard in the concert room—ended the program and it was followed with delight by the audiences. Even at the rehearsal 99 out of every 100 auditors "staid through," and seemed to thoroughly enjoy the performance, which was throughout admirable.

Mme Ternina, the famous lyric contralto, is to sing at this week's symphony concerts. D'Indy's orchestral suite, "Medea," is to have its first hearing. The program will also present Hadyn's "Oxford" symphony, and the closing scene from Wagner's "Twilight of the Gods."

Feb BOSTON POST, 8
The Representative Democratic Paper
OF NEW ENGLAND.

MUSIC HALL FINANCES.

The report of the New Boston Music Hall for the year ending Jan. 1, 1900, shows:

Cash on hand, Jan. 1, 1899, $158; subscriptions to new stock, $198,200; miscellaenous, $2898; total, $201,257. Various expenditures, $6789; for construction, $103,788; cash on hand, $90,673; total, $201,257.

The annual meeting of the stockholders will be held at 320 Tremont building at noon, Feb. 21.

Boston Journal.

THURSDAY, FEBRUARY 8, 1900.

MUSIC HALL FINANCES.

Annual Report Made Public—Stockholders Will Vote This Month on Higginson Lease.

The report of the New Boston Music Hall for the year ending Jan. 1, 1900, shows:

Cash on hand, Jan 1 1899......		$158
Subscriptions to new stock....		198,200
Miscellaneous		2,898
Various expenditures.........	$6,789	
For construction..............	103,788	
Cash on hand.................	90,673	
Total	$201,257	$201,257

The annual meeting of the stockholders will be held at 320 Tremont Building at noon, Feb. 21. The main business will be to see whether the stockholders will ratify a lease, dated July 6, 1899, of real estate on Huntington Avenue to Henry L. Higginson, and will authorize an agreement with H. L. Higginson, et al., owners of adjoining land, arranging for projection of foundations on the estate of the latter.

Boston Courier.

ESTABLISHED 1795. FEB. 4, 1900.

THE SYMPHONY CONCERT.

Schubert left us only two movements of the unfinished symphony composed in 1822 and those were not published until after his death in 1828 There has been much speculation as to his reasons for not completing the other movement of which he left only nine bars. The explanation seems very clear after listening to the melancholy strains, whose sadness pervades even the allegro, and continues in the andante unbroken. One phrase in the allegro recalls the opening phrase of Haydn's "Spirit Song" and suggests to the imagination a soul's entrance into the grim halls of Fate, wherein however strenuous its struggles for love and happiness, both are forever denied. Under the empire of such oppressive thoughts there was no place for a gay and sportive measure. Schubert's life was heavy with unfulfilled aspirations, yet one of his biographers states:—"His power of creating was never cramped by the untoward events of his worldly position; in spite of bitter experiences he fulfilled his mission in the world gloriously, and found in the consciousness of his own value and the happiness of an inexhaustible source of invention, an abundant compensation for the absence or paucity of the good things of this life." Let us hope so, certainly, for the genius that can enrich the world with such heavenly music must have regions of content quite unknown to ordinary mortals. It was beautifully interpreted by the orchestra under Mr. Gericke's guiding hand, and was and always will be a delight to hear when so performed.

The concerto was given here in 1893 and played by the Russian violinist Brodsky as well as by Adamowski The former brought out the barbaric quality of the music which under Mr. Petschnikopp's hands took on a gentler character. This gentleman indeed while mastering every technical difficulty yet managed to make even the intricate cadenzas and violent bow-jumping, musical. His cantabile phrases were most alluringly delicate and smooth and his spirited rendering of the last movement quite electrifying as was proved by applause and the repeated calls he received. The Symphonic Dances were given for the first time and certainly led the instruments a dance if no more. The Norwegian rhythms never seem exactly ballabile, yet the whole effect is light and pleasing if not exactly gay.

The Elegiac Overture of Chadwick, heard for the first time, is, although not one of its composer's happiest efforts, nobly conceived and in its opening measures full of beauty. "Oh, weep for Adonais!" is the burden of its mournful strains and the instrumentation brings out the idea of lament, as well as rebellion at the cruel and untimely taking off of Adonais, the beautiful and beloved youth. It was carefully read and executed. The Serenade for strings by Fuchs is a most delightful work. The themes are melodious, well contrasted and developed. The allegro scherzando is full of gayety and the adagio a tranquilly flowing romance—while the finale with its dance rhythm in D minor changing to A major and finishing in D major closes the movement most inspiringly.

The entracte from the Meistersinger is so well known that comment is somewhat superfluous except as it regards the interpretation, which also needs only the remark that it was played in the usual unexcelled manner to which we are accustomed.

The symphony called by Beethoven a "Kleine Symphonie," and the last but one of the glorious nine (the number also, of the immortal Muses), was composed in the summer of 1812. The treatment of the bassoons in certain passages produces the effect of most hilarious laughter. The allegretto, to quote Berlioz, "This sort of thing falls entire from heaven into the composer's brain," and one could well believe it, if only the metronome tick-tick did not betray the earthly element of fun lurking behind the exquisite melody. The minuetto is full of grace and dignity and the finale with its upbuilding of simple themes, until they convey a world of sentiment and feeling, bears the imprint of a genius, that could touch nothing commonplace or trivial without ennobling it.

Boston Transcript

THURSDAY, FEBRUARY 8, 1900

NEW BOSTON MUSIC HALL FINANCES

Annual Report Shows About $200,000 to Have Been Handled Within the Past Year

The annual report of the financial condition of the New Boston Music Hall shows that about $200,000 has been handled by the corporation within the past year, as follows: Cash on hand, Jan. 1, 1899, $158; subscriptions to new stock, $198,200; miscellaneous, $2898; total, $201,257. Various expenditures, $6789; for construction, $103,788; cash on hand, $90,673; total, $201,257. The annual meeting of the stockholders will be held at 320 Tremont Building at noon on Feb. 21. The main business will be to see whether the stockholders will ratify a lease, dated July 6, 1899, of real estate on Huntington avenue to Henry L. Higginson, and will authorize an agreement with him and other owners of adjacent land, arranging for projection of foundations on the estate of the latter.

Boston Transcript

MONDAY, FEBRUARY 5, 1900

Music Hall: Boston Symphony Orchestra

The programme of the fourteenth symphony concert, given in the Music Hall on Saturday evening last, was as follows:

Chadwick: "Adonais," Elegiac Overture (MS., first time).
Robert Fuchs: Serenade for String Orchestra, No. 1, in D major, opus 9.
Wagner: Entr'acte, Dance of Apprentices, Procession of the Master Singers, and Homage to Hans Sachs, from "Die Meistersinger von Nürnberg," act iii.
Beethoven: Symphony No. 8, in F major, opus 93.

Mr. Chadwick's new overture, written in memory of his friend Frank Fay Marshall, who died in 1897, shows the composer in a somewhat new light. It is the most modern in spirit of anything I know from his pen. Hitherto Mr. Chadwick has adhered pretty strictly to the classic forms—at least, as strictly as Brahms—and his works have been redolent of the spirit of those forms. His "Melpomene" overture, for instance, is nothing if not classic. That he has shown perfect freedom in the classic vein, that his inventiveness and expression have not been in the least trammelled by the forms he chose to work in, is only to his credit; it shows him to have been in perfect sympathy with the forms, that his adopting them was a case of natural selection, not a mere copying of classic models. And now, in this "Adonais," the form he chooses is an equally natural expression of the more modern spirit in which the work is conceived. He has outgrown the classic idea, his time for being modern has come, and he follows the new instinct with complete willingness and frankness.

In this matter of form, it is important to distinguish between the mere scheme of a form and its essential character, the spirit in which it is treated. As far as mere formal scheme and plan go, the form of the "Adonais" is virtually the same as that of his older overtures. There is still a first part, a middle part or free fantasia and a recapitulation followed by a free code. The fact that he omits repeating his first theme at the beginning of the recapitulation is not, in itself, new; if I remember aright there is the same omission in the "Melpomene" as there certainly is in Brahms's tragic overture. This omission is not unclassic per se. But, if the scheme is practically the same, the spirit and treatment are different; both are essentially modern and romantic. The very character of the thematic material in the "Adonais" is modern, in sharp contrast to the classic reserve shown in the "Melpomene;" the expression is more outspoken, more purely emotional and dramatic. When his second theme comes in—in an entirely new tempo, as it does in the first movement of Tchaikovsky's Pathetic Symphony—there is something more than the classic change of mood; there is what corresponds to an actual change of scene, so to speak (in the dramatic sense), the formal unity is broken, and much more effectively than it would have been had there been no second theme at all, or by any other mere irregularity. Remember, I say only that the formal unity is broken; for there is no lack of inner coherence, the second theme itself is based upon a figure that appeared earlier in the overture, and is no interloper; it is in no sense merely episodic. But here we have essentially modern and romantic musical development, not the old classic structure.

As for this extremely beautiful and soulful second theme, is it unfortunate or not that its initial phrase is, note for note, the same as that ever-recurring cry of "Ach! Isolde!" (not in the text, but in the orchestra) that pervades parts of the third act of "Tristan"? Is it unfortunate or not that the ear is prepared for recognizing this reminiscence by the augmented-6th harmonies in the slow introduction? There can be no charge of plagiarism here; for neither Wagner nor anyone else can claim a figure of but three notes as indefeasibly his own, and Wagner has no copyright on the augmented 6th. Both figure and chord (which, by the way, do not go together, but belong to different parts of the overture) have probably been used a thousand times by composers; there is no more plagiarism in using them again than there would be in an author's using the word "and" or the expression "sunlit heights." Still the coincidence leads one to feel that there is a certain Wagnerish flavor to some passages in the "Adonais"; one feels that all in it would not have been just so, had Wagner never existed.

To me the "Adonais" is exceedingly beautiful, noble, profoundly expressive. I am particularly delighted that, at the first hearing, I could not always find my bearings in it. It is only the weak work that is understood at a flash; the strong, profound and original work takes time to soak in. After but a single hearing, I understand thas "Adonais" no more completely than I did Tchaikovsky's "Pathétique," the prelude to "Tristan," or Beethoven's eighth symphony. But I have an inkling that it is splendid music, all the same.

Fuchs's serenade is dead as a door nail. The first movement, which might be called a fantasia on Mendelssohn's "Happy and blest are they," is not unpleasing; but the rest is irritatingly dull. The man has not even imbued himself with the spirit of the string orchestra, as, for instance, Grieg had on similar occasions; his treatment is so orchestral that you keep missing the wind; you would give a dollar now and then for a flute or a horn! Why rake up these old things by composers of merely local—I am tempted to add "and suburban"—reputation? Fuchs has lived most of his life, and doubtless paid taxes, in Vienna; let the Viennese have the trouble of listening to him; there is no reason why we should.

The "Meistersinger" selections came as a refreshing draught to the thirsty ear. Beethoven's eighth was great and wonderful as ever. Both were admirably read and played. Indeed, the orchestra did superbly almost throughout the concert; only in some passages of Mr. Chadwick's overture did I feel that the playing left something to be desired.

W. F. A.

Boston Transcript

FRIDAY, FEBRUARY 9, 1900.

Cambridge Symphony Concert

Miss Suza Doane was soloist at the Cambridge Symphony Concert, last evening. While the Chopin F-minor pianoforte concerto does not demand very heroic playing, it calls for more energy than Miss Doane gave it. Not to speak of the first part of the first movement, when she was still suffering from her evident nervousness, Miss Doane made clear that she has a fluent technique, with even scales; that she uses the pedal with discretion, if not with great finesse; that she phrases intelligently and unaffectedly; and lastly, she showed that she is thoroughly musical. With all these things in her favor, however, she did not make a great impression. Although the larghetto was charmingly played, it was not in sufficient contrast to the first movement to be effective; and then the beautiful dance rhythms of the vivace, instead of going with a swing, were almost as subdued as the larghetto. While Miss Doane's tone was never hard, it scarcely once rose to a forte, and not once to a fortissimo. In fact, one could say of Miss Doane's playing what a musical person once said of Mme. Emma Nevada's singing: It is like looking at a beautiful stage picture through the wrong end of an opera-glass. Miss Doane, if she were in good form last evening, certainly has not strength enough to play with an orchestra. Such musical playing as hers, however, could not fail to be delightful in a small hall.

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Despite the fact that Mme Ternina has but recently been able to resume her professional duties, she showed but few traces of trouble with her throat, and these were only in sustained passages in the lower register, and in some of the attacks in the upper notes. The rest of her performance is deserving of warm praise, her interpretations proving her right to be numbered among the foremost dramatic sopranos of the present day. Her voice is rich, powerful and sweet, and she colors her work with a skill and intelligence unknown to any except great artists. The impassioned nature of her selections needed the surroundings of the opera stage to be thoroughly effective, for there the action is so closely associated with the vocal work that the interest is sustained; but so far as her singing is concerned the intensity and dramatic force was splendidly presented, and in the tenderer episodes of the "Fidelio" aria the beauty of the sympathetic voice was notably in evidence. Brunnhilde's invocations to her steed were magnificent examples of vocal recitative, carried through with thrilling effect and not shouted, but sung. Her whole performance stamped her as one of the great interpreters of Wagner music, and at the close of the concert the audience expressed its appreciation of her work by innumerable recalls to the platform.

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BOSTON POST,
The Representative Democratic Paper
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SUNDAY MORNING, FEBRUARY 11, 1900.

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At the next concert and rehearsal Leonora Jackson, the young American violinist, who has been achieving such will be the soloist.

[69]

OBSCURED TEXT

Boston Journal.

FRIDAY, FEBRUARY 9, 1900.

THIS WEEK'S SYMPHONY CONCERT SOLOIST.

MILKA TERNINA.

(Copyright by Aimé Dupont, New York.)

This famous singer, the first of Wagnerian sopranos of today, was born in Croatia in 1863. She first studied in Agram, then at the Vienna Conservatory under Gänsbacher. She made her first appearance on the stage in June, 1883, as Elisabeth, at Leipzig. In that city she spent an unhappy year; she was four years at the Bremen Opera House; but in 1890 she was engaged by the Court Theatre, Munich, and she made her début there June 12, as Isolde. And there she has remained in spite of most flattering offers from Berlin and other cities. Her first appearance in this country was in Walter Damrosch's company at Boston, Feb. 4, 1896, as Brünnhilde in "Die Walküre." A year ago she revisited this country under the management of Mr. Ellis, but sickness prevented her singing, and this last season, as a member of the Metropolitan Opera House Company, she was severely handicapped by throat trouble, until Jan. 27, in New York, as Elisabeth, she was enthusiastically applauded and hailed as a singer of the very first rank. In this city she has appeared as Brünnhilde in "Die Walküre" and "Siegfried"; Elisabeth, Isolde, Valentine, Senta, Sielinde. She is a singer of beautiful voice and admirable performance; an actress of great distinction and exquisite subtlety; a woman of engaging manners, delightful simplicity, and marked intelligence.

Boston Courier.

ESTABLISHED 1795. FEB. 11, 1900.

THE SYMPHONY CONCERT.

The symphony in G [redacted] was chosen by Haydn for performance in England on the occasion of his receiving the degree of Musical Doctor from the University of Oxford has been known as the "Oxford" Symphony. He certainly selected a most genial and interesting work and the musical islanders give him a most cordial and appreciative welcome. "What will you do Papa Haydn" said Mozart to him before his departure for London. "You, who do not know the language"—"Oh, everyone understands my language," responded the k[redacted]maestro of the man. The symphony was played with just the right lightness and grace especially the gay presto of the finale. Fraulein Ternina gave the great [redacted] and air from Fidelio—[redacted]tterdamerung with fine [redacted] both scenes [redacted] being separated from their proper stage setting. Fraulein Ternina is a great artist on the stage but in the concert room, her fine gifts are not given their full scope.

The [redacted] on the program was the orchestral [redacted] Vincent d'Indy—"Media." The [redacted] measures anno[redacted] to follow but the tragedy is hardly grave enough for the terrible "Media" of cla[redacted] story—[redacted] did not end in "auroral triumph" as does the [redacted] Monsieur Mendes as illustrated by the music of M. d' Indy. The second movement contains an original and quaint dance and the third a plaintive and sighing melody representing the weary waiting of the forlorn wife. The next movement marked "moderately animated," represents Media and the returned wanderer and contains alternate passages of calm and passion. The final movement expressive of the "auroral triumph" closes a modern piece of writing which to fully understand must be heard more than a single time. The orchestra did not seem quite in sympathy with the work although it was executed with their usual correctness.

SUNDAY HERALD

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CVII., NO. 42.

SUNDAY, FEBRUARY 11, 1900.

THE SYMPHONY CONCERT.

D'Indy Suite Was the Novelty Furnished Music Lovers.

Its First Concert Performance in Boston—Charming Rendition of the Haydn "Oxford" Symphony—Fraulein Ternina Delights Audience with Her Fine Singing.

The programme for the 15th concert of the season by the Boston Symphony Orchestra, in Music Hall, last evening, under the direction of Mr. Wilhelm Gericke, was:

"Oxford" symphony........................Haydn
Scena, "Abscheulichen," from "Fidelio" Beethoven
Orchestral suite, "Medea".....Vincent D'Indy
Closing scene of "Gotterdammerung"..Wagner

Fraulein Ternina was the soloist.

The D'Indy suite was the novelty of the occasion, this being its first concert performance in Boston. What to say of it on so brief an acquaintance is difficult to determine. As music composed to be played in the course of a tragedy it may possibly have high claims to consideration for the sympathy with which it has lent force to the poet's language and prevailing sentiment; but as music, pure and simple, it seems to be absolutely unmeaning, not to say uninteresting. It abounds in ear-tearing cacophonous harmonies, the like of which has not hitherto been heard in the scores of the most daring of modern musical innovators.

For writing of this kind one must acquire a taste, as one educates one's self into the joys of chewing tobacco or of other things at which the palate at first naturally revolts. Here and there is a faint glimpse of attempted melodiousness, but it is very brief and for the most part of a somewhat commonplace strain, which suggests, if it had been pursued further, that it would have landed the timid adventurer up to the chin in the tritely vulgar.

The orchestration is always ingenious and often effective as mere color, but the picture is altogether hues, without any discoverable design to account for them. The work, perhaps, is more interesting as an illustration of the influence of Wagner on a composer who had studied him from the outside in, instead of from the opposite direction. In any case, the music, judged by its effect in the concert room, is singularly monotonous, and is guilty of the crime of dry dulness. Such originality as it may have is too deliberately and laboriously displayed to produce any impression of fluency or of spontaneity. Its principal virtue is brevity. Mr. Gericke's reading of it, one may be sure, brought out all that there was in it to bring, and it was splendidly played.

A thoroughly charming and beautifully colored reading and performance of the fine Haydn Symphony were given.

Fraulein Ternina interpreted the exacting Beethoven scena and aria with vigorous intelligence, and, as far as strong declamatory effect and appreciation of the changing sentiment of the music are concerned, in a wholly artistic manner. Her tones were now and then throaty, and her voice seemed tired, but she sang with an authority, a largeness of style and an effectiveness that made her effort always interesting. She was stormed at with plaudits and heartily recalled.

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Concerto for violin.....................Mendelssohn
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(First time.)
Symphony, No. 2, in D-major..........Brahms

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The Official Paper of the State.

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How Haydn must have tired of the minuet, that Frankenstein monster to which he gave symphonic life! He wrote more than 100 symphonies and about 140 pieces of chamber music, and in almost every one of these 250 cycle-forms he introduced a minuet! Small wonder that Beethoven was sick of the minuet from the first and in his earliest symphony began to tug at the chain in which his teacher had bound the symphonic muse.

The finale, too, exhibits the precise and formal Haydn; the old Suite had ended with a jovial Gigue; the ancient law of cycle-forms seemed to be that after an auditor had listened to several instrumental movements he was to be rewarded with something merry as a climax. Neither Haydn nor Mozart rose above this idea; it was Beethoven who first evolved the thought that the great epic of instrumental music, the symphony, might end with loftiness rather than with jollity. There are a few exceptions to be found in Mozart's list of 49 symphonies, but they only prove the rollicking rule. Yet it was not unpleasant to listen to a work that was intelligible throughout, and we were glad to lay in our stores of melody against the storm of dissonances that was lowering.

And now there came Fraeulein Ternina, from far New York, with something like her old-time vigor and dramatic effect. Her voice is not yet just what it was before our climate conquered her larynx; but it sounded infinitely better at this concert than at any performance during the recent opera season. She sang Beethoven's "Abscheulicher" with fine effect, and received many recalls and bouquets at its close. The horn-player deserves an especial word of praise for his work in this number.

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We hold it an art axiom that dissonances are the shadows of music, that our art must have its Chiaro-oscuro as well as painting; but when in a picture the shadows are greater than the lights, when in a drama the evil utterly overwhelms the good, or when in a composition the dissonances entirely obliterate the consonances, the result is neither pleasant nor good art. Our muse need not always smile, but she need not try to be a gorgon either.

But, amidst all the musical rickets, amidst syncopations that would have caused surprise to the great syncopationist, Schumann, there were many touches of striking orchestration, and even melodic phrases of considerable beauty, although these latter were always assassinated before they arrived at maturity. There were some ingenious organ-points in the shape of surprisingly long trills. The last two movements wer shapelier and more intelligible than the first three, although the dance of the second movement had some points of attractiveness.

After this picture of modern art at its worst, there came the very best of the latter-day school, the finale to "Goetterdaemmerung," the great climax of the greatest operatic work of our time. We prefer to hear this upon the concert stage, imagining its action, to viewing the average operatic representation—a stolid chorus marching with wooden logs, a burlesque funeral pyre, a cab-horse Grane, etc., etc. The chief fault in the former case being that the orchestra, being close to the singer, is apt to drown out her voice, which occurred once or twice with Ternina. But the deep dramatic meaning which the great artist gave to the phrases of the wronged Brunnhilde made this northern picture of sutteeism a most powerful climax to the concert.

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Louis C. Elson.

OBSCURED TEXT

Boston Journal.

FRIDAY, FEBRUARY 9, 1900.

THIS WEEK'S SYMPHONY CONCERT SOLOIST.

MILKA TERNINA.

(Copyright by Aimé Dupont, New York.)

This famous singer, the first of Wagnerian sopranos of today, was born in Croatia in 1863. She first studied in Agram, then at the Vienna Conservatory under Gänsbacher. She made her first appearance on the stage in June, 1883, as Elisabeth, at Leipzig. In that city she spent an unhappy year; she was four years at the Bremen Opera House; but in 1890 she was engaged by the Court Theatre, Munich, and she made her début there June 12, as Isolde. And there she has remained in spite of most flattering offers from Berlin and other cities. Her first appearance in this country was in Walter Damrosch's company at Boston, Feb. 4, 1896, as Brünnhilde in "Die Walküre." A year ago she revisited this country under the management of Mr. Ellis, but sickness prevented her singing, and this last season, as a member of the Metropolitan Opera House Company, she was severely handicapped by throat trouble, until Jan. 27, in New York, as Elisabeth, she was enthusiastically applauded and hailed as a singer of the very first rank. In this city she has appeared as Brünnhilde in "Die Walküre" and "Siegfried"; Elisabeth, Isolde, Valentine, Senta, Sielinde. She is a singer of beautiful voice and admirable performance; an nctress of great distinction and exquisite subtlety; a woman of engaging manners, delightful simplicity, and marked intelligence.

Boston Courier.

ESTABLISHED 1795. FEB. 11, 1900.

THE SYMPHONY CONCERT.

The symphony in G major was chosen by Haydn for performance in England on the occasion of his receiving the degree of Musical Doctor from the University of Oxford has been known as the "Oxford" Symphony. He certainly selected a most genial and interesting work and the musical islanders give him a most cordial and appreciative welcome. "What will you do Papa Haydn" said Mozart to him before his departure for London. "You, who do not know the language"—"Oh, everyone understands my language," responded the kindly maestro of the man. The symphony was played with just the right lightness and grace especially the gay presto of the finale. Fraulein Ternina gave the great scene and air from Fidelio—also the closing [illegible] Gotterdameruing with fine expressiveness, although both scenes suffer from being separated from their proper stage setting. Fraulein Ternina is a great artist on the stage but in the concert room, her fine gifts are not given their full scope.

The novelty on the program was the orchestral suite by Vincent d'Indy—"Media." The first movement with its [illegible] measures announces something tragic to follow, but the tragedy is hardly grave enough for the terrible "Media" of classic story—which did not end in "auroral triumph" as does the tragedy of Monsieur Mendes as illustrated by the music of M. d' Indy. The second movement contains an original and quaint dance and the third a plaintive and sighing melody representing the weary waiting of the forlorn wife. The next movement marked "moderately animated," represents Media and the returned wanderer and contains alternate passages of calm and passion. The final movement expressive of the "auroral triumph" closes a modern piece of writing which to fully understand must be heard more than a single time The orchestra did not seem quite in sympathy with the work although it was executed with their usual correctness.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CVII., NO. 42.

SUNDAY, FEBRUARY 11, 1900.

THE SYMPHONY CONCERT.

D'Indy Suite Was the Novelty Furnished Music Lovers.

Its First Concert Performance in Boston—Charming Rendition of the Haydn "Oxford" Symphony—Fraulein Ternina Delights Audience with Her Fine Singing.

The programme for the 15th concert of the season by the Boston Symphony Orchestra, in Music Hall, last evening, under the direction of Mr. Wilhelm Gericke, was:

"Oxford" symphony..................Haydn
Scena, "Abscheulicher," from "Fidelio"
Beethoven
Orchestral suite, "Medea".....Vincent D'Indy
Closing scene of "Gotterdammerung"..Wagner

Fraulein Ternina was the soloist.

The D'Indy suite was the novelty of the occasion, this being its first concert performance in Boston. What to say of it on so brief an acquaintance is difficult to determine. As music composed to be played in the course of a tragedy it may possibly have high claims to consideration for the sympathy with which it has lent force to the poet's language and prevailing sentiment; but as music, pure and simple, it seems to be absolutely unmeaning, not to say uninteresting. It abounds in ear-tearing cacophonous harmonies, the like of which has not hitherto been heard in the scores of the most daring of modern musical innovators.

For writing of this kind one must acquire a taste, as one educates one's self into the joys of chewing tobacco or of other things at which the palate at first naturally revolts. Here and there is a faint glimpse of attempted melodiousness, but it is very brief and for the most part of a somewhat commonplace strain, which suggests, if it had been pursued further, that it would have landed the timid adventurer up to the chin in the tritely vulgar.

The orchestration is always ingenious and often effective as mere color, but the picture is altogether hues, without any discoverable design to account for them. The work, perhaps, is more interesting as an illustration of the influence of Wagner on a composer who had studied him from the outside in, instead of from the opposite direction. In any case, the music, judged by its effect in the concert room, is singularly monotonous, and is guilty of the crime of dry dulness. Such originality as it may have is too deliberately and laboriously displayed to produce any impression of fluency or of spontaneity. Its principal virtue is brevity. Mr. Gericke's reading of it, one may be sure, brought out all that there was in it to bring, and it was splendidly played.

A thoroughly charming and beautifully colored reading and performance of the fine Haydn Symphony were given.

Fraulein Ternina interpreted the exacting Beethoven scena and aria with vigorous intelligence, and, as far as strong declamatory effect and appreciation of the changing sentiment of the music are concerned, in a wholly artistic manner. Her tones were now and then throaty, and her voice seemed tired, but she sang with an authority, a largeness of style and an effectiveness that made her effort always interesting. She was stormed at with plaudits and heartily recalled.

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Louis C. Elson.

[illegible] 1900.

D'INDY.

First Performance of "Medea Suite."

A Composer Too Little Known Here.

Ternina Sings in Formal Concert.

The program of the fifteenth Symphony concert, Mr. Gericke conductor, given last night in Music Hall, was as follows:

Symphony in G major, "Oxford,"......Haydn
Scena, "Abscheulicher!" and aria, "Komm,' Hoffnung," from "Fidelio," .... Beethoven
"Medea," Orchestral Suite after Catulle Mendes's Tragedy, Op. 47..............d'Indy
(First time in Boston.)
I. Prelude. II. Pantomime: Dance. III. Medea Waiting. IV. Medea and Jason. V. The Auroral Triumph.
Closing scene of "Goetterdammerung," .... Wagner

Paul Marie Thédore Vincent d'Indy wrote incidental music to Catulle Mendès's tragedy, "Médée," which was first produced at the Renaissance, Paris, Oct. 28, 1898. Sarah Bernhardt was the heroine and Darmont the perfidious Jason. The suite formed from this music was played at a Colonne concert in Paris March 5, 1899.

In Mendès's tragedy Medea has been forsaken by Jason. She plots vengeance and gains permission from Creon, who has banished her, to remain until she may seek advice from Hecate. Jason swears to her—for she meets him and reminds him of their former and mad love—that he marries Creusa only for political reasons; that he will leave her his wedding night to seek Medea's arms. Medea waits, and waits in vain. The moon is turned to blood. The wedding feast is over; the lights in the palace are extinguished; the doors of the palace are closed. Then, furious, Medea contrives the awful presents that will destroy Creon, her rival, Jason, and the children. Then, then she will rise triumphant, the sorceress, in her mountain-car and ascend to the Sun, her father.

It is a pity that some clue to this music was not given in the program book; for this music was originally scenic and it is only fair toward the composer that the hearer in concert should have some idea of the composer's intention.

It is also a pity that the more important works of d'Indy have not been played here. We know him only by his beautiful symphonic poem "Istar" and some chamber music. We have not heard his "Wallenstein," which was performed in New York under Seidl in 1888; "Sauge fleuri;" "La Forêt enchantée;" the symphony on a Mountain Air; the suite in D for trumpet, two flutes; or the Fantaisie on French folk songs for oboe and orchestra which was played with Mr. Longy as soloist in Paris Dec. 12, 1897. But it is a fashion in Boston to introduce serious composers through their works of minor importance: Witness Bourgault-Ducoudray with his little "Burial of Ophelia" and Glazounoff with his juvenile "Lyric Peom."

The "Medea" suite disappointed on the whole—and yet it seems unfair to judge the music taken from its proper frame and played none too well; for there was a feeling of insecurity in the ensemble and a lack of finenesse in the detail. The first prelude suggests at the beginning a scholarly and ingenious burlesque on a well-known—too well-known progression in "Tristan"—a pompous, swollen burlesque of inversion. The dance is of forced piquancy, yet not without an appeal to immediate popularity. The first section of "Medea Waiting" is of true beauty and decided mood. But in "Medea and Jason" I found no real passion, either flaming in modern fashion, or repressed as in the music of Gluck, the great master of musical classical tragedy. How this whole suite of d'Indy shrinks and is as nothing in comparison with the overture to "Iphigenia in Aulis," which is saturated with the spirit of Greek tragedy! You may answer, "But d'Indy was writing his music to a Greek tragedy as Mendès understood it." Yes, but on the other hand, Medea as played by Bernhardt was still a classic figure, and even if the story was subtly modernized, is it too much to ask for one theme of intense passion or one movement that recalls the frozen frenzy of a frieze? Then the final movement, "The Auroral Triumph"—where a solemn hymn is trampled under the feet of the racing Valkyries! This suite as concert music is weak in thematic invention, forced and labored in harmonic treatment. Orchestration, no matter how ingenious, will not redeem a serious work that is fundamentally without depth or passion.

* * *

The "Oxford" Symphony was written in 1788, the year of the "Children's" Symphony, and it was written for Paris. When Haydn went to Oxford in 1791 to be made a Mus. Doc. he took another symphony with him for the occasion; but there was not time enough to rehearse it, so he fell back on one already known, the one now called the Oxford. The Morning Chronicle a few days after the performance said: "A more wonderful composition never was heard. The merit of the work in the opinion of all the musicians present exceeded all praise." Wonderful no doubt it was in 1791, and the finale may still be heard with pleasure. I wish that Mr. Gericke would some day try the experiment of playing a Haydn Symphony with the number of strings usual in Haydn's [illegible] advanced period.

Ternina was warmly greeted and loudly applauded. Seldom does a great dramatic singer appear to full advantage in concert, and Ternina is not an exception in this respect. She displayed often beauty in tone and vocal skill, breadth of phrasing, and intelligence in the broadest sense; and yet there was the constant thought, "Would this were in the opera itself!" The aria from "Fidelio" suffers when it is paraded in the heartless concert hall, and what singer can stand up against the orchestral fury of Wagner when it rages above the stage and not below it? Ternina is a woman that is not given to screaming; she is one of the very few singers in German opera that know the difference between singing and screaming and know how to sing. But last night there were times when she was obliged either to scream or to stand there, inaudible.

Philip Hale.

Boston Transcript

MONDAY, FEBRUARY 12, 1900

Music Hall: Boston Symphony Orchestra

The fifteenth symphony concert was given in the Music Hall on Saturday evening, the programme being:

Haydn: Symphony in G major, "Oxford."
Beethoven: Scena, "Abscheulicher!" and Aria, "Komm', Hoffnung," from "Fidelio."
D'Indy: "Médée," Suite d'Orchestre, d'après la Tragédie de Catulle Mendès, opus 47. (First time in Boston.)
Wagner: Closing Scene from "Götterdämmerung."
Miss Milka Ternina was the singer.

Although the "Oxford" sympathy was not written for the occasion, one can see why Haydn chose it for performance at Oxford when he was given the degree of Mus. Doc. by the university. He was lucky to have such a work in his trunk—not having time to write a new one; for it is one of the most elaborately developed of his symphonies, one of the most "learned," as the phrase goes, and well fitted to celebrate academic honors. On the other hand, it is one of the freest, the least academic in form; and, in this respect, may be taken as a sort of manifesto of artistic independence on Haydn's part—as much as to say: "The great university may honor my musical learning and skill, but it shall not presume to tell my genius what it shall do, or not do!"

Was it mere imagination, or was there some real reason for my finding Haydn less his best self in the elaborate contrapuntal developments of this work than in many of his simpler symphonies? That he was skilled musician enough to find himself perfectly at home and at ease in the style, may go without saying; but to be at home is one thing, to be in one's best and most characteristic vein, another. Certainly I seemed to find here the Haydn of "Achieved is the glorious work," strong, if you will, but inviting comparisons with Handel, not wholly to his own advantage, rather than the Haydn of "A new-created world," supreme in his own way, imitable by no one. For another thing, I cannot remember hearing anything else by Haydn in which there was so much of Mozart.

The performance was one of the most stinging slaps in the face of our present fashion of giving the older orchestral classics in big halls, with over-large orchestras. I have little sympathy with the idea of reducing the number of strings to the old Haydn standard; Haydn's small orchestra would be lost in the Music Hall. Yet, with our large orchestra, it was noticeable that, in the strong tutti-passages, the brass held its own to perfection against the strings, but, in softer passages, the strings were all out of balance with the wood-wind. Now, in a hall of the proper size for this class of music, a small body of strings can be in quite as good balance with the brass in fortissimo as our large mass of strings is in the Music Hall; but the balance between strings and the softer wood-wind will be equally good, which it can never be, in any hall, when the strings so largely outnumber the wind instruments.

Vincent d'Indy's "Médée" suite is a poser! I happened to hear the whole of it at a working rehearsal—not the most coherent way of hearing new music—and it sounded like the dreariest bosh, without an idea in it. At the concert it sounded better; atrociously ugly, if you will, but one could catch a glimpse of latent strength in it. My first impulse of abhorrence was somehow toned down by the thought that, very probably, the prelude to Wagner's "Tristan" sounded much like that to, say, Ignaz Moscheles, when he first heard it. The very fact that this suite is about the worst-sounding music I ever heard gives me pause; that is the way great and original works do sound, at first. To be sure, this is no sign of greatness, for execrably bad and mean works sound no better; but it is one of the wellnigh inevitable concomitants of greatness and originality. Distrust the new work that begins by caressing the ear; also distrust your first impression of the one that begins by being rude to it. I am willing to wait; the time may come when I shall be on my knees before this suite. Only of one thing am I tolerably certain now: the "apothesis" of the whole, the last part of the "Triomphe Auroral," is poor and weak.

Miss Ternina was most warmly received. I cannot help regretting that she, or anyone, should sing Beethoven's "Abscheulicher" on the concert-stage today. It loses by being taken out from its proper frame. Then, it is no novelty, and one can afford to wait until some opera company sees fit to give "Fidelio" here. The soprano concert repertory with orchestra is tolerably large, and there is much in it with which we are not familiar. With the Wagner things it is different; the great scenes in his music-dramas which absolutely need the singer's coöperation, and cannot be given merely orchestrally, have not been heard here so often that a chance to hear them again, even on the concert platform, is not a boon. Besides, it is—to me, at least—infinitely interesting to hear a thing like the last scene in "Götterdämmerung" so given that you can give the music your undivided attention, undistracted by inadequate stage setting and clumsy management. When we have seen this scene thoroughly well given on the stage, with all Wagner's directions adequately carried out, it may be time to think of banishing it from the concert-room; but, until then, I must say that I prefer it as a concert piece. Yes, in all but one respect. The orchestral part, when played as it was on Saturday evening, with a full Wagnerian orchestra, absolutely needs the "mystic gulf," the sunken orchestra; such tremendous scoring cannot be given straight out into the hall without prejudice to the singer. Wagner calculated all this very exactly; the sunken orchestra is a necessary part of his scheme. Even in an opera house the uncovered orchestra is bad; and on the concert stage, where all the wood-wind, all the trumpets and trombones, play straight out into the hall—and not sideways, as they do in opera—it is still worse. The correct dynamic balance of the parts is gone. Moreover, nearly everything has to be played timidly, without frank expressiveness, or else the singer is drowned out. It is all wrong and askew. As in a violin concerto, you breathe freely when the tuttis come!

On Saturday evening Mr. Gericke and the orchestra—which was complete, save for the single harp, instead of six—did their best to give Miss Ternina a fair chance; at times successfully, but at others she was inaudible. One could comfort one's self for this by appreciating that she held fast by legitimate singing, and refused to scream; it is better not to be heard than to yell, and Miss Ternina maintained the dignity of her artisthood throughout. Her voice was not at its best, somewhat clouded by that New England air to which she seems unable to inure herself. But, in technical excellence of singing, beauty of phrasing and expression, in that warmth of genius which is indestructibly hers, she was magnificent indeed. Refinement is a much-abused word; but here is an artist who combines force and passion with the highest sort of refinement. She was rapturously applauded and repeatedly recalled.

The next programme is: Berlioz, overture to "Le Roi Léar," opus 4; Mendelssohn, concerto for violin, in E-minor, opus 64; César Franck, "Les Eolides" (first time in Boston); Brahms, symphony No. 2, in D-major, opus 73. Miss Leonora Jackson will be the violinist.

W. F. A.

THE MUSICAL COURIER

NEW YORK, WEDNESDAY, FEBRUARY 14, 1900.

ONE of the effective concerts of the season was given last night by the Boston Symphony, in which Gericke ranged with wonderful effect from the classicality of Haydn into the fervid and fervent modernity of Wagner and D'Indy. Ternina was the soloist.

The program:

Symphony in G major..Haydn
Scena, Abschenlicher! and aria, Komm', Hoffnung, from Fidelio, op. 72...Beethoven
Médée, suite orchestre, d'après la tragédie de Catulle Mendès, op. 47..D'Indy
(First time in Boston.)
Closing scene from Götterdämmerung..........................Wagner

The Suite of D'Indy is a remarkable composite of the French and German styles; there is much cacophony, but cacophony like caviare is an acquired taste, and the work is undeniably masterful.

The Wagner Finale was stupendous, and was given with all the wealth of color, tone and resources of the Boston Symphony Orchestra.

Leonora Jackson will be the next soloist.

* * *

N JOURNAL—TUESDAY, FEBRUARY 13,

BOSTON'S FINANCIERS. (I.)

HENRY LEE HIGGINSON.

Of Lee, Higginson & Co.

(From "New York Stock Exchange Views," copyrighted, 1897, by Moses King, N. Y.)

BOSTON SUNDAY JOURNAL
FEBRUARY 11, 1900.

D'INDY.

First Performance of "Medea Suite."

A Composer Too Little Known Here.

Ternina Sings in Formal Concert.

The program of the fifteenth Symphony concert, Mr. Gericke conductor, given last night in Music Hall, was as follows:

Symphony in G major, "Oxford,"......Haydn
Scena, "Abscheulicher!" and aria, "Komm,' Hoffnung," from "Fidelio," .... Beethoven
"Medea," Orchestral Suite after Catulle Mendes's Tragedy, Op. 47..............d'Indy
(First time in Boston.)
I. Prelude. II. Pantomime: Dance. III. Medea Waiting. IV. Medea and Jason. V. The Auroral Triumph.
Closing scene of "Goetterdammerung," .... Wagner

Paul Marie Thédore Vincent d'Indy wrote incidental music to Catulle Mendès's tragedy, "Médée," which was first produced at the Renaissance, Paris, Oct. 28, 1898. Sarah Bernhardt was the heroine and Darmont the perfidious Jason. The suite formed from this music was played at a Colonne concert in Paris March 5, 1899.

In Mendès's tragedy Medea has been forsaken by Jason. She plots vengeance and gains permission from Creon, who has banished her, to remain until she may seek advice from Hecate. Jason swears to her—for she meets him and reminds him of their former and mad love—that he marries Creusa only for political reasons; that he will leave her his wedding night to seek Medea's arms. Medea waits, and waits in vain. The moon is turned to blood. The wedding feast is over; the lights in the palace are extinguished; the doors of the palace are closed. Then, furious, Medea contrives the awful presents that will destroy Creon, her rival, Jason, and the children. Then, then she will rise triumphant, the sorceress, in her mountain-car and ascend to the Sun, her father.

It is a pity that some clue to this music was not given in the program book; for this music was originally scenic and it is only fair toward the composer that the hearer in concert should have some idea of the composer's intention.

It is also a pity that the more important works of d'Indy have not been played here. We know him only by his beautiful symphonic poem "Istar" and some chamber music. We have not heard his "Wallenstein," which was performed in New York under Seidl in 1888; "Sauge fleuri;" "La Forêt enchantée;" the symphony on a Mountain Air; the suite in D for trumpet, two flutes; or the Fantaisie on French folk songs for oboe and orchestra which was played with Mr. Longy as soloist in Paris Dec. 12, 1897. But it is a fashion in Boston to introduce serious composers through their works of minor importance; Witness Bourgault-Ducoudray with his little "Burial of Ophelia" and Glazounoff with his juvenile "Lyric Peom."

The "Medea" suite disappointed on the whole—and yet it seems unfair to judge the music taken from its proper frame and played none too well; for there was a feeling of insecurity in the ensemble and a lack of finenesse in the detail. The first prelude suggests at the beginning a scholarly and ingenious burlesque on a well-known—too well-known progression in "Tristan"—a pompous, swollen burlesque of inversion. The dance is of forced piquancy, yet not without an appeal to immediate popularity. The first section of "Medea Waiting" is of true beauty and decided mood. But in "Medea and Jason" I found no real passion, either flaming in modern fashion, or repressed as in the music of Gluck, the great master of musical classical tragedy. How this whole suite of d'Indy shrinks and is as nothing in comparison with the overture to "Iphigenia in Aulis," which is saturated with the spirit of Greek tragedy! You may answer, "But d'Indy was writing his music to a Greek tragedy as Mendès understood it." Yes, but on the other hand, Medea as played by Bernhardt was still a classic figure, and even if the story was subtly modernized, is it too much to ask for one theme of intense passion or one movement that recalls the frozen frenzy of a frieze? Then the final movement, "The Auroral Triumph"—where a solemn hymn is trampled under the feet of the racing Valkyries! This suite as concert music is weak in thematic invention, forced and labored in harmonic treatment. Orchestration, no matter how ingenious, will not redeem a serious work that is fundamentally without depth or passion.

⁂

The "Oxford" Symphony was written in 1788, the year of the "Children's" Symphony, and it was written for Paris. When Haydn went to Oxford in 1791 to be made a Mus. Doc. he took another symphony with him for the occasion; but there was not time enough to rehearse it, so he fell back on one already known, the one now called the Oxford. The Morning Chronicle a few days after the performance said: "A more wonderful composition never was heard. The merit of the work in the opinion of all the musicians present exceeded all praise." Wonderful no doubt it was in 1791, and the finale may still be heard with pleasure. I wish that Mr. Gericke would some day try the experiment of playing a Haydn Symphony with the number of strings usual in Haydn's more advanced period.

Ternina was warmly greeted and loudly applauded. Seldom does a great dramatic singer appear to full advantage in concert, and Ternina is not an exception in this respect. She displayed often beauty in tone and vocal skill, breadth of phrasing and intelligence in the broadest sense; and yet there was the constant thought: "Would this were in the opera itself!" The aria from "Fidelio" suffers when it is paraded in the heartless concert hall, and what singer can stand up against the orchestral fury of Wagner when it rages above the stage and not below it? Ternina is a woman that is not given to screaming; she is one of the very few singers in German opera that know the difference between singing and screaming and know how to sing. But last night there were times when she was obliged either to scream or to stand there, inaudible.

Philip Hale.

Boston Transcript
MONDAY, FEBRUARY 12, 1900

Music Hall: Boston Symphony Orchestra

The fifteenth symphony concert was given in the Music Hall on Saturday evening, the programme being:

Haydn: Symphony in G major, "Oxford."
Beethoven: Scena, "Abscheulicher!" and Aria, "Komm', Hoffnung," from "Fidelio."
D'Indy: "Médée," Suite d'Orchestre, d'après la Tragédie de Catulle Mendès, opus 47. (First time in Boston.)
Wagner: Closing Scene from "Götterdämmerung."
Miss Milka Ternina was the singer.

Although the "Oxford" sympathy was not written for the occasion, one can see why Haydn chose it for performance at Oxford when he was given the degree of Mus. Doc. by the university. He was lucky to have such a work in his trunk—not having time to write a new one; for it is one of the most elaborately developed of his symphonies, one of the most "learned," as the phrase goes, and well fitted to celebrate academic honors. On the other hand, it is one of the freest, the least academic in form; and, in this respect, may be taken as a sort of manifesto of artistic independence on Haydn's part—as much as to say: "The great university may honor my musical learning and skill, but it shall not presume to tell my genius what it shall do, or not do!"

Was it mere imagination, or was there some real reason for my finding Haydn less his best self in the elaborate contrapuntal developments of this work than in many of his simpler symphonies? That he was skilled musician enough to find himself perfectly at home and at ease in the style, may go without saying; but to be at home is one thing, to be in one's best and most characteristic vein, another. Certainly I seemed to find here the Haydn of "Achieved is the glorious work," strong, if you will, but inviting comparisons with Handel, not wholly to his own advantage, rather than the Haydn of "A new-created world," supreme in his own way, imitable by no one. For another thing, I cannot remember hearing anything else by Haydn in which there was so much of Mozart.

The performance was one of the most stinging slaps in the face of our present fashion of giving the older orchestral classics in big halls, with over-large orchestras. I have little sympathy with the idea of reducing the number of strings to the old Haydn standard; Haydn's small orchestra would be lost in the Music Hall. Yet, with our large orchestra, it was noticeable that, in the strong tutti-passages, the brass held its own to perfection against the strings, but, in softer passages, the strings were all out of balance with the wood-wind. Now, in a hall of the proper size for this class of music, a small body of strings can be in quite as good balance with the brass in fortissimo as our large mass of strings is in the Music Hall; but the balance between strings and the softer wood-wind will be equally good, which it can never be, in any hall, when the strings so largely outnumber the wind instruments.

Vincent d'Indy's "Médée" suite is a poser! I happened to hear the whole of it at a working rehearsal—not the most coherent way of hearing new music—and it sounded like the dreariest bosh, without an idea in it. At the concert it sounded better; atrociously ugly, if you will, but one could catch a glimpse of latent strength in it. My first impulse of abhorrence was somehow toned down by the thought that, very probably, the prelude to Wagner's "Tristan" sounded much like that to, say, Ignaz Moscheles, when he first heard it. The very fact that this suite is about the worst-sounding music I ever heard gives me pause; that is the way great and original works do sound, at first. To be sure, this is no sign of greatness, for execrably bad and mean works sound no better; but it is one of the wellnigh inevitable concomitants of greatness and originality. Distrust the new work that begins by caressing the ear; also distrust your first impression of the one that begins by being rude to it. I am willing to wait; the time may come when I shall be on my knees before this suite. Only of one thing am I tolerably certain now: the "apothesis" of the whole, the last part of the "Triomphe Auroral," is poor and weak.

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The next programme is: Berlioz, overture to "Le Roi Léar," opus 4; Mendelssohn, concerto for violin, in E-minor, opus 64; César Franck, "Les Eolides" (first time in Boston); Brahms, symphony No. 2, in D-major, opus 73. Miss Leonora Jackson will be the violinist.

W. F. A.

THE MUSICAL COURIER
NEW YORK, WEDNESDAY, FEBRUARY 14, 1900.

ONE of the effective concerts of the season was given last night by the Boston Symphony, in which Gericke ranged with wonderful effect from the classicality of Haydn into the fervid and fervent modernity of Wagner and D'Indy. Ternina was the soloist.

The program:

Symphony in G major..Haydn
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Closing scene from Götterdämmerung..Wagner

The Suite of D'Indy is a remarkable composite of the French and German styles; there is much cacophony, but cacophony like caviare is an acquired taste, and the work is undeniably masterful.

The Wagner Finale was stupendous, and was given with all the wealth of color, tone and resources of the Boston Symphony Orchestra.

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N JOURNAL—TUESDAY, FEBRUARY 13,

BOSTON'S FINANCIERS. (I.)

HENRY LEE HIGGINSON.

Of Lee, Higginson & Co.

(From "New York Stock Exchange Views," copyrighted, 1897, by Moses King, N. Y.)

[illegible]S WEEK'S SYMPHONY CONCERT SOLOIST.

LEONORA JACKSON.

Leonora Jackson, the violinist, who plays with the Symphony Orchestra, this week, was born 22 years ago in this city. Her mother studied singing in Italy, and is thoroughly musical. Miss Jackson's earlier life was spent in Chicago, where she studied the violin with Jacobson, Ruff and Carl Becker. In 1891 she went to Paris, where she studied a year under Leon Desjardins. The family met with pecuniary misfortune, and in 1892 and 1893 Leonora played at summer resorts along the New England coast and in the White Mountains, in order to gain money that she might continue her studies. Friends came to her help, and a fund was raised by admirers in Boston, Chicago, Cincinnati, New York, Philadelphia, Washington. She went to Berlin, where she studied under Joachim. Her first appearance in public was in that city, Oct. 17, 1896, with the Philharmonic Orchestra, led by her teacher. She played Wieniawski's D minor concerto, Brahms's concerto, and Ernst's Hungarian Rhapsody. In 1897 she took the Mendelssohn prize of 1500 marks, which had been taken before her by an American girl, Geraldine Morgan. During the last two years Miss Jackson has played in many European cities with great success, at leading concerts in London, Paris, Leipzig, Munich, Geneva, Antwerp, etc. Her first appearance in the United States was at New York, with the Philharmonic Society, Jan. 5, 1900, when she played Brahms's concerto.

The Fall River Daily Herald

HERALD BUILDING, 231 and 233 POCASSET STREET.

THURSDAY, FEB. 15, 1900.

SYMPHONY CONCERT.

Unusually Large Audience Greets the Famous Organization.

There was an unusually large attendance at the concert given by the Boston Symphony orchestra in the Academy of Music last evening, and the organization will have no reason to entertain the proposition to transfer the annual Fall River date to any other city, as was done last year. The conductor was Wilhelm Gericke, whose return to the leadership of the organization was a matter of much satisfaction to its friends. All the grand harmony and delicate shading and the splendid technique that have made the orchestra world-famed were manifest as usual in last night's performance. The programme was made up of music of a somewhat lighter vein than that of former symphony programmes and was greatly enjoyed.

The appearance of Miss Leonora Jackson, violin soloist, was awaited with much interest. It is safe to say that she upheld the reputation which the very kind things that had been printed about her had established for her in this city. Her playing of Mendelssohn's concerto, Opus 64, was rewarded with round after round of applause, which the young artiste acknowledged with bows. The programme was as follows:

Beethoven—Overture to Goethe's "Egmont," op. 84.

Mendelssohn—Concerto for violin, in E minor, op. 64.
- I. Allegro molto appassionato.
- II. Andante.
- III. Allegretto non troppo.—Allegro molto vivace.

Brahms—Three Hungarian dances, Nos. 1, 2 and 6.
- I. Allegro molto.
- II. Allegretto.
- III. Vivace.

(Scored for orchestra by the composer and Albert Parlow.)

Moszkowski—Four movements from suite No. 1, in F major, op. 39.
- I. Allegro molto e brioso.
- II. Allegretto giojoso.
- III. Tema con Variazioni; Andante.
- V. Perpetuum mobile: Vivace.

Boston Sunday Globe.

SUNDAY, FEB. 18, 1900.

SYMPHONY CONCERT.

A young and gifted girl, whose friends in her native city and elsewhere have followed with interest and pride her successes as a violinist abroad as well as at home, was welcomed with peculiar warmth at last week's symphony concerts. Miss Leonora Jackson's fame had preceded her, and on the occasion of her appearance on our concert stage, Music hall was crowded by an appreciative company.

For so young an artist, Miss Jackson displays remarkable power in her playing and seems to be able to gain extraordinary effects without the slightest apparent effect. Her technical skill is of the highest order; her command of expression, as evidenced in the beautiful and familiar Mendelssohn concerto in E minor, might well be envied by many a virtuoso of high repute and much experience.

As regards purity of tone Miss Jackson also merits cordial praise. Altogether, what with her unaffected style of playing and her modest, graceful bearing she fairly conquered her first audience in Boston and gained recall after recall. Miss Jackson has good reason to feel well pleased at her reception by Boston's symphony assemblages. The orchestra's accompaniment was a constant delight.

Berlioz' King Lear overture, with its wealth of orchestral effects, proved an ber for Mr Gericke's 16th program ber for Mr Gerick's 16th program. Brahm's symphony No. 2, in D minor, which brought it to a close, was played with a vigor and sureness that could not well have been surpassed. One can scarcely realize, after such a masterly interpretation, that Brahm was ranked by name as tedious and obscure, even at his best, not so many seasons ago, in America.

The novelty of the offering was Cesar Franck's symphonic poem, "The Æolidæ," as the program had it. It was in the poem "Les Eolides," by Leconte de Lisle, that the Belgian composer sought his inspiration for his tone picture of love-sighs and love-longings. Certainly he limned an effective and pleasing work, utilizing to a remarkable degree the resources of the modern orchestra. One who seeks to find, verse by verse, a localized, melodic setting of De Lisle's poem, will find his theory hedged about with difficulties, but the general intent by many as tedious and obscure, even "to the general." The symphonic poem was performed with more than usual grace and skill.

There will be no Symphony rehearsal and concert this week. On the orchestra's reentrance, March 2, the program will include Beethoven's "Leonore" overture, a suite from Gluck's "Iphigenie en Aulis," Tschaikowsky's "Hamlet" overture and Schumann's Fourth symphony.

Boston Post.

SUNDAY, FEBRUARY [illegible]

SYMPHONY.

Franck's "Eolides" the Novelty.

Leonora Jackson the Solo Violinist.

She Plays Mendelssohn's Concerto.

The program of the 16th Symphony Concert, Mr. Gericke, conductor, last night in Music Hall, was as follows:

Overture to "King Lear"	Berlioz
Concerto for violin	Mendelssohn
"Les Eolides"	César Franck
Symphony No. 2	Brahms

César Franck was moved to write his symphonic poem, "Les Eolides," by four lines of a poem by Leconte de Lisle:

> "O brises flottantes des cieux,
> Du beau printemps douces haleines,
> Qui de baisers capricieux
> Caressez les monts et les plaines."

Which Mr. Apthrop translates as follows: "O, floating breezes of the skies, sweet breaths of the fair spring, that caress the hills and plains with freakish kisses." Franck had no idea of picturing in tones the whole of the moderately long poem.

The piece was first played May 13, 1877, at a concert of the Société Nationale, led by Colonne; it was loudly praised. Lamoureux performed it Feb. 26, 1882, when it was hissed, and he was so angry—not at the audience, but at the composer—that he did not again put it on a program until Feb. 18, 1894, after the composer was dead—and famous. Theodore Thomas produced it in Chicago in 1895, repeated it in 1898, and led it in New York when the Chicago orchestra visited that city.

It is a curious piece. A chromatic theme—it is rather a sigh, as Mr. Apthorp says—is repeated over and over again, and when it is not repeated the varying phrases are of almost similar character. This slight material is managed with admirable skill. The modulations are ingenious, and, however surprising, are never forced. The orchestration is beautiful. The whole work is clear, fanciful, poetic; but I can well see how the average hearer who likes his music either sentimentally simple or piping hot would find this musical description of the five daughters of Aeolus monotonous.

⁂

After Berlioz had transcribed Weber's all too familiar waltz for the orchestra, came Weingartner with his polyphonic assault on the famous old tune. After Berlioz had written a "King Lear" overture, came Weingartner with an orchestral piece, similarly entitled. The latter has never been played in Boston. It might be well to play it—for the glory of Berlioz. It is true that this overture as a whole is not Berlioz at the height of his wild imagination, and yet the composer provokes a mood with the very first recitative. And how moving, how pathetic are the solos given to the oboe! Melody was not the distinguishing characteristic of this great poet who chose the orchestra as his medium; but although his melody is often painfully thought out, it is often poignant, irresistible. I have heard more tumultuous, more passionate performances of this overture than that of last night, which, however, gave genuine pleasure and strengthened my admiration for even Berlioz the younger.

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Boston Courier.

ESTABLISHED 1795. FEB. 17, 1900.

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NAL—FRIDAY, FEBRUARY 16, 1900

HIS WEEK'S SYMPHONY CONCERT SOLOIST.

LEONORA JACKSON.

Leonora Jackson, the violinist, who plays with the Symphony Orchestra, this week, was born 22 years ago in this city. Her mother studied singing in Italy, and is thoroughly musical. Miss Jackson's earlier life was spent in Chicago, where she studied the violin with Jacobson, Ruff and Carl Becker. In 1891 she went to Paris, where she studied a year under Leon Desjardins. The family met with pecuniary misfortune, and in 1892 and 1893 Leonora played at summer resorts along the New England coast and in the White Mountains, in order to gain money that she might continue her studies. Friends came to her help, and a fund was raised by admirers in Boston, Chicago, Cincinnati, New York, Philadelphia, Washington. She went to Berlin, where she studied under Joachim. Her first appearance in public was in that city, Oct. 17, 1896, with the Philharmonic Orchestra, led by her teacher. She played Wieniawski's D minor concerto, Brahms's concerto, and Ernst's Hungarian Rhapsody. In 1897 she took the Mendelssohn prize of 1500 marks, which had been taken before her by an American girl, Geraldine Morgan. During the last two years Miss Jackson has played in many European cities with great success, at leading concerts in London, Paris, Leipzig, Munich, Geneva, Antwerp, etc. Her first appearance in the United States was at New York, with the Philharmonic Society, Jan. 5, 1900, when she played Brahms's concerto.

The Fall River Daily Herald
HERALD BUILDING, 231 and 233
POCASSET STREET.

THURSDAY, FEB. 15, 1900.

SYMPHONY CONCERT.

Unusually Large Audience Greets the Famous Organization.

There was an unusually large attendance at the concert given by the Boston Symphony orchestra in the Academy of Music last evening, and the organization will have no reason to entertain the proposition to transfer the annual Fall River date to any other city, as was done last year. The conductor was Wilhelm Gericke, whose return to the leadership of the organization was a matter of much satisfaction to its friends. All the grand harmony and delicate shading and the splendid technique that have made the orchestra world-famed were manifest as usual in last night's performance. The programme was made up of music of a somewhat lighter vein than that of former symphony programmes and was greatly enjoyed.

The appearance of Miss Leonora Jackson, violin soloist, was awaited with much interest. It is safe to say that she upheld the reputation which the very kind things that had been printed about her had established for her in this city. Her playing of Mendelssohn's concerto, Opus 64, was rewarded with round after round of applause, which the young artiste acknowledged with bows. The programme was as follows:

Beethoven—Overture to Goethe's "Egmont," op. 84.
Mendelssohn—Concerto for violin, in E minor, op. 64.
 I. Allegro molto appassionato.
 II. Andante.
 III. Allegretto non troppo.—Allegro molto vivace.
Brahms—Three Hungarian dances, Nos. 1, 2 and 6.
 I. Allegro molto.
 II. Allegretto.
 III. Vivace.
(Scored for orchestra by the composer and Albert Parlow.)
Moszkowski—Four movements from suite No. 1, in F major, op. 39.
 I. Allegro molto e brioso.
 II. Allegretto giojoso.
 III. Tema con Variazioni: Andante.
 V. Perpetuum mobile: Vivace.

Boston Sunday Globe.
SUNDAY, FEB. 18, 1900.

SYMPHONY CONCERT.

A young and gifted girl, whose friends in her native city and elsewhere have followed with interest and pride her successes as a violinist abroad as well as at home, was welcomed with peculiar warmth at last week's symphony concerts. Miss Leonora Jackson's fame had preceded her, and on the occasion of her appearance on our concert stage, Music hall was crowded by an appreciative company.

For so young an artist, Miss Jackson displays remarkable power in her playing and seems to be able to gain extraordinary effects without the slightest apparent effect. Her technical skill is of the highest order; her command of expression, as evidenced in the beautiful and familiar Mendelssohn concerto in E minor, might well be envied by many a virtuoso of high repute and much experience.

As regards purity of tone Miss Jackson also merits cordial praise. Altogether, what with her unaffected style of playing and her modest, graceful bearing she fairly conquered her first audience in Boston and gained recall after recall. Miss Jackson has good reason to feel well pleased at her reception by Boston's symphony assemblages. The orchestra's accompaniment was a constant delight.

Berlioz' King Lear overture, with its wealth of orchestral effects, proved an ber for Mr Gericke's 16th program. ber for Mr Gerick's 16th program. Brahm's symphony No. 2, in D minor, which brought it to a close, was played with a vigor and sureness that could not well have been surpassed. One can scarcely realize, after such a masterly interpretation, that Brahm was ranked by name as tedious and obscure, even at his best, not so many seasons ago, in America.

The novelty of the offering was Cesar Franck's symphonic poem, "The Æolidæ," as the program had it. It was in the poem "Les Eolides," by Leconte de Lisle, that the Belgian composer sought his inspiration for his tone picture of love-sighs and love-longings. Certainly he limned an effective and pleasing work, utilizing to a remarkable degree the resources of the modern orchestra. One who seeks to find, verse by verse, a localized, melodic setting of De Lisle's poem, will find his theory hedged about with difficulties, but the general intent by many as tedious and obscure, even "to the general." The symphonic poem was performed with more than usual grace and skill.

There will be no Symphony rehearsal and concert this week. On the orchestra's reentrance, March 2, the program will include Beethoven's "Leonore" overture, a suite from Gluck's "Iphigenie en Aulis," Tschaikowsky's "Hamlet" overture and Schumann's Fourth symphony.

Boston Journal.
SUNDAY, FEBRUARY 18, 1900.

SYMPHONY.

Franck's "Eolides" the Novelty.

Leonora Jackson the Solo Violinist.

She Plays Mendelssohn's Concerto.

The program of the 16th Symphony Concert, Mr. Gericke, conductor, last night in Music Hall, was as follows:

Overture to "King Lear"	Berlioz
Concerto for violin	Mendelssohn
"Les Eolides"	César Franck
Symphony No. 2	Brahms

César Franck was moved to write his symphonic poem, "Les Eolides," by four lines of a poem by Leconte de Lisle:

> "O brises flottantes des cieux,
> Du beau printemps douces haleines,
> Qui de baisers capricieux
> Caressez les monts ét les plaines."

Which Mr. Apthrop translates as follows: "O, floating breezes of the skies, sweet breaths of the fair spring, that caress the hills and plains with freakish kisses." Franck had no idea of picturing in tones the whole of the moderately long poem.

The piece was first played May 13, 1877, at a concert of the Société Nationale, led by Colonne; it was loudly praised. Lamoureux performed it Feb. 26, 1882, when it was hissed, and he was so angry—not at the audience, but at the composer—that he did not again put it on a program until Feb. 18, 1894, after the composer was dead—and famous. Theodore Thomas produced it in Chicago in 1895, repeated it in 1898, and led it in New York when the Chicago orchestra visited that city.

It is a curious piece. A chromatic theme—it is rather a sigh, as Mr. Apthorp says—is repeated over and over again, and when it is not repeated the varying phrases are of almost similar character. This slight material is managed with admirable skill. The modulations are ingenious, and, however surprising, are never forced. The orchestration is beautiful. The whole work is clear, fanciful, poetic; but I can well see how the average hearer who likes his music either sentimentally simple or piping hot would find this musical description of the five daughters of Aeolus monotonous.

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The second symphony of Brahms is one of his most genial works. I use the word "genial" in the English, not the German sense. The first movement was thoughtfully read, and Mr. Gericke recognized in it an element of strength that conductors often prefer to ignore. As I am just beginning to like some things by Brahms, I left after this movement, fearing that my enjoyment might be marred; for after half-past nine Brahms is a man who has too much too say; and he also has a habit of holding your button and talking on profound subjects through his beard. I admit that in the second symphony his conversation is free and delightful. If only he had begun to talk earlier in the evening!

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[72]

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PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CVII., NO. 49.
SUNDAY, FEBRUARY 18, 1900.

THE SYMPHONY CONCERT.

A Young American Violinist Is Given a Cordial Greeting.

Miss Leonora Jackson, Who Has Studied Abroad, Receives Several Recalls—The First Performance in Boston of a Symphonic Poem by Cesar Franck.

The programme for last evening's concert—the 16th in this season's series—by the Boston Symphony orchestra, Mr. Wilhelm Gericke conductor, was:

Overture to "King Lear," op. 4........Berlioz
Concerto for violin, op. 64........Mendelssohn
Symphonic poem, "Les Eolides"...Cesar Franck
(First time in Boston.)
Symphony No. 2, in D major, op. 73....Brahms

The soloist was Miss Leonora Jackson, of whose artistic career abroad her native country has been kept informed so industriously for the past few years. It is to be feared that the methods pursued by the talented young lady's enthusiastic press agent were not wholly judicious, for they gave rise to expectations that were not quite realized by her performances on this occasion. Miss Jackson is a young artist of decided merit. Her tone is very small, too small to prove effective in so spacious an auditorium as that of Music Hall. It is, however, pure, and her intonation is admirable. She bows with largeness, freedom and grace, and her technique is able and fluent. Her style is intelligently artistic, and she plays with easy confidence.

Both her reading and her performance of the concerto was steadily meritorious, but there was nothing remarkable in it—at least, nothing to make comprehensible the almost nil ultra laudations that were circulated to herald her coming hither. She is evidently a very charming young lady, and certainly plays with brilliancy, good taste and carefully trained skill. In force, individuality and what is understood as temperament, she is at present lacking. It was all very elegant, even interesting by reason of its neatness and freedom from mere display for the sake of effect. That she has marked talent was made fully clear, and it would seem that her future, when she shall have attained to greater maturity in regard to style and sentiment, is well worth watching. She met with a very cordial welcome, and at the close of the concerto was applauded with extreme enthusiasm and recalled some four or five times.

The Cesar Franck work is the most readily understood music on a first hearing, that has been given here from this composer. On the whole it is almost genial. The theme is very brief and is repeated persistently from the beginning to the end of the piece, but the skill and originality of the harmonic progressions and the beauty and freshness of the orchestration prevent this singular reiteration of one short phrase from becoming wearisome.

In suave poetic feeling it is abundant, and this combined with a certain effect of grace and chastity in sentiment produces a charming impression. It was beautifully read and played, but did not appear to hit the taste of the audience, for the applause at its close was far from vigorous and general.

The Berlioz overture, which seems less interesting, and in some respects more commonplace, than it used to be, except for the clearness and beauty of the orchestration, obtained from Mr. Gericke a faultless interpretation, and was splendidly played by the orchestra. Brahms is always sure of sympathetic and loving treatment at the hands of both conductor and his players, and the performance of the symphony was no exception to the rule. Seldom, if ever, has the opening movement been given so clearly and its grace and tenderness more thoroughly brought out than they were last evening.

There will be no rehearsal and concert this week. The programme for the next concert is: Overture, "Leonore," Beethoven; suite from "Iphigenie en Aulis," Gluck; overture, "Hamlet," Tschaikowsky, and symphony No. 4, Schumann.

Miss Leonora Jackson created quite as much of a furore as was expected by her superb playing at the symphony rehearsal Friday afternoon and the concert last night. She looks young and rather delicate with her somewhat pale face and slender figure. She is a pure blonde, and although not a strictly pretty girl has a winsome face and one full of expression. Her bearing on the platform is modest and at the same time thoroughly self-possessed. Friday afternoon she was in a simple gown of pale blue, her only ornament an enamel star with a diamond centre given her by the Queen after she had played at Windsor by request. It is a souvenir which Miss Jackson shows with pride and naturally values exceedingly. Last night she had more color than she had on Friday afternoon, and looked prettier in consequence. She was in white crepe delicately embroidered in roses, with a tracery of vines. Miss Jackson's mother and brother are with her always. She plays with the Symphony orchestra in Baltimore Tuesday night. The musicians are leaving Boston tonight at 7 and will open tomorrow evening in Philadelphia with Ternina. For the rest of their trip Miss Jackson will be the soloist.

BOSTON DAILY ADVERTISER
ESTABLISHED 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, FEB. 19, 1900.

Symphony Concert---The Debut of Leonora Jackson.

The concert began with Berlioz's overture to "King Lear." We have not any great faith in the musical illustrations which the French give to "the divine Williams;" we recall many Gallic butcheries of our bard upon the Gallic stage; we have a vivid recollection of witnessing "Henry VIII." as retouched by St. Saens and Armand Sylvestre, and viewing short-skirted nymphs dancing Scotch reels in the "Parc de Richmon;" we recall seeing the "Tempest" worked up as a ballet by Ambroise Thomas, with Miranda and Ferdinand capering all over the stage, with Caliban grovelling to bassoon accompaniment, with angels and gnomes galore in the background. As yet there has been no attempt to turn Hamlet's soliloquy into a dance, or to introduce a ballet into Ophelia's funeral scene. Berlioz at least comes nearest of all French composers to the spirit of the poet; if he does not attain the fidelity of a Boito and Verdi, he at least does not contradict the sentiment of any scene or minimize the grandeur of the situation; his balcony scene is much truer to the idea of "Romeo and Juliet" than the sugar-water of Gounod can claim to be; and if, in this "King Lear" overture, he has produced some ugly music, it certainly suits well to the gloomy subject. A tender oboe theme, excellently played, suggested the gentle Cordelia, while a series of explosions on the kettle-drum might have conveyed any thought from lyddite bombs to the shocks of Fate. The tremendous crashes of horns, trumpets and trombones, near the end, were an unexpected carrying out of the line:—

> "Blow winds, and crack your cheeks!"

Spite of some striking contrasts, the overture must be ranked as decidedly inferior to the "Romeo and Juliet" symphony, and to the "Carnaval Romaine" overture by the same composer.

The chief interest of the concert centred in the debut of a new violinist, an American girl who has won decided triumphs abroad. With the excessive claims made for Miss Leonora Jackson by her agents, we have nothing to do; it is sufficient that she proved herself a thorough artist in many directions; pure intonation, clear harmonics, admirable surety and an elegance of style characterized her work. It is possible that something is lacking in abandon and passion, something yet to be desired in breadth, but this cannot be stated with certainty, for the Mendelssohn concerto, which was her letter of introduction, does not call for these qualities; it is one of the few famous violin concertos of the world because of its suavity and unstrained style, but it is a bit of Chesterfieldian music which scarcely deserves to rank with Bruch's G minor concerto, and shrivels up when compared with the Beethoven and Brahms violin concertos.

Miss Jackson played the cadenza with excellent effect and very nearly evoked applause in the middle of the work by it; Mendelssohn has here cleverly blocked the soloist from winning laurels at the expense of the composer, by placing the cadenza in the development of the first movement, instead of in its coda, where it belongs, so that the climax shall be a more musicianly one. This arrangement leads one to think that the cadenza may yet be abolished altogether. Mozart, who was always ready to make concessions to soloists, may be regarded as the father of this personal display of technique, but Beethoven and Brahms both have shown their antipathy to its perpetuation, and in the newer works the cadenza is becoming more and more rare.

The concerto seemed to present no difficulties to Miss Jackson, and she took the final movement at a flying pace, yet without any trace of blurring or of insecurity. The pensive character of the slow movement, a genteel sadness such as Thomas Moore brought into poetry and Mendelssohn often affects in music, was also charmingly brought out. In short, Miss Jackson has made as much of a success as the character of the composition would allow. She was recalled again and again, given floral tributes and in every way received a welcome that was memorable. We hope to hear her in other works, for the Mendelssohn concerto is by no means the yardstick that we should choose to measure an artist by.

Cesar Franck's symphonic poem, "The Aeolides," followed: It is one of the most logical and intelligible compositions that we have yet heard from this composer. It might almost all be derived from two notes which are given at the outset. Spite of the almost constant development of these two and the succeeding three notes, monotony is avoided. The daughters of Aeolus are not pictured individually, but, judging from the manner in which the zephyrs sighed through the composition, we imagine that a Boston east wind was not among them. The work is not in any set form, the "symphonic" adjective here being used in the French sense and meaning merely "orchestral." The ingenuity of the development is the one chief charm of it all, for there are no striking contrasts or sudden transitions in it, and ("for this relief much thanks!") there are none of the modern strivings after tional catastrophes or hair-raising dissonances. It was interesting to have Berlioz and Cesar Franck on the same programme; it gave a good illustration of the scope of the modern French orchestral school.

Brahms no longer causes the exodus that he used to do in our symphonic concerts. It was, to be sure, not the best place in the world for the D major symphony, for its first movement is full of subtle development, and the audience had been given a very large dose of this treatment in Franck's work. But this second symphony is the most popular of the four, and the beauty of the third movement ("Allegretto Grazioso") gave abundant reward to those who were not wearied with too much figure-treatment. The whole symphony was excellently played; Mr. Gericke gives a certain strength and power to Brahms that one does not always hear, and that becomes him well. The careful detail-work of our conductor is never seen to such good advantage as in a Wagner score of a Brahms symphony. The concert that began with Gallo-Shakespearian agony ended with Teutonic peace and profundity.

Louis C. Elson.

Boston Transcript
MONDAY, FEBRUARY 19, 1900

Music Hall: Boston Symphony Orchestra

The programme of the sixteenth symphony concert, given in the Music Hall last Saturday evening, was:

Berlioz: Overture to "Le Roi Léar," opus 4.
Mendelssohn: Concerto for Violin, in E minor, opus 64.
César Franck: Symphonic Poem, "Les Eolides."
(First time in Boston.)
Brahms: Symphony No. 2, in D major, opus 73.
Miss Leonora Jackson was the violinist.

The introduction to Berlioz's "King Lear" was grandly played; never have I heard its strong dramatic side more vividly brought out. That "sleep to death" of the kettledrums was in itself an inspiration; and how beautifully Mr. Longy played the pathetic oboe solo! One could well understand Berlioz exclaiming—on conducting a rehearsal of this overture, which he had not heard for ten or twelve years, at the Prince of Hohenzollern-Hechingen's chateau of Loewenberg—"Mais d'est foudroyant! comment, d'est moi qui ait fait cela?" But the beginning of the Allegro disperato ed agitato came like a dash of cold water; it was agitated, if you please, but there was no desperation in it. Never since I first heard this overture, under Pasdeloup in Paris, in 1869, have I heard this Allegro played with any effect. It has never sounded headlong and passionate; the first theme sounds merely academic, and the second theme weak—with a trivial, dance-hall lilt to the concluding phrase. I feel it in my bones that this Allegro can be made to sound very differently; on Saturday evening the proper desperate mood was hinted at only toward the end.

Franck's "Eolides" turns out to be thoroughly charming. Here is the right, the really poetic, way to write a symphonic poem! You feel that Franck had soaked himself through and through with the beauty of Leconte de Lisle's wonderful poem, had entered fully into the spirit of its underlying emotion, and then thrown it aside, to express that emotion in his own musical way, without troubling himself about details. He has eliminated all that was unessential, and sung of nothing but the breeze and the poet's joy in the breeze. The thing is as full of exquisite musical beauty as it is of poetry. With what genuine power has he not worked out his single musical idea! never leaving it for anything else, yet never for a moment giving you the impression of monotony, of poverty of invention. That single idea seems newer and fresher every time it is repeated. The work is in no wise tremendous, a work in half-tints, but there is true genius in it. It was admirably read and played, with convincing poetic insight and sympathy.

In Brahms's ever-delightful D major symphony Mr. Gericke and the orchestra fairly outdid themselves. Ah! there is no smell of mortality about that work. You can say of it, as Spurgeon once said of the grace of the Lord: "'T is like a round of beef; you can cut and come again!"

Few young violinists have come to us burdened with such a weight of reputation as Miss Leonora Jackson. Well, heavy as it is, she does not stagger under it. Not being a specialist, I cannot competently speak of her technique; only it takes no violinist to appreciate what a wonderful bow-arm she has—that anyone can see. But the searching beauty of her tone, the purity of her sentiment, her earnest concentration and fine musical instinct are of a very rare sort. She plays with authority, without a suspicion of bumptiousness. I think the maturity of her artistic development has been considerably overrated; she is still a young girl, feels like one, and plays as she feels. The Mendelssohn concerto contains much that is peculiarly adapted to a talent like hers, beside not a little that escapes such immaturity of perception. The work is at once very fresh and romantic and very mature in feeling; with all the "Unbescholtenheit," the unspoiled innocence of its sentiment, its underlying emotion is not that of sweet sixteen.

There is probably no other violin concerto in the whole list that has been so variously—and, upon the whole, so wrongly—conceived by modern violinists. Several have shown a certain greatness in it, but too seldom of the right sort. I forget how Sarasate played it; for his sharp E-string put all appreciation to flight. I should say that Wieniawski was the only one I ever heard give a really model performance. Camilla Urso runs him hard, but does not quite touch him. Perhaps the most penetratingly effective playing of it, and at the same time the very worst conception, was Teresina Tua's; she did the wrong thing in a peculiarly masterly way. When it came to that long-held high A, with the ensuing cadence in G major, at the close of the second theme, hall and audience vanished, and you found yourself alone with Teresina under the summer moon, with her sobbing "Pour toi je veux mourir" upon your breast—like Calvé in "Faust." A very romantic moment, but savoring in nothing of Mendelssohn, whose music was not made for desperate flirtations with boarding-school misses. After all, the great trouble with nearly all the playing of the E minor concerto we have heard here for years is that people are so terribly bent upon modernizing Mendelssohn—an entirely modern man, in his own day, but with a peculiarly ephemeral "modernity." If ever there were a man who had nothing whatever to do with the dominant musical spirit of our time, Mendelssohn was that man; it was diametrically opposed to everything in his nature, he would none of it and hated it. Mendelssohn, like old Sebastian Bach, had a metronome in his heart, and kept strict time with it in all he wrote. Play fast and loose with his regularity of rhythm, and you kill him outright, his heart stops beating. He was an intense man enough, but his intensity was not of the passionate sort; it was, for the most part, an intense joie de vivre, a high-strung nervous mood, not passion. Put passionate expression into his cantilena, with the rhythmical distortion that comes therewith, and you almost inevitably instil something of mere salon vulgarity into his phrases. The man was worth a great deal, in his way; but you should not make of him more than he was worth, least of all, what he was not worth. He might write "Allegro molto appassionato" at the head of a movement; but the player must not forget his personal equation, and should look at passion from his point of view.

It is not to be denied that Miss Jackson takes a good deal of the concerto in the Teresina Tua spirit; but with more sanity, with a finer sense of musical proportion. Then, when the Tua was here last, she was no chicken, and had a virtuosity in matters of expression which no young girl can have; there was no sophistication of sentimental appeal which she had not made her own. She was thoroughly a "fausse naive." Miss Jackson is still a good deal of a real naive, and goes to no lengths of sophistication. She seems a very intelligent, well-poised young person; I had a talk with her last evening, and was struck particularly with what she said of the Beethoven concerto: "Oh, you have to have three or four gray hairs before you can play that!" Now, I am the last to wish anyone gray hairs before her time; but I am sure that ten years hence Miss Jackson will be the first to smile at some of the things she does in the Mendelssohn concerto now. Her playing of the second movement is beautifully wrong. This andante is not the greatest music ever written; there are things in it which I personally abominate. In those octaves of the second theme Mendelssohn shows all his most disagreeable side; they make you feel ready to shed your last drop of blood to help the priests of Baal! But though not great, the thing sounds best when played right; the first theme is charming in grace and a certain tenderness of feeling, and ought to be played in strict time, with metronomic persistency of rhythm. Its emotion does not get beyond the lullaby point; try to make it dramatic, and you vulgarize it.

I have thus harped on Miss Jackson's immaturity because I find so much that is fine and genuine in her, so much that seems to show a potentiality of growth and ripening. All she needs is age; and there is no need of hothouse forcing. Let her grow up naturally. She has already had infinitely valuable experience in solo playing; she has reached the point where artists begin to develop themselves and forget the schoolmaster. And when one walks on one's own feet at her age, a little wrong-going is inevitable at first. With her talent and evident earnestness, her going right should be only a matter of time. As it is, she is eminently worth talking about; she is no zero, far from it.

The next programme—for Friday afternoon, March 2, and Saturday evening, March 3, there being no rehearsal nor concert this week—is: Beethoven, overture to "Leonore," No. 3, opus 72; Gluck, suite from "Iphigénie en Aulide"; Tchaikovsky, overture to "Hamlet," opus 67; Schumann, symphony No. 4, in D minor, opus 120.

W. F. A.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, FEBRUARY 21, 1900.

THE Boston Symphony Orchestra presented another superb program and soloist on Saturday night and Friday afternoon. Miss Leonora Jackson, who has been long expected, at last made her initial appearance to a Boston audience, where she met with a glowing success.

Miss Jackson plays with astonishing ease and facility, her bowing is always graceful and her intonation clear.

Many of her effects were charming, and she delighted a large audience.

The program was full of charm; especially imposing was the magnificent presentation of the Brahms Symphony, which is replete with flowing melody, notwithstanding the claim of the anti-Brahmsites. "The Eolides" received a beautiful interpretation, and one which made the number very lucid. It is marked first time in Boston, but I believe it was played by Theodore Thomas and his orchestra at the great French program, which was given in New York with Pugno and Guilmant as soloists, in the season of 1897-98, as I had a distinct remembrance of the work, and believe that to have been the time I heard it.

The Berlioz Overture was a bit of that rich orchestration that is the glory of that Frenchman's work, and its solemnity and weirdness well fitted the subject of "King Lear." The program in its entirety was.

Overture, King Lear	Berlioz
Concerto for Violin	Mendelssohn
Les Eolides (First time.)	Franck
Symphony No. 2, in D major	Brahms

There will be no concerts next week in Boston, as the orchestra will be on tour.

Boston Symphony Orchestra

THE itinerary this week of the Boston Symphony Orchestra beginning to-day is:

Matinee at Carnegie Hall, to-day, at 2:30.

Concert at Carnegie Hall, Thursday evening, February 22, at 8 P. M.

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Concert at Academy of Music, at 8 P. M., Saturday, February 24.

For the concert of to-morrow night Miss Leonora Jackson will be the soloist. For this afternoon Sembrich has been engaged for $2,000 to sing two songs and of this, 50 per cent. goes to the Grau Opera Company or Grau. It is a first class legitimate business proposition calculated gradually to drive all American musicians to the poor house where they can sing in one great chorus a hymn of praise to the managers for their great interest in American musical art. Sembrich will not be sick this time.

The Sun.

THURSDAY, FEBRUARY 22, 1900.

SEMBRICH IN CONCERT.

She Sings Gloriously With the Boston Symphony Orchestra.

Mme. Sembrich, entirely restored to health, was the soloist yesterday at the fourth matinée concert given this season by the Boston Symphony Orchestra at Carnegie Hall. The audience was the largest seen at one of these concerts. The orchestra numbers were the overture to Cherubini's opera, "Anacreon," Schubert's unfinished symphony and three of Brahms's Hungarian dances. Mme. Sembrich was heard in the aria *"L'Amero, Saro Costante,"* from Mozart's "Il Re Pastore," and *"Casta Diva"* from "Norma." This arrangement gave the earlier part of the programme rather a classical character. The combination of the Cherubini and Mozart numbers seemed in especially striking contrast to the music that followed.

Mme. Sembrich was at her glorious best yesterday. Her voice in the superior acoustics of the music hall seemed more brilliant than ever, and her singing of two such varied numbers as those she chose furnished a unique exhibition of her art as a singer. It was agreeable to a greater extent than it usually is to observe that this art when expended on material so worthy as Mozart's seems more marvellous than ever. No arrangements for an encore had been made, but Mr. Gericke, after Mme. Sembrich had been recalled half a dozen times, was compelled to repeat the last part of the "Norma" aria.

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MAIL AND EXPRESS

Broadway and Fulton St., New York.

THURSDAY EVENING, FEBRUARY 22, 1900.

Boston Symphony Orchestra in a Classical Programme—"Tannhauser" at the Opera—George Grossmith Once More.

The Boston Symphony Orchestra, under Mr. Gericke's direction, gave the first of its two February concerts at Carnegie Hall yesterday afternoon, the second being scheduled for to-night. Mme. Sembrich was the soloist yesterday, and Miss Leonora Jackson, the young American violinist, will appear in that capacity this evening. Both programmes had been made with a remembrance of the ultra modern character of those offered here last month by this admirable organization, and except for Cesar Franck's symphonic poem, "Les Eolides," which is to be played to-night, for the second time in this city, neither list contains anything new or recent.

The orchestral works performed yesterday were Cherubini's overture to "Anacreon," opus 241, Schubert's Unfinished symphony and three of Brahms's Hungarian dances, scored for orchestra by the composer and Albert Parlow. In keeping with this scheme, Mme. Sembrich's numbers were the aria, "L'amero, saro Costante," from Mozart's "Il Re Pastore," and "Casta Diva," from Bellini's "Norma."

Mr. Gericke's reading of the Schubert symphony was thoroughly delightful. Its lovely melodies were sung with spirit and grace under his baton and the orchestra warmly seconded him. There was just the right strength and vigor in those stern and wondrously impressive minor chords that break in upon the idyllic atmosphere of the first movement, and the whole performance was one to cause enthusiasm. The same could be said of the playing of the Cherubini overture, so rarely heard nowadays. The calm classicism of this product of 1803 is relieved by a certain freshness and spontaneity that still exerts a charm. As for the Brahms dances, the first two played yesterday would bear more frequent repetition here. The third is rather commonplace.

Mme. Sembrich, whose voice seemed scarcely at its usual strength, sang with that same rare art that has made her famous. Mozart has no more sympathetic and winning interpreter in these days than this Polish soprano. Her performance of the aria from "Il Re Pastore" aroused the wish to hear it oftener and at the same time explained why this wish could not be fulfilled, unless Mme. Sembrich herself could always be at hand to sing it. None but an absolute mistress of art dares essay such a task. "Casta Diva," too, went with the same exquisite rhythmic and tonal charm, and the audience demanded a reptition of the finale.

SAMUEL SWIFT.

The New York Times.

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

NEW YORK, THURSDAY, FEB. 22, 1900.

BOSTON SYMPHONY ORCHESTRA.

Fourth Matinee of This Season at Carnegie Hall.

The fourth afternoon concert of the Boston Symphony Orchestra took place yesterday afternoon at Carnegie Hall. There was a large audience, which went to some pains to make it clear that it was not there to hear the orchestra, but to pour out the plenitude of its worship at the feet of the soloist. This was one of the famous stars of the opera company, and wherever these stars go they draw after them a multitude of those emotional creatures whose lives are given over to the adoration of singers.

It is always a joy to hear Marcella Sembrich sing, but when she puts the Boston Symphony Orchestra into the background at one of its own concerts one cannot help feeling that she is accorded a too prominent position at that time. Yet it is no fault of hers that such is the case. It is the doing of the singer-worshippers in which this town abounds.

The programme yesterday afternoon consisted of Cherubini's "Anacreon" overture, the aria "l'amero, saro Costante," from Mozart's "Il re Pastore," Schubert's unfinished symphony, the aria, "Casta Diva," from Bellini's "Norma," and Brahms's Hungarian dances, Nos. 1, 2, and 6. Mme. Sembrich sang the two arias, and it may comfort many operagoers to know that she was in excellent voice, and sang with all her familiar spirit and her unfailing perfection of art. She repeated the cabaletta of the Bellini number in response to the prolonged demand for more. Although she sang it just as well the second time as she did the first, the applause which followed the repetition was almost inaudible. A repetition seemed not to be what the audience desired; it probably wished her to sing something more than she had agreed to sing.

The orchestra was in fine fettle yesterday. The weariness which ensues upon the night travel from Baltimore to this city was not to be discerned in the playing. The precision of the attack in the Cherubini overture was splendid, and the unanimity was such that the limpid clearness of the work was revealed in all its delightful perfection. As an example of the French classic style nothing is more admirable than this overture, and it sounded most refreshing yesterday.

Schubert's unfinished symphony has had a considerable rest. It has not been heard, if we mistake not, since it was performed under the direction of Mr. Seidl at the Astoria concerts. At any rate, it came with a sense of newness yesterday afternoon, and this was increased by the charming finish of the performance. The orchestra played the familiar measures with such mellow tone, such well-knit smoothness, and such undulatory nuancing that it was a presentation long to be remembered among the many which this composition has had in this city. The Brahms dances were the only part of the programme in which the work of the orchestra was not perfectly satisfactory, and there it did seem as if a little weariness had crept into the performance. All was clear and smooth, but there was a lack of dash and brilliancy. Mr. Gericke conducted all the music yesterday sympathetically.

THE BOSTON ORCHESTRA.

The programme which Mr. Gericke provided yesterday for the fourth afternoon concert of the Boston Symphony Orchestra betrayed a desire, which has been more or less noticeable all season, to popularize these entertainments, as the phrase goes. A solo performer was provided, who was bound to prove attractive to everybody—to the keenly appreciative lover of the highest style of vocalization no less than to the merest curiosity hunter tempted by newspaper comment and gossip—and the orchestral numbers were of the kind that neither look formidable on the programme nor ask a strain on the attention for any considerable space of time continuously. Symphonic music there had to be, of course, but Mr. Gericke took refuge in that loveliest of musical torsos, Schubert's unfinished symphony in B minor. This, the overture to "Anacreon," by Cherubini, and three Hungarian dances, arranged by Brahms and orchestrated by him and Albert Parlow, constituted the frame in which Mme. Sembrich and her exquisite art were displayed. A lovely frame it was, and perhaps as appropriate a one as could have been found under the circumstances, for Mme. Sembrich and her selections fitted into it perfectly. The adorable woman sang the aria with violin obligato (admirably played by Mr. Kneisel) from Mozart's "Il Re pastore," which she gave here earlier in the season at one of the Sunday evening concerts, and "Casta Diva," from Bellini's "Norma." She sang in her finest manner, and evoked much enthusiasm, to which she was obliged to respond by a repetition at the last, in spite of Mr. Gericke's rule that such things must not be. She repeated the conclusion of the Bellini air.

The Evening Post.

New York, Thursday, Feb. 22, 1900.

Boston Symphony Orchestra.

Mme. Sembrich was the soloist at yesterday afternoon's concert of the Boston Symphony Orchestra in Carnegie Hall. An aria from Mozart's "Il Re Pastore" (a little opera produced at Salzburg in 1775, when Mozart was only nineteen years of age), and Bellini's "Casta Diva" were her numbers, and she sang them with a luscious tone quality, and perfection of vocal art that were altogether admirable, evoking so much applause that Mr. Gericke was obliged to break the rule of the organization and permit a repetition of the last part of the scene from "Norma."

The orchestra itself has never been heard to better advantage. Even the Cherubini "Anacreon," with which time has not dealt kindly, was acceptable in such a polished classical performance. The two movements of Schubert's "Unfinished Symphony" were played most enchantingly, and one could not but marvel once more at the spontaneity and wealth of melody, the sensuous beauty of the orchestral coloring, and the novelty of the modulations in this great work—points in which Schubert excels Beethoven. The three best of Brahms's twenty-one Hungarian Dances, Nos, 1, 2, and 6, were subsequently played with much vivacity. At this evening's concert Miss Lenora Jackson will play the Mendelssohn violin concerto.

The Evening Sun.

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THURSDAY, FEBRUARY 22, 1900.

MUSIC AND MUSICIANS.

The Boston Symphony Orchestra's fourth matinée attracted a great audience to Carnegie Hall yesterday afternoon and offered a programme decidedly out of the beaten path of Boston performances. The instrumental selections which were played yesterday were among the most graceful and captivating in all music of this sort, while the presence of Marcella Sembrich as soloist indicated the completeness of the management's new purpose in matinée musical entertainment.

If any listener was not pleased, he or she was quite lost in the tumult of applause that followed the singing of the "Casta Diva" from Bellini's "Norma." Mme. Sembrich was at her best yesterday and, after half a dozen recalls, Conductor Gericke was compelled to allow a partial repetition of this aria before the concert could proceed. The earlier aria, from Mozart's "Il Re Pastore," had the help of Mr. Kneisel in violin obligato. Of the numbers for orchestra, the first on the programme was the overture of Cherubini's forgotten opera, "Anacreon," in which the brilliant passages for the violins gave fine opportunity for a display of virtuosity. The lovely "Unfinished Symphony" of Schubert and three Hungarian dances, adapted by Brahms and scored for orchestra by that composer and Albert Parlow, completed the musical offering. There was nothing to ruffle the serenity of the most indolent of music-lovers, while at the same time the technical listener found abundant musical delight. Altogether it was an ideal matinée and one that perhaps no other orchestra and no other soloist could have excelled. There will be sterner stuff, musically speaking, in the fourth evening concert to-night, when one new work will be brought forward and the soloist will be Leonora Jackson.

Telegram.

HIGH WATER MARK

Circulation...... 330,900

NEW YORK, THURSDAY, FEBRUARY

Fully recovered from her indisposition, Mme. Sembrich distinguished herself last night as the soloist at the concert of the Boston Symphony Orchestra, in Carnegie Hall yesterday afternoon, where she sang an aria from Mozart's "Il Re Pastore" [illegible] "Casta Diva" from Bellini's "Norma."

She gave these numbers with her usual faultless technique, at the same time imbuing the "Casta Diva" with its full dramatic significance. The applause which followed her singing was so prolonged that she would have been justified in giving encores for both numbers, but she contented herself with singing again only after the Bellini selection.

NEW YORK HERALD

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The most brilliant performances on the part of the orchestra were the three Hungarian dances by Brahms which brought the concert to a close. They were played in dashing style, with technical perfection and with true Magyar verve. For beauty of tone the second movement of Schubert's "Unfinished Symphony" was prominent, while Cherubini's overture to "Anacreon" was given with rugged strength.

The World.

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New York.

THURSDAY, FEBRUARY 22, 1900.

SEMBRICH IN CONCERT.

For once the master orchestra from Boston, conducted by Mr. Wilhelm Gericke, took second place at one of its concerts. The occasion was the fourth matinee, given at Carnegie Hall yesterday afternoon. Mme. Sembrich was the soloist, and as such overshadowed the instrumental achievements called for by the programme. Mr. Gericke must have foreseen this, for his offerings were scant in quantity, and, while agreeable in quality, possessed ordinary interest only. As it was, the concert, including two vocal numbers and an encore, lasted less than an hour and a half. Concerts as a rule are too long, but the visits of the Boston Symphony Orchestra are so few and far apart that a two hours' function with more substantial matter would be more acceptable.

There were three orchestral selections—Cherubini's "Anacreon" overture, Schubert's unfinished symphony in B minor, and three of the twenty-one Hungarian dances in which Brahms in his lighter moods expressed his enthusiastic admiration for the national Magyar melodies.

The orchestra played superbly. In the Cherubini opus the violins negotiated the brilliant passages alloted to them with extraordinary virtuosity. The symphony, sympathetically read by Mr. Gericke, was interpreted with abeautiful tone, extreme suavity and finish. The second movement—the occurring clarinet solo of which was finely played—illustrated in eloquent manner the superlative qualities of this great orchestra.

In the Hungarian dances the characteristic spirit of the composition was fascinatingly expressed. The two oboists covered themselves with glory in the dainty theme which forms the backbone of the second dance.

Mme. Sembrich has never been in better or fresher voice and has never displayed to a fuller extent the virtues of her art. She sang a Mozart aria from "Il Re Pastore," with the violin obligato artistically played by Mr. Franz Kneisel, and "Costa Diva" from Bellini's "Norma." Her perfections in tone production, phrasing, expression and execution were so completely revealed that they made a mockery of much of the singing that is heard during the season.

At to-night's concert the orchestra will play Cesar Franck's symphonic poem "Les Eolides" and Beethoven's eighth symphony, and Miss Leonora Jackson, the violinist, will be the soloist.

THE MUSICAL COURIER.

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The Berlioz Overture was a bit of that rich orchestration that is the glory of that Frenchman's work, and its solemnity and weirdness well fitted the subject of "King Lear." The program in its entirety was.

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Concerto for Violin	Mendelssohn
Les Eolides (First time.)	Franck
Symphony No. 2, in D major	Brahms

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The fourth afternoon concert of the Boston Symphony Orchestra took place yesterday afternoon at Carnegie Hall. There was a large audience, which went to some pains to make it clear that it was not there to hear the orchestra, but to pour out the plenitude of its worship at the feet of the soloist. This was one of the famous stars of the opera company, and wherever these stars go they draw after them a multitude of those emotional creatures whose lives are given over to the adoration of singers.

It is always a joy to hear Marcella Sembrich sing, but when she puts the Boston Symphony Orchestra into the background at one of its own concerts one cannot help feeling that she is accorded a too prominent position at that time. Yet it is no fault of hers that such is the case. It is the doing of the singer-worshippers in which this town abounds.

The programme yesterday afternoon consisted of Cherubini's "Anacreon" overture, the aria "l'amero, saro Costante," from Mozart's "Il re Pastore," Schubert's unfinished symphony, the aria, "Casta Diva," from Bellini's "Norma," and Brahms's Hungarian dances, Nos. 1, 2, and 6. Mme. Sembrich sang the two arias, and it may comfort many operagoers to know that she was in excellent voice, and sang with all her familiar spirit and her unfailing perfection of art. She repeated the cabaletta of the Bellini number in response to the prolonged demand for more. Although she sang it just as well the second time as she did the first, the applause which followed the repetition was almost inaudible. A repetition seemed not to be what the audience desired; it probably wished her to sing something more than she had agreed to sing.

The orchestra was in fine fettle yesterday. The weariness which ensues upon the night travel from Baltimore to this city was not to be discerned in the playing. The precision of the attack in the Cherubini overture was splendid, and the unanimity was such that the limpid clearness of the work was revealed in all its delightful perfection. As an example of the French classic style nothing is more admirable than this overture, and it sounded most refreshing yesterday.

Schubert's unfinished symphony has had a considerable rest. It has not been heard, if we mistake not, since it was performed under the direction of Mr. Seidl at the Astoria concerts. At any rate, it came with a sense of newness yesterday afternoon, and this was increased by the charming finish of the performance. The orchestra played the familiar measures with such mellow tone, such well-knit smoothness, and such undulatory nuancing that it was a presentation long to be remembered among the many which this composition has had in this city. The Brahms dances were the only part of the programme in which the work of the orchestra was not perfectly satisfactory, and there it did seem as if a little weariness had crept into the performance. All was clear and smooth, but there was a lack of dash and brilliancy. Mr. Gericke conducted all the music yesterday sympathetically.

New-York Daily Tribune.

THURSDAY, FEBRUARY 22, 1900.

THE BOSTON ORCHESTRA.

The programme which Mr. Gericke provided yesterday for the fourth afternoon concert of the Boston Symphony Orchestra betrayed a desire, which has been more or less noticeable all season, to popularize these entertainments, as the phrase goes. A solo performer was provided, who was bound to prove attractive to everybody—to the keenly appreciative lover of the highest style of vocalization no less than to the merest curiosity hunter tempted by newspaper comment and gossip—and the orchestral numbers were of the kind that neither look formidable on the programme nor ask a strain on the attention for any considerable space of time continuously. Symphonic music there had to be, of course, but Mr. Gericke took refuge in that loveliest of musical torsos, Schubert's unfinished symphony in B minor. This, the overture to "Anacreon," by Cherubini, and three Hungarian dances, arranged by Brahms and orchestrated by him and Albert Parlow, constituted the frame in which Mme. Sembrich and her exquisite art were displayed. A lovely frame it was, and perhaps as appropriate a one as could have been found under the circumstances, for Mme. Sembrich and her selections fitted into it perfectly. The adorable woman sang the aria with violin obligato (admirably played by Mr. Kneisel) from Mozart's "Il Re pastore," which she gave here earlier in the season at one of the Sunday evening concerts, and "Casta Diva," from Bellini's "Norma." She sang in her finest manner, and evoked much enthusiasm, to which she was obliged to respond by a repetition at the last, in spite of Mr. Gericke's rule that such things must not be. She repeated the conclusion of the Bellini air.

The Evening Post.

New York, Thursday, Feb. 22, 1900.

Boston Symphony Orchestra.

Mme. Sembrich was the soloist at yesterday afternoon's concert of the Boston Symphony Orchestra in Carnegie Hall. An aria from Mozart's "Il Re Pastore" (a little opera produced at Salzburg in 1775, when Mozart was only nineteen years of age), and Bellini's "Casta Diva" were her numbers, and she sang them with a luscious tone quality, and perfection of vocal art that were altogether admirable, evoking so much applause that Mr. Gericke was obliged to break the rule of the organization and permit a repetition of the last part of the scene from "Norma."

The orchestra itself has never been heard to better advantage. Even the Cherubini "Anacreon," with which time has not dealt kindly, was acceptable in such a polished classical performance. The two movements of Schubert's "Unfinished Symphony" were played most enchantingly, and one could not but marvel once more at the spontaneity and wealth of melody, the sensuous beauty of the orchestral coloring, and the novelty of the modulations in this great work—points in which Schubert excels Beethoven. The three best of Brahms's twenty-one Hungarian Dances, Nos, 1, 2, and 6, were subsequently played with much vivacity. At this evening's concert Miss Lenora Jackson will play the Mendelssohn violin concerto.

The Evening Sun.

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THURSDAY, FEBRUARY 22, 1900.

MUSIC AND MUSICIANS.

The Boston Symphony Orchestra's fourth matinée attracted a great audience to Carnegie Hall yesterday afternoon and offered a programme decidedly out of the beaten path of Boston performances. The instrumental selections which were played yesterday were among the most graceful and captivating in all music of this sort, while the presence of Marcella Sembrich as soloist indicated the completeness of the management's new purpose in matinée musical entertainment.

If any listener was not pleased, he or she was quite lost in the tumult of applause that followed the singing of the "Casta Diva" from Bellini's "Norma." Mme. Sembrich was at her best yesterday and, after half a dozen recalls, Conductor Gericke was compelled to allow a partial repetition of this aria before the concert could proceed. The earlier aria, from Mozart's "Il Re Pastore," had the help of Mr. Kneisel in violin obligato. Of the numbers for orchestra, the first on the programme was the overture of Cherubini's forgotten opera, "Anacreon," in which the brilliant passages for the violins gave fine opportunity for a display of virtuosity. The lovely "Unfinished Symphony" of Schubert and three Hungarian dances, adapted by Brahms and scored for orchestra by that composer and Albert Parlow, completed the musical offering. There was nothing to ruffle the serenity of the most indolent of music-lovers, while at the same time the technical listener found abundant musical delight. Altogether it was an ideal matinée and one that perhaps no other orchestra and no other soloist could have excelled. There will be sterner stuff, musically speaking, in the fourth evening concert to-night, when one new work will be brought forward and the soloist will be Leonora Jackson.

Evening Telegram.

HIGH WATER MARK
Circulation...... 330,900

NEW YORK, THURSDAY, [illegible]

Fully recovered from her indisposition Mme. Sembrich distinguished herself last night as the soloist at the concert of the Boston Symphony Orchestra, in Carnegie Hall yesterday afternoon, where she sang an aria from Mozart's "Il Re Pastore" and the "Casta Diva," from Bellini's "Norma."

She gave these numbers with her usual faultless technique, at the same time imbuing the "Casta Diva" with its full dramatic significance. The applause which followed her singing was so prolonged that she would have been justified in giving encores for both numbers, but she contented herself with singing again only after the Bellini selection.

NEW YORK HERALD

NEW YORK, THURSDAY, FEBRUARY 22, 1900.

BOSTON SYMPHONY CONCERT.

Mme. Sembrich was the soloist at the concert of the Boston Symphony Orchestra, in Carnegie Hall, yesterday afternoon. She sang an aria from Mozart's "Il Re Pastore," and the "Casta Diva," from Bellini's "Norma."

She gave these numbers with her usual faultless technique, at the same time imbuing the "Casta Diva" with its full dramatic significance. The applause which followed her singing was so prolonged that she would have been justified in giving encores for both numbers, but she contented herself with singing again only after the Bellini selection.

The most brilliant performances on the part of the orchestra were the three Hungarian dances by Brahms which brought the concert to a close. They were played in dashing style, with technical perfection and with true Magyar verve. For beauty of tone the second movement of Schubert's "Unfinished Symphony" was prominent, while Cherubini's overture to "Anacreon" was given with rugged strength.

The World.

hed by the Press Publishing Company, 53 to 63 PAR
New York.

THURSDAY, FEBRUARY 22, 1900.

SEMBRICH IN CONCERT.

For once the master orchestra from Boston, conducted by Mr. Wilhelm Gericke, took second place at one of its concerts. The occasion was the fourth matinee, given at Carnegie Hall yesterday afternoon. Mme. Sembrich was the soloist, and as such overshadowed the instrumental achievements called for by the programme. Mr. Gericke must have foreseen this, for his offerings were scant in quantity, and, while agreeable in quality, possessed ordinary interest only. As it was, the concert, including two vocal numbers and an encore, lasted less than an hour and a half. Concerts as a rule are too long, but the visits of the Boston Symphony Orchestra are so few and far apart that a two hours' function with more substantial matter would be more acceptable.

There were three orchestral selections—Cherubini's "Anacreon" overture, Schubert's unfinished symphony in B minor, and three of the twenty-one Hungarian dances in which Brahms in his lighter moods expressed his enthusiastic admiration for the national Magyar melodies.

The orchestra played superbly. In the Cherubini opus the violins negotiated the brilliant passages alloted to them with extraordinary virtuosity. The symphony, sympathetically read by Mr. Gericke, was interpreted with abeautiful tone, extreme suavity and finish. The second movement—the occurring clarinet solo of which was finely played—illustrated in eloquent manner the superlative qualities of this great orchestra.

In the Hungarian dances the characteristic spirit of the composition was fascinatingly expressed. The two oboists covered themselves with glory in the dainty theme which forms the backbone of the second dance.

Mme. Sembrich has never been in better or fresher voice and has never displayed to a fuller extent the virtues of her art. She sang a Mozart aria from "Il Re Pastore," with the violin obligato artistically played by Mr. Franz Kneisel, and "Casta Diva" from Bellini's "Norma." Her perfections in tone production, phrasing, expression and execution were so completely revealed that they made a mockery of much of the singing that is heard during the season.

At to-night's concert the orchestra will play Cesar Franck's symphonic poem "Les Eolides" and Beethoven's eighth symphony, and Miss Leonora Jackson, the violinist, will be the soloist.

The Evening Sun.

Subscriptions by Mail, Post Paid.
THE EVENING SUN, per month..................
THE EVENING SUN, per year..................$2.

FRIDAY, FEBRUARY 23, 1900.

MUSIC AND MUSICIANS.

The Boston Symphony Orchestra concluded its fourth evening concert of the present season at Carnegie Hall last evening with Beethoven's Symphony No. 8, that "lesser symphony in F" whose daring novelty of style was actually received with cold disfavor by the Viennese audience of 1814, the year of its production. The "modernness" of the work was not apparent last evening, for it followed Berlioz's "King Lear" overture and Cesar Franck's symphonic poem "Les Eolides." After the studied effects of the older French composer and the airy nothings to which Franck gave a symphonic name, Beethoven's lightest symphony had a fine and substantial nobility of manner and material that made it the more welcome. It should be needless to add that the orchestra under Mr. Gericke's direction brought out with surpassing clearness the cheerfulness and humor that mark this work. It was a delightful return to a familiar field after a season of many novelties and much devotion to soloists with great names. Franck's "Les Eolides," which was first played here by Theodore Thomas two years ago, is a lovely, sighing thing, as aimless as the "floating breezes" of Leconte de Lisle, which it pictures. It is not a work to be frequently heard, but the elaborate development of its single theme made it an interesting display piece for Boston's virtuoso orchestra.

Leonora Jackson, the soloist of last evening, played Mendelssohn's violin concerto with really good effect. Persistent recalls by the audience indicated the usual willingness to "spoil" any talented performer with youth and simplicity of manner in her favor. Miss Jackson's playing, however, was agreeably characterized by strong, pure tone and free bowing, while it was marred by a nervousness in accentuation which she will find it necessary, and perhaps possible, to overcome. There is some excuse for a sophisticated audience when it applauds a young woman in a plain muslin frock who has succeeded in pleasing it. There would be no excuse for a musician, whatever his or her age, who became less of a learner in the art because of popularity early acquired.

NEW YORK HERALD,

FEBRUARY 23, 1900.—S

THE BOSTON SYMPHONISTS.

Notwithstanding the counter attraction of the Wagner cycle at the Metropolitan Opera House, the fourth concert of the Boston Symphony Orchestra, Mr. Wilhelm Gericke, conductor, at Carnegie Hall last night, was fairly well attended. The soloist was Miss Leonora Jackson, violiniste, whose accomplished art has already won her a welcome here. She played the Mendelssohn concerto in a masterly style, revealing a delicious tone in the beautiful andante and almost virile power in the brilliant finale. The symphony of the evening was Beethoven's Eighth, which was performed as few besides the Boston band can play it. The other numbers were Berlioz' "Overture to King Lear" and César Frank's symphonic poem, "Les Eolides," a distinctly modern work, original both in its material and treatment.

New-York Daily Tribune.

FRIDAY, FEBRUARY 23, 1900.

BOSTON SYMPHONY ORCHESTRA.

The second concert of the Boston Symphony Orchestra on its present visit to New-York was given last evening in Carnegie Hall, and attracted the close attention and evident admiration of a large audience. The orchestra played in its finest form, and that, its friends in New-York know, is an unceasing joy. It could have expended its powers, however, on a programme of greater interest. Berlioz's overture to "King Lear" and César Franck's symphonic poem, "Les Eolides"—the latter of which was not played for the "first time" here, as the compiler of the programme would have it—are both grateful to an orchestra of virtuosos and its conductor, but scarcely so to those who desire to hear in orchestral compositions something more than rich and varied color and brilliant playing. And even as to its orchestration the Berlioz overture no longer impresses the modern hearer very deeply—not enough to conceal from him the exceedingly commonplace character of its musical structure, which, as is the case with most of Berlioz's other compositions, is becoming more and more evident in these latter days. César Franck in his "Eolides" had a much less ambitious purpose in view than Berlioz, that did not include any dramatic exposition of the poem of Leconte de Lisle cited in the programme as the immediate inspiration of the work. Its themes are fragmentary and it leaves little more than an impression of color expressed in mystic and sensuous harmony, heightened in its effect by the richness of the orchestration. The splendid vigor and energy with which Beethoven's Eighth Symphony was played were as a draught of fresh air after these things.

Miss Leonora Jackson was the solo performer. She made a somewhat better impression than she did at her first appearance some weeks ago in Brahms's violin concerto, chiefly because Mendelssohn's is much nearer the level of her capacities, but she still failed to show herself an artist of power or individuality. She played fluently and in general with accuracy, but her tone lacks charm and her point of view was one of immature sentimentality. This did not prevent an extremely friendly audience from applauding her with much vigor and insisting on her frequent reappearance upon the platform.

The New-York Times.

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

NEW YORK, FRIDAY, FEB. 23, 1900.

Fourth Evening Concert of the Boston Symphony Orchestra.

"Die Walkuere" at the Metropolitan Opera House Without Cuts—A New Musical Farce.

The fourth evening concert of the Boston Symphony Orchestra took place last night at Carnegie Hall. The audience was precisely what one would have expected from the presence of Leonora Jackson as the solo performer. This young and immature violinist has such a strong social backing that a large and well-garbed audience was a foregone conclusion. It was also inevitable that she would be called out many times and that a determined effort would be made to secure an encore, in spite of Mr. Gericke's iron rule in regard to this matter. Cato, however, did not relax the least bit, and there was no encore number. If Miss Jackson's influential friends do not succeed in utterly destroying her, she may some day be a good violinist of the classic school. But the influences behind her are so unfailingly pernicious in all that pertains to musical art that grave fears for her future may be reasonably entertained.

She played last night the Mendelssohn concerto, which music-lovers would naturally expect to find far more nearly within her grasp than that of Brahms, essayed by her at her first appearance here. She certainly showed a clearer conception of the nature of the composition, and she played with the same assurance as before. But the performance was in most of its traits crude and amateurish. Rhythms were distorted and accentuation applied in the most injudicious manner. The young lady's tone was rough and without mellowness. The best that can be said of the performance is that the bowing was admirably free and the intonation generally correct. The most fortunate thing that could happen to Miss Jackson would be the receipt of an invitation to spend a few more years under a wise and sympathetic master. But unless there is latent somewhere in her composition a fire of temperament which has not yet blazed to the surface, greatness is far away from her.

The orchestral numbers last night were Berlioz's "King Lear" overture, César Franck's symphonic poem, "Les Eolides," and Beethoven's eighth symphony. It is unnecessary to enter into detailed comment on Mr. Gericke's interpretation or the orchestra's performance of the first and third of these works. Conductor and men were deserving of only warm praise. The Franck work was through some misinformation announced as for the first time, but it was played here two years ago by the Chicago Orchestra, under Theodore Thomas. It may be said at this time, however, that the work did not clamor for repetition. The thematic material is of the highest possible texture and the working out consists of some nicely devised harmonic changes and orchestral coloring. But the composition as a whole is weak and invertebrate. It has no especial reason for existence. It was played with charming clearness and balance of tone.

The Sun.

FRIDAY, FEBRUARY 23, 1900.

BOSTON SYMPHONY CONCERT.

Leonora Jackson, the Violinist, Received With Enthusiasm.

The Boston Symphony Orchestra, at its concert in Carnegie Hall last night, played Cesar Franck's symphonic poem "Les Eolides," given by Theodore Thomas two years ago for the first time here; Beethoven's eighth symphony and Berlotz's "King Lear" overture. Leonora Jackson was heard as the soloist in Mendelssohn's violin concerto. Franch's composition was suggested by four lines in Leconte de l' Isle's poem which give the title to the work. A chromatic theme is frequently repeated and reappears in slightly varied forms. It is a poetic and delicate work, ingeniously orchestrated, interesting and novel in execution, if somewhat monotonous and not striking in other ways. It was played with the greatest delicacy and finish by the orchestra which could have been expected to perform perfectly a number demanding the treatment necessary for a work of this character.

Miss Jackson attempted last night no such serious task as she did on her first appearance here when she selected the Brahms violin concerto. In the Mendelssohn number she found a better medium for the display of her present attainments. The results of her careful study and training, her technical merits and her natural talent were displayed to excellent advantage. It would be wrong to say that her full development has yet been reached, but she is a violinist of significant achievement. The audience applauded her with great enthusiasm.

The Beethoven Symphony and Berlioz's overture were played by the orchestra under Wilhelm Gericke with the customary excellence that is associated with all its performance.

The Evening Post.

New York, Friday, February 23, 1900.

Boston Symphony Orchestra.

Miss Leonora Jackson, who has, during the last month or two, played with most of the leading musical organizations in this country, and been received with favor everywhere, made her second appearance in New York last night at the evening concert of the Boston Orchestra. She chose for this occasion the Mendelssohn concerto, which is not only better suited to her years and her style than the empty and austere Brahms concerto, but is better music and more felicitously adapted to the nature of the violin. It has been played here by the world's greatest artists with a more seething tone, more variety and expression; but it would obviously be unfair to measure a young girl of twenty by the standard of Wilhelmj and Ysaye. Her playing at present evinces not only good training, skill, and ease, but it is characterized by a girlish sweetness which makes a pleasant impression, especially in such music as Mendelssohn's. The large audience was immensely delighted with her playing, and at the end called her out more than half-a-dozen times, but, unlike Mme. Sembrich, she submitted to the rules of the organization, and refused an encore.

In the making of his programme Mr. Gericke did not distinguish himself; he seems to reserve his worst programmes for New York. Beethoven's eighth symphony has been played here so often that everybody is tired of it. César Franck's "Eolides" is a bit of impressionism lacking both in ideas and in form; and as for Berlioz, why is it that the Boston musicians will persist in forcing such shallow, empty, pompous stuff on us as the "Lear" overture? The scant applause showed that nobody wanted to hear it. If the Boston Symphony concerts in Carnegie Hall are not always as well attended as they might be, the wretched programmes are largely to blame.

The Commercial Advertiser.

By The
Commercial Advertiser Association.

FRIDAY AFTERNOON, FEB. 23, 1900.

The second Boston Symphony concert of the present series, given in the Carnegie Hall last night, was much more satisfactory than the first, because the programme was much more interesting. It comprised Berlioz's *King Lear* overture, Franck's symphonic poem, *Les Eolides*, and Beethoven's Eighth Symphony. The soloist was Miss Leonora Jackson, who played the Mendelssohn concerto. To tell the truth, the Berlioz overture is not one of the most interesting works even of that composer, who, with all his undoubted skill as a writer, was as a rule lamentably deficient in subjects. He has written some entrancing music, but more that is downright stupid, and the *King Lear* overture is not far removed from the latter class. One cannot deny that he makes the most of his material, but his material is so dull that one rather loses interest in the workmanship. Cesar Franck's symphonic poem, however, seems to improve on acquaintance. When Thomas played it here two years ago the general impression left by it was one of aimlessness. It seemed to begin nowhere in particular and to end in much the same fashion. A second hearing, however, was sufficient to change that impression greatly. It is not a great work and cannot compare in the least with his symphony heard here a few weeks ago, but it is delicately poetic in conception and working-out, and, played as it was by the Boston men, it made a most attractive number. The symphony was, as might have been expected, beautifully done by Mr. Gericke and his men.

Miss Jackson had much more congenial material in the Mendelssohn concerto than she had in the Brahms, which she chose to introduce herself by when she returned to this country, and the results were better in every way She played it very prettily and well within established tradition. It is hard for any violinist to give any new twist to this veteran, and Miss Jackson happily did not attempt any such feat. One could have asked for a mellower and sweeter tone from her instrument and more elasticity in her playing; but, on the whole, it was a meritorious performance, deserving of praise.

The [illegible] Press

TUESDAY, FEBRUARY 20, 19

BOSTON SYMPHONY CONCERT.

Fraulein Ternina the Soloist—Schubert's B Minor Symphony Read.

The spell of the Nibelungen lied was over the concert, but whatever of tragedy lurked in the closing scene of "Die Gotterdammerung," so sympathetically interpreted by Fraulein Ternina, had been previously exorcised by the lovely melodies and heavenly harmonies of Schubert's symphony in B minor, unfinished. This gave the fourth Monday evening concert of the Boston symphony orchestra at the Academy of Music a touch of sheer classical romanticism, for that is what Schubert's glorious two movements are that proved a delicious boon, for the last scene from Wagner's great tetralogy when heard without the background and the human mise en scene is more a matter of musical mnemonics than a real gratification for itself and in itself. Splendidly read as it was by the orchestra and with the vocal score in the hands of a great artist, it recalled a thrilling conclusive en scene rather than led up to one in all actuality. The symphony calls for no collocation of all the arts to make its appeal, and Mr. Gericke gave its fine rhythmic pulse, and its tonal beauties outlined in the immortal melodies of the allegro and andante, both from Arcadia and enriched with the harmonic resolutions, in a way that was the perfection of interpretation and put every hearer under special obligation.

Wagner and Schubert were not the only attractive features of what was a rarely excellent program, as Moszkowski's suite in F major, four movements of which were given, was admirably done. There are occasions of frivolity in the suite, and it is structurally uneven, almost to weakness at certain moments, but in the hands of a virtuoso orchestra such as the Boston Symphony it stands out with glowing effect in the rendering. Each movement has a special interest, the first insistently spirited, the second liveliness itself, the third the inevitable theme with variations having a cadenza for the flute that pleases even if it seems unnecessary, while the last, with its "perpetual motion," giving the strings a chance, winds up the suite in a way that few orchestras can render so brilliantly as that which acts as one man under Mr. Gericke's baton.

Fraulein Ternina was heard also in the recitative and aria "Komm Hoffnung," frim "Fidelio." Here, as in the Wagner music, there was continual evidence in the change from one register to another, and in certain mezzo-voce effects, that the great singer is not altogether herself. The dramatic expression, the depth of feeling with which Fraulein Ternina sings are, however, of the highest order, and when at her vocal best is art truly satisfying. On Saturday night Beethoven's Symphony No. 8 will be given with Berlioz's "King Lear" overture, Mendelssohn's violin concerto, Miss Leonora Jackson, soloist, and the introduction to and some of the music of the third act of "Die Meistersinger."

The World.

ed by the Press Publishing Company, 53 to 63 PAR
New York.

FRIDAY, FEBRUARY 23, 1900.

THE BOSTON ORCHESTRA.

Short but Interesting Concert, with Leonora Jackson as Soloist.

Mr. Gericke is evidently bent on short programmes. The one of last night's concert by the Boston Orchestra was but little longer than that of Wednesday afternoon. Still, if short, it was nevertheless interesting.

The audience was large enough to fill Carnegie Hall. The soloist was Leonora Jackson, and judging by the insistent applause which followed her solo, her patronesses must all have been present. At her first appearance with the Philharmonic Miss Jackson played Brahms's concerto; last night she was heard in Mendelssohn's. A good estimate of her capabilities may be formed from the comparison of the two performances. She was unequal to the task of interpreting Brahms, but she gave a musical reading of the Mendelssohn opus. Aside from a tendency to sentimentalize unduly the melodious cantilena of the second movement and, in fact, all other melodic passages, she played well, if superficially.

The North American
Daily Advertiser

TUESDAY, FEBRUARY 20, 1900.

BOSTON SYMPHONY ORCHESTRA

Excellent Programme Rendered, With Ternina as Soloist.

The Boston Symphony Orchestra, with Ternina, gave the first concert of the first series for this season at the Academy of Music last evening. The audience was large and composed principally of the sincere devotees of music which the symphony concerts drew together. Frl. Ternina has never sung in better voice, nor has the orchestra ever rendered an excellent programme with more pleasing effect. Mr. William Gericke conducted:

Moritz Moszkowski. Four Movements from Suite No. 1, in F major, Op. 39.
  I. Allegro molto e brioso (F major).
  II. Allegretto giojoso (D minor).
  III. Tema con Variazioni: Andante (A major).
  V. Perpetuum mobile: Vivace (F major).
Ludwig van Beethoven—Recitative, "Abscheulicher! wo eilst du hin?" and Aria, "Komm Hoffnung, lass den letzten Stern," from "Fidelio," Act I., No. 9.
Franz Schubert—Unfinished Symphony in B minor
  I. Allegro moderato (B minor).
  II. Andante con moto (E major).
Richard Wagner,
  Closing Scene from "Die Gotterdammerung."

CUT-OUT

INCOMPLETE

The orchestra was also heard to great advantage in the Schubert symphony, whose entrancing strains could not have been more sympathetically or impressively interpreted.

Mme. Ternina was the soloist and was heard in the Invocation to Hope, from Fidelio, and the finale of the Gotterdammerung. In both selections she made an ample and convincing demonstration of the powers which have placed her in the front rank of the lyric singers of the day. She sings with a beauty of tone, a dignity of manner and an elevation of spirit which impart to her performance the stamp of greatness. Although she is essentially a dramatic artist, her singing last night did not seem to lose much of its value or significance from the absence of a dramatic environment. Both the Leonora and the Brunnhilde scenes were magnificently delivered and if there was some trace of weariness at the last the circumstance was not surprising in view of Mme. Ternina's unfortunate experience with the wonderful American climate.

There will be another concert on Saturday evening next, when Miss Leonora Kackson will be the soloist and the program will include Berlioz's King Lear overture, some selections from "Die Meistersinger," Beethoven's eighth symphony, the "Little One" and Mendelssohn's concerto for the violin.

PUBLIC LEDGER

Philadelphia, Tuesday, Feb. 20, 1900.

The Boston Symphony Orchestra.

Crowded houses and Boston Symphony concerts are now synonymous terms, and Fraulein Milka Ternina's appearance last night as soloist added to the attractiveness of the evening for the public.

The opening number of Suite No. 1 in F major, four movements in Moritz Moszkowski, was specially fine in the allegretto movement. Its dainty pizzicato style and running movements showed the wonderfulfy sympathetic orchestra in its best harmony. Many of the passages remind one of Grieg. In the third movement the flute solo was so heartily applauded by the audience that Mr. Gericke perforce made a pause after the third variation.

Franz Schubert's unfinished symphony in B minor is both exquisite and pathetic. In the second movement the effect sounded of organ pipes, the result of perfect unison in bass and wind instruments on bass clef.

Fraulein Ternina appeared both as Leonore and Brunnhilde. Her recitative and invocation from "Fidelio," whilst pure and clear in tone, rather lacked warmth and fervor, but the orchestral accompaniment left nothing to be desired. The mellowness of her beautiful voice was heard to much greater advantage in Brunnhilde's lament over Seigfried, although on several occasions the higher notes showed strain, either from severe weather or recent illness. She was vociferously applauded.

PHILADELPHIA, FEBRUARY 20, 1900.

BOSTON SYMPHONY

Ternina and a Novelty as Part of a Beautiful Musical Evening.

That clever piano pedagogue, Moszkowski, had one of his best orchestral compositions presented by the Boston Symphony Orchestra last night as the first number in the fourth concert of its first series at the Academy of Music.

The third and fifth movements of the suite No. 1 in F major, the title by which it is known, formed part of a programme under Nikisch in April, 1893, so that the other two movements on last night's programme were novelties the first and second.

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THE MUSICAL COURIER.

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Overture to Anacreon, op. 241	Cherubini
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(Scored for orchestra by the composer and Albert Parlow.)

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[76]

CUT-OUT

PHILADELPHIA, FEBRUARY 20, 1900.

BOSTON SYMPHONY

Ternina and a Novelty as Part of a Beautiful Musical Evening.

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INCOMPLETE

The orchestra was also heard to great advantage in the Schubert symphony, whose entrancing strains could not have been more sympathetically or impressively interpreted.

Mme. Ternina was the soloist and was heard in the Invocation to Hope, from Fidelio, and the finale of the Gotterdammerung. In both selections she made an ample and convincing demonstration of the powers which have placed her in the front rank of the lyric singers of the day. She sings with a beauty of tone, a dignity of manner and an elevation of spirit which impart to her performance the stamp of greatness. Although she is essentially a dramatic artist, her singing last night did not seem to lose much of its value or significance from the absence of a dramatic environment. Both the Leonora and the Brunnhilde scenes were magnificently delivered and if there was some trace of weariness at the last the circumstance was not surprising in view of Mme. Ternina's unfortunate experience with the wonderful American climate.

There will be another concert on Saturday evening next, when Miss Leonora Kackson will be the soloist and the program will include Berlioz's King Lear overture, some selections from "Die Meistersinger," Beethoven's eighth symphony, the "Little One" and Mendelssohn's concerto for the violin.

PUBLIC LEDGER

Philadelphia, Tuesday, Feb. 20, 1900.

The Boston Symphony Orchestra.

Crowded houses and Boston Symphony concerts are now synonymous terms, and Fraulein Milka Ternina's appearance last night as soloist added to the attractiveness of the evening for the public.

The opening number of Suite No. 1 in F major, four movements in Moritz Moszkowski, was specially fine in the allegretto movement. Its dainty pizzicato style and running movements showed the wonderfully sympathetic orchestra in its best harmony. Many of the passages remind one of Grieg. In the third movement the flute solo was so heartily applauded by the audience that Mr. Gericke perforce made a pause after the third variation.

Franz Schubert's unfinished symphony in B minor is both exquisite and pathetic. In the second movement the effect sounded of organ pipes, the result of perfect unison in bass and wind instruments on bass clef.

Fraulein Ternina appeared both as Leonore and Brunnhilde. Her recitative and invocation from "Fidelio," whilst pure and clear in tone, rather lacked warmth and fervor, but the orchestral accompaniment left nothing to be desired. The mellowness of her beautiful voice was heard to much greater advantage in Brunnhilde's lament over Seigfried, although on several occasions the higher notes showed strain, either from severe weather or recent illness. She was vociferously applauded.

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MUSIC HALL CLOSED IN

Boston's New Amusement Temple a Busy Place.

Builders Say It Will Be Completed About June 1.

How the Great Structure Looks Inside and Out.

The new Music Hall building, on the corner of Huntington and Massachusetts avenues, is a busy place these days, and now that the walls have been practically all closed in the great edifice begins to look like something. The sound of the hammer is heard on every hand, from cellar to ceiling; the man with the trowel is in the corridors setting in bricks and tiling, while at short intervals is heard the jingle of the elevator bell signals from the man on high to the man below to hurry along the loads of mortar from the basement. The dummy engine itself contributes to the noise with its hysterical snorting.

Sounds like these are in symphony, if they are not in harmony; and, while it might not do to say that the building is already a "music hall," there is certainly merry music to be heard there the day long. Two hundred men are variously engaged, and in two weeks more a lot of newcomers will be at work, the army of plasterers.

The building will be completed, it is announced by the builders, about June 1. While the weather for the winter, as a whole, has been most favorable to the progress of the work, there has been some unavoidable delay, it is stated, because of the failure to receive the structural iron on time. Since the first of the year work has been hurried along. There has been no working at night yet, but something in this line is expected before long.

As one stands in the midst of all this orderly confusion, he feels at a loss to know just where to begin an examination. Taking your life in your hands, you may mount one of the series of ladders to the staging up under the roof. It is a nightmare to walk along the temporary flooring, which is 68 feet from the floor of the auditorium, but which feels like 6800, as a plank gives a little under foot, but you are told it is all safe, except where the holes are, and you soon get courage to look around.

About you are a number of men engaged in putting together the framework of the ceiling, called the "furring," long strips of steel that are attached to the heavier girders which sustain the weight of the loft flooring. The pieces come unpunched, so there are machines for the purpose on the scene to cut holes for the rivets. They are operated by long levers like pump-handles, on which one or two men jump and bear down with all their weight. The framework already gives one an idea of the pattern of the ceiling, panelled out into squares, rectangles and simple crosses.

The roof is built, except that section over the Huntington avenue end. It is constructed of 2-inch plank, riveted with ¾-inch pine bolts. It is to be covered with a layer of tar paper of double thickness and copper sheathing.

Descending to the corridors, you find crews of men at work on the partitions of terra-cotta tiling, used on the sides and ceilings. Great piles of the red and yellow material are stacked up on the floor below.

Enough of the two balconies has been constructed to give one an idea of their strength. The framework is of different sizes of common structural girders and stringers. Supporting the entire framework are the posts, six in number at the main entrance. It is interesting to note that the posts are set very far in, so far that they will but little, if at all, obstruct the view of those sitting in the rear seats.

At the opposite end of the building work is being done about the stage, and the rooms adjacent will soon be partitioned off. The stage will be 58 feet in length and 25 in depth. In the rear will stand the great organ.

At work upon the floor are men engaged in distributing material. There are forges blazing away, and the scene suggests a blacksmith shop on a large scale. Around the sides of the area are a lot of pipes that attract your attention at once. They are for the temporary heating, to enable the work of plastering to proceed, and also to assist the various other workers.

One look down into the great cellar assures one that that is the place where the best show of all is going on. It takes on the appearance of construction work at night. Gasolene torches send forth their flickering rays, casting weird shadows, and there are a number of fires to add to the infernal aspect of the place. The fires serve various purposes—to thaw out the bricks that were in turn soaked and frozen by the variegated weather, and also to warm up the coffee and tea, bottles of which can be seen any day just before dinner standing around a safe distance from the flames.

Partitions are being put in for the kitchen, which is to be 48 by 27 feet; the janitor's room, engine room and carpenter shop. Much of the heating plant has already been installed, in the matter of two separate fires and boilers, the latter having a total capacity of about 600 pounds pressure. There will be 78 radiators, all told. Both, for the most part, will be regulated by an automatic arrangement which can be set for any zone of temperature required.

The building will furnish its own lighting by means of the two 100 horse-power and one 50 horse-power engine that will be installed in the basement. The work of wiring has already been begun.

There will be a large family of pumps along with the other mechanical apparatus—two for feed water, one for each of the tempering coils, one for fire extinguishing purposes, and one for the high pressure drips. There are a number of different kinds of tanks.

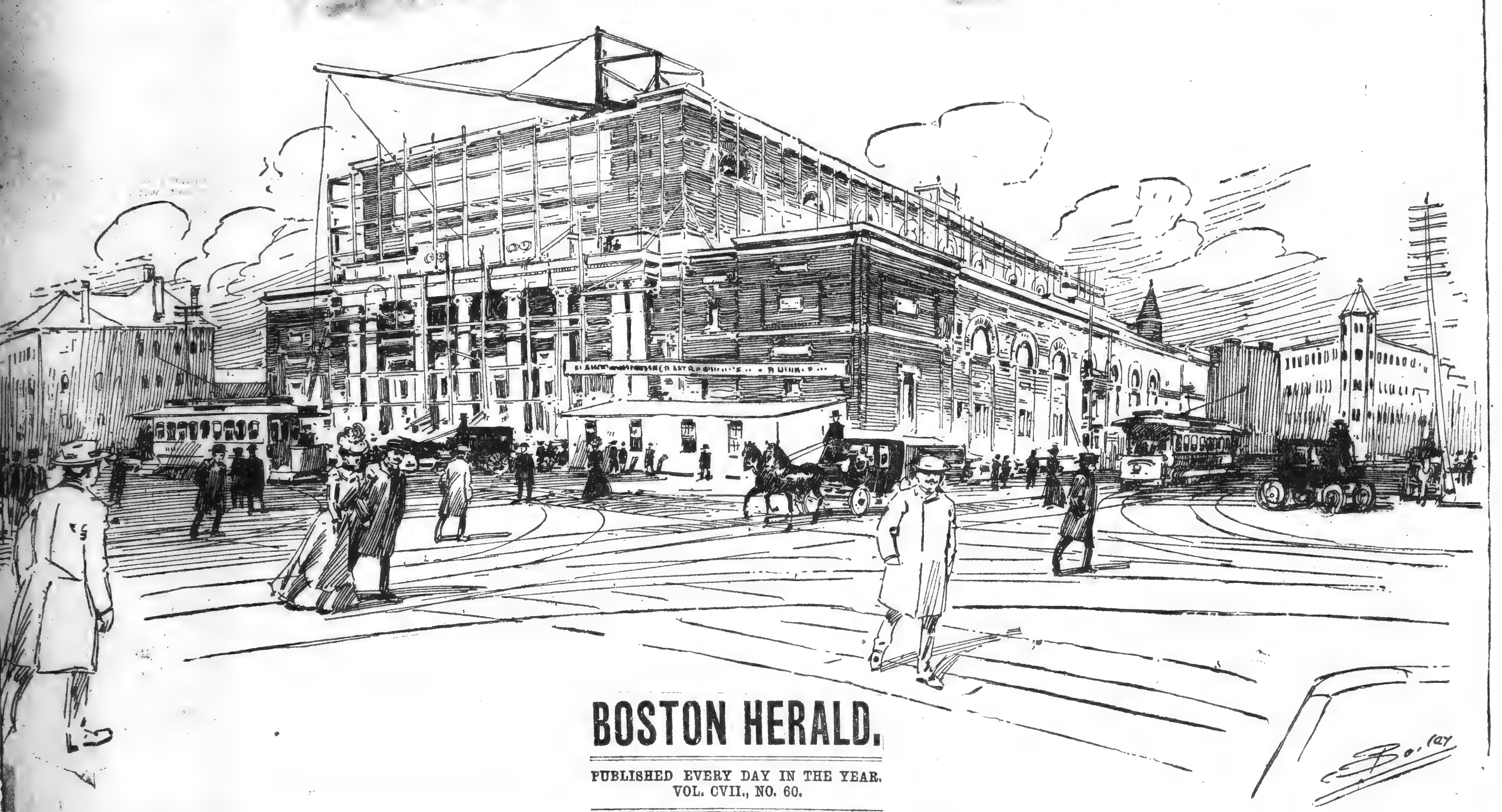
The building will be made fire-proof through the use of tiling, fire-brick and the iron flooring, which latter will extend throughout, even to the basement.

The facade of the building on Huntington avenue is now practically completed, and the general appearance of the columns with their Ionic capping is well seen through the staging which remains. The doorways have an ample appearance. The pillars support an entablature with a simple block and space work, surmounted with some scroll work. The material used is Indiana limestone.

The brick-work of the building is constructed on the Flemish style, with a "leader and a stretcher," so-called, alternating. That is, the exterior shows alternately, one over the other, the sides and the ends of the bricks.

In one's visit to the building, the little house of the architect and builder should not be forgotten. It is a cosey headquarters with a stove, a little black cat and everything to make the place pleasant. They will show you plans enough, one would suppose, for a good-sized city.

CUT-OUT



BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. CVII., NO. 60.

THURSDAY, MARCH 1, 1900.

THE NEW MUSIC HALL AS IT NOW APPEARS.

Boston Transcript

THURSDAY, MARCH 1, 1900

Progress of the New Music Hall

Two hundred men are variously engaged in the new Music Hall Building in process of erection on Huntington avenue, and in about two weeks from now the army of plasterers will put in an appearance. The weather this winter has been favorable for building, and had it not been for the occasional non-receipt of the structural iron there would have been no delays. The builders announce that the hall will be finished on June 1. The walls are practically closed in; the roof is built, except that part over the Huntington-avenue end, and the façade on Huntington avenue is practically completed. Enough of the two balconies has been built to give one an idea of their great strength. The framework is of different sizes of girders and stringers, while supporting the entire framework are posts set far in so as not to obstruct the view of persons in the rear seats. Work also is going on about the stage. This will be 58 by 25 feet, and in the rear will stand the great organ.

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FRIDAY, MARCH 2, 1900.

Don't forget there is a Symphony rehearsal today, girls. Make the most of the concerts, for the supply is running low, and just remember, too, while you are about it, that next season you'll be trekking up Massachusetts avenue, instead of down Winter street, when Friday comes along.

Boston Journal.

SATURDAY, MARCH 3, 1900.

Mr. Gericke must refrain from playing Goldmark's overture "Sappho" in Philadelphia—at least until the storm blows over. It is true that Goldmark's heroine has two pp's in her name and lived in geographical not artistic Lesbos; but Philadelphians, who are stern moralists—except in matters of political bribery and corruption—are a little slow in comprehension, and we should not like to see Mr. Gericke beating the devil's tattoo in a dungeon cell for a year. The ancient Sappho was a little dark woman with black hair, and Alcaeus says that she had a beautiful smile. A charming creature, and we should like dearly to meet her in a better world, but just at present it is the part of prudence to feign ignorance about her doings; and also to say in a clear, bell-like voice, "I never read that dreadful book by Daudet."

THE MUSICAL COURIER. Feb 28

Leonora Jackson.

A PERUSAL of this page will give absolute proof of the decisive success of this talented violinist. She has been received everywhere with open arms, and the end of her victories is not yet:

New York.

The results of Miss Jackson's careful study and training, her technical merits and her natural talent were displayed to excellent advantage last night in the Mendelssohn Violin Concerto. It would be wrong to say that her full development has yet been reached, but she is a violinist of significant achievement. The audience applauded her with great enthusiasm.—New York Sun, February 23, 1900.

Leonora Jackson, who made her first appearance here with the Boston Orchestra last night in Carnegie Hall, was recalled nine times after playing Mendelssohn's Concerto in E minor.

Miss Jackson won the audience as soon as she came on the stage. She has a peculiarly attractive manner, and this, added to her splendid equipment as a musician, established her in great favor. The big concerto is a severe tax on violinists of the first rank, but she came through the ordeal with triumph. She plays not only with great depth, but with the utmost facility. This was the young woman's second appearance in this city since her return from Europe, and she deepened the favorable impression she made at the first one.—New York Press, February 23, 1900.

The soloist was Miss Leonora Jackson, violinist, whose accomplished art has already won her a welcome here. She played the Mendelssohn Concerto in a masterly style, revealing a delicious tone in the beautiful andante and almost virile power in the brilliant finale.—New York Herald, February 23, 1900.

Miss Leonora Jackson, who has, during the last month or two, played with most of the leading musical organizations in this country, and been received with favor everywhere, made her second appearance in New York last night at the evening concert of the Boston Orchestra. She chose for this occasion the Mendelssohn Concerto. It has been played here by the world's greatest artists with a more seething tone, more variety and expression; but it would obviously be unfair to measure a young girl of twenty by the standard of Wilhelmj and Ysaye. Her playing at present evinces not only good training, skill and ease, but it is characterized by a girlish sweetness which makes a pleasant impression, especially in such music as Mendelssohn's. The large audience was immensely delighted with her playing, and at the end called her out more than half a dozen times.—New York Post, February 23, 1900.

As Miss Jackson played Mendelssohn's music last evening to the superb accompaniment of the Boston men, the depth and beauty of her tone, the dash and freedom of her style and the undoubted strength of her musical temperament were revealed in convincing fashion. In the second movement her violin fairly sang the lovely melody, while the last movement ended with splendid brilliancy.

Miss Jackson's musical status seems to rest on a firm basis. Her preparation and development are not yet complete, but one may look hopefully for continued progress in her art.—New York Mail and Express, February 23, 1900.

Debut in Boston with Orchestra.

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Miss Jackson is a young artist of decided merit. Her tone is pure, and her intonation is admirable. She bows with largeness, freedom and grace, and her technic is able and fluent. Her style is intelligently artistic, and she plays with easy confidence. Both her reading and her performance of the concerto were steadily meritorious. She is evidently a very charming young lady and certainly plays with brilliancy, good taste and carefully trained skill. That she has marked talent was made fully clear, and it would seem that her future is well worth watching. She met with a very cordial welcome, and at the close of the concerto was applauded with extreme enthusiasm and recalled some four or five times.—Ben Woolf in Boston Herald, February 18, 1900.

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I find much that is fine and genuine in her, so much that seems to show a potentiality of growth and ripening. All she needs is age; and there is no need of hothouse forcing. Let her grow up naturally. She has already had infinitely valuable experience in solo playing; she has reached the point where artists begin to develop themselves and forget the schoolmaster. With her talent and evident earnestness, her going right should be only a matter of time. As it is, she is eminently worth talking about; she is no zero, far from it.—W. F. Apthorp in Boston Evening Transcript, February 19, 1900.

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Feb 28

Leonora Jackson.

A PERUSAL of this page will give absolute proof of the decisive success of this talented violinist. She has been received everywhere with open arms, and the end of her victories is not yet:

New York.

The results of Miss Jackson's careful study and training, her technical merits and her natural talent were displayed to excellent advantage last night in the Mendelssohn Violin Concerto. It would be wrong to say that her full development has yet been reached, but she is a violinist of significant achievement. The audience applauded her with great enthusiasm.—New York Sun, February 23, 1900.

Leonora Jackson, who made her first appearance here with the Boston Orchestra last night in Carnegie Hall, was recalled nine times after playing Mendelssohn's Concerto in E minor.

Miss Jackson won the audience as soon as she came on the stage. She has a peculiarly attractive manner, and this, added to her splendid equipment as a musician, established her in great favor. The big concerto is a severe tax on violinists of the first rank, but she came through the ordeal with triumph. She plays not only with great depth, but with the utmost facility. This was the young woman's second appearance in this city since her return from Europe, and she deepened the favorable impression she made at the first one.—New York Press, February 23, 1900.

The soloist was Miss Leonora Jackson, violinist, whose accomplished art has already won her a welcome here. She played the Mendelssohn Concerto in a masterly style, revealing a delicious tone in the beautiful andante and almost virile power in the brilliant finale.—New York Herald, February 23, 1900.

Miss Leonora Jackson, who has, during the last month or two, played with most of the leading musical organizations in this country, and been received with favor everywhere, made her second appearance in New York last night at the evening concert of the Boston Orchestra. She chose for this occasion the Mendelssohn Concerto. It has been played here by the world's greatest artists with a more seething tone, more variety and expression; but it would obviously be unfair to measure a young girl of twenty by the standard of Wilhelmj and Ysaye. Her playing at present evinces not only good training, skill and ease, but it is characterized by a girlish sweetness which makes a pleasant impression, especially in such music as Mendelssohn's. The large audience was immensely delighted with her playing, and at the end called her out more than half a dozen times.—New York Post, February 23, 1900.

As Miss Jackson played Mendelssohn's music last evening to the superb accompaniment of the Boston men, the depth and beauty of her tone, the dash and freedom of her style and the undoubted strength of her musical temperament were revealed in convincing fashion. In the second movement her violin fairly sang the lovely melody, while the last movement ended with splendid brilliancy.

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Boston Sunday Globe.

[illegible], MARCH 4, 1900.

SEVENTEENTH SYMPHONY CONCERT.

[illegible] Gericke's symphony program last [illegible] of a [illegible] nature and [illegible]prised Beethoven's "Leonore" over[illegible] No. 3; Gluck's "Ballet Suite," [illegible] 2; the "Hamlet" overture by Tchaikowsky and Schumann's fourth sym[illegible]. There were no soloists. It is [illegible]less to say much about the inter[illegible]tation of the "Leonore" overture, the familiar number receiving the delicate [illegible] sympathetic rendition usually as[illegible]ated with the Boston orchestra. The [illegible]le performance was masterly. [illegible]k's ballet music, "put together by G[illegible]rt," was played admirably, the [illegible] fifth movement, possibly, call[illegible] special comment, although this [illegible], from the nature of its construc[illegible] and the thematic material employed, almost invariably proves to be the favorite number. The grace of the [illegible] movement, the humor of the second, and the odd, drone-like effects in the fourth were splendidly presented.

Tchaikowsky's "Hamlet" overture, so full of strenuous passage work, formed a striking contrast to the lighter music by Gluck, and the somber measures, harsh at times, were given with sonorous precision and effect. Despite the dissonant combinations so frequent in the composition the orchestration is wonderfully vivid and illustrates the "ghost" episode in the tragedy in a manner which is unquestionably typical and apropos to the subject. Each contingent of the orchestra did its work well and showed the almost perfect unanimity of execution which has made the ensemble playing by these men a matter of universal comment.

The concert closed with the fourth Schumann symphony, a great composition grandly performed. The second version was played and again the orchestra gave evidence of the splendid "team" work noticed in the Tchaikowsky overture. How differently Schumann treats his passionate episodes, as compared with those of the Russian composer, and yet without being as harsh to the average ear the German is fully as effective in his orchestration, and surely, as a rule, much more enjoyable. The praise given the orchestra for the "Hamlet" performance applies equally to that of the Schumann work.

Mr T. A[illegible]mowski will be the soloist at this [illegible]'s concerts. The program will include the Goldmark overture to "Sapho," "Symphony Espagnole" for violin, Lalo; "Moorish Dances," J. K. Paine, for the first time, and Beethoven's seventh symphony.

Boston Courier.

E-TABLISHED 1795. MARCH 3, 1900.

The seventeenth Symphony programme presented one novelty, in that it named no new work at all, being made up entirely of standard music. Had it begun—as it seemed to promise that it would—with the great and thrilling "Leonore No. 3" overture, it would have seemed top-heavy, not only because that is a music which should come as a finale to a concert, but because the selections which were to follow must have been thrown into comparative insignificance by it. So one of the other "Leonore" overtures (we should say that which is commonly known as No. 1 and classed in the opus list as 72 led off, inducing a quiet, dignified and not unsympathetic mood, touched with some warmth of feeling. Gevaert's group of ballet movements chosen from Gluck's operas, each suggestive in its way of some noble and yet vital poetry of motion, came next, and then Mr. Gericke presented Tschaikowsky's fantasy-overture of "Hamlet," so sombre, gloomy and compelsive with its unescapable sepulchral forcefulness, as a basis to everything else, as of "this fellow in the cellarage" which must always be dwelling and moving under all other life, and its "wild and whirling confusion of passions, thoughts, interests and activities, forming sometimes into the shape and march of battle, and sometimes melting into a moment of quiet pathos and serenity, only to yield at last to the dominant dark heaviness. Schumann's wholesome, kindly beneficent fourth symphony ended the concert, during which everything had been perfectly played and intimately enjoyed.

At the next concert Mr. T. Adamowski will play Lalo's "Spanish Symphony" for violin solo, and the orchestras will give (for the first time) some Moorish dances, by Professor John K. Paine, Beethoven's seventh symphony, and Goldmark's "Sapho" overture—the prevalent [illegible] escaped, apparently, although this is the other Sappho!

HOWARD MALCOM TICKNOR.

Boston Journal.

SUNDAY, MARCH 4, 1900.

SYMPHONY CONCERT.

A Program of Reasonable Interest —Revival of Old Ballet Music— Tschaikowsky's "Hamlet."

The program of the 17th Symphony Concert given last evening in Music Hall, Mr. Gericke conductor, was as follows:

Overture "Leonore," No. 1.........Beethoven
Ballet Suit No. 2..............Gluck-Gevaert
From "Iphigenia in Aulis"........
I. Air.
II. Dance of Slaves.
III. Tambourin.
From "Armida"......................
IV. Gavotte.
From "Iphigenia in Aulis"........
V. Chaconne.
Overture "Hamlet"..............Tschaikowsky
Symphony in D minor.............Schumann

Tschaikowsky's "Hamlet" was played for the first time at a Philharmonic concert in St. Petersburg, Nov. 24, 1888. The composer led it, and his symphony No. 5, which was also performed for the first time. I have read somewhere that these two works were played a short time before this at a concert of the Russian Music Society, but I do not find them on the programs of that society in 1888. The overture was played at Brooklyn, Feb. 14, 1891; Chicago, March 26, 1891; New York, April 11, 1891, and in Boston, March 5, 1892. As a whole, this fantasy-overture is not as effective inherently or superficially as either the "Romeo and Juliet" or the "Francesca da Rimini." The introduction, which announces the appearance of the Ghost is strong and suggestive; the second theme—the Ophelia theme, if you please—is of melancholy beauty, and there is the thought of the crazed maiden singing her simple tunes; but there is no long continued sweep of imagination, nor are the contrasting moods firmly established. Even the music accompanying the appearance of the Ghost did not make as striking an impression as when it was first played here; at least such is my recollection; for when the horns first sounded the dead of night, the crash that followed, as though all nature was dismayed at the sight of the awful apparition that walked in majesty the platform at Elsinore, was the one passage of the overture that remained in the memory. But we were not so accustomed to Tschaikowsky in 1892. After all, what music written to this tragedy is in any way worthy of the subject? Surely not Mr. Henschel's dismal suite. I do not think Mr. MacDowell's symphonic poem is among his most characteristic works. Gade's overture is amiably melancholy. Once in Paris I heard Berlioz's funeral march in Hamlet, with a cannon "to be fired without"; but how many remember that the Prince of Denmark was a soldier, one praised by Fortinbras? Tschaikowsky in "Hamlet" does not illuminate the tragedy as he illuminates the tale of the lovers of Verona or the story of Francesca. Suppose you are a musician and you try to put "Hamlet" into music, what moods are there for you to portray? The feeling of the supernatural; the irresolution of the hero; the fleeting presence of the fair Ophelia. Tschaikowsky was only moderately successful in the first and third, and he failed in the second. But to put Hamlet himself into music is no easy task. Furthermore, the finale is too laconic in expression of grief; it is as though the lamentation were abruptly checked; there is the thought of a dash, rather than a period.

⁂

The other pieces on the program do not call for extended comment. The first overture to "Leonore" is interesting chiefly because it is so different from the third, yet there are passages in it that only Beethoven could have written, passages that are of elemental simplicity, tenderness and depth of thought.

I do not care to hear the ballet music of Gluck in the concert hall. His music of this nature demands the stage setting and action. They that have seen the "Iphigenia in Aulis" and "Alceste" and the other "Iphigenia" in German cities know how overpowering is the general effect of a carefully prepared, sympathetic performance. Even the thin, naive ballet music contributes to this effect. Mr. Apthorpe remarks truly that the gavotte is not in the customary gavotte rhythm, but the movement is nevertheless a gavotte. Gluck and writers of piano music in the 18th century were not always punctilious in these matters. The passacaglia, for instance, is characteristically in 3-4, but Gluck has a passacaglia in "Alceste" that is in 2-4, and this is not a solitary exception.

Weingartner regards the D minor symphony of Schumann as inferior to the first and the second of the same composer. I fail to see why. It is true that Schumann's symphonies might as well have been written for a piano and four hands as for an orchestra as he understood it; but surely this symphony of peculiarly romantic flavor does not fall behind its companions, and the rhythmic treatment of the trio in the scherzo adds wondrously to the gentle regret and vague longing of the musical thought.

Philip Hale.

SUNDAY [illegible]LD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CVII., NO. 63.

SUNDAY, MARCH 4, 1900.

THE SYMPHONY CONCERT.

Beethoven's "Leonore" Overture No. 1 Finely Played.

Some Confusion Left in the Reader's Mind After a Perusal of the Programme Book—The Gluck Suite of Dances Heard for the First Time in a Decade or More.

The programme for the 17th of this season's concerts by the Boston Symphony orchestra, Mr. Wilhelm Gericke conductor, in Music Hall, last evening, was:

Overture, "Leonore," No. 1, op. 138..Beethoven
Suite from "Iphigenie en Aulis"........Gluck
Overture, "Hamlet"..............Tschaikowsky
Symphony No. 4.......................Schumann

The "Leonore" overture, No. 1, is not heard as often as are the three other overtures that Beethoven composed for his opera, but it is none the less interesting, if somewhat lighter than these, and in quite another vein from the wonderful No. 3 and the "Fidelio."

Much has been written in the way of dispute over the proper numbering of the "Leonore" overtures, and the date of their composition, and the subject is, notwithstanding, still left in some confusion, a fact which may probably account for the programme book describing No. 3, instead of No. 1. However, as the person with a not wholly perfect knowledge of French exclaimed, "Quel odds?"

Those who followed the text of the programme book, analyzing the overture that was not played, while listening to the one that was, appeared to be pleasingly edified, and so it is fair to suspect that no very great harm was caused by the blunder. It is equally fair to suspect that they were less edified by the argument anent the history of the three overtures, given in the book.

For example, in speaking of the Overture No. 1, the information was conveyed that "all external evidence now points to its having been written after the (so-called) Nos. 2 and 3, and to its being properly No. 3 and not No. 1. But many musicians refuse to believe the external evidence, which is not wholly conclusive, to be sure, although it is known that the (so-called) No. 2 was considered too long in Beethoven's day, and the (so-called) No 3, too heavy and difficult, and that the composer was asked to write a lighter overture to his opera, finding it absolutely incredible that Beethoven, after remodelling No. 2 into No. 3 (both these overtures are written upon the same general plan and of almost identically the same thematic material), should subsequently have fallen so much below the mighty No. 3 as to put out this far lighter No. 1."

What with the all external evidence that points to its having been written after Nos. 2 and 3, and the same external evidence which is not wholly conclusive, and the "so-called" this and that, and the perplexing length of the sentence with its befogging reiterations to the effect that 2 is not 3, and 3 is not 1, and 1 is not 2, and so on, to say nothing of the roundabout method taken to express a simple fact, the writer of the programme-book article would be justified in offering a prize to any one who can and will solve the ingenious and ingenuous verbal puzzle here presented.

But if the argument was something of a muddle, the reading and performance of the work were exquisitely clear, sympathetic and charming.

The Gevaert arrangement of the Gluck suite of dances from "Iphigenia in Aulis," and "Armida," had not been heard at these concerts since their first performance, a decade or more ago. The quaint, pretty and naive tunes, with their simple grace, and easy flow, were reheard with genuine pleasure, and the vigorous and brilliant chaconne with something more in the form of delighted admiration. If Gluck could have listened to them as read by Mr. Gericke and played by his splendid orchestra, it is by no means unlikely that he would have wondered how much finer they were made to sound than he ever dreamed they could be.

The Tschaikowsky overture is among his most noble and impressive works. It is true that the ghost of Hamlet's father is somewhat overboisterous, and that what must be deemed the Ophelia theme would have been better if it were more unsophisticated; but on the whole, the composer is heard here at his very best, and in a vein that never for a moment relaxes in its large dignity. A remarkably strong and richly colored interpretation of it was accorded.

The Schumann symphony, it need hardly be said, was done full justice to, by both conductor and orchestra.

The programme for the next concert is: Overture, "Sapho," Goldmark; "Symphonie Espagnol," for violin and orchestra, Lalo; "Moorish Dances," J. K. Paine (first time), and Symphony No. 7, Beethoven. Mr. T. Adamowski is to be the soloist.

Boston Sunday Globe.
SUNDAY, MARCH 4, 1900.

SEVENTEENTH SYMPHONY CONCERT.

Mr Gericke's symphony program last week was of a conservative nature and comprised Beethoven's "Leonore" overture, No. 3; Gluck's "Ballet Suite," No. 2; the "Hamlet" overture by Tchaikowsky and Schumann's fourth symphony. There were no soloists. It is needless to say much about the interpretation of the "Leonore" overture, the familiar number receiving the delicate and sympathetic rendition usually associated with the Boston orchestra. The whole performance was masterly. Gluck's ballet music, "put together by Gevaert," was played admirably, the brilliant fifth movement, possibly, calling for special comment, although this part, from the nature of its construction and the thematic material employed, almost invariably proves to be the favorite number. The grace of the first movement, the humor of the second, and the odd, drone-like effects in the fourth were splendidly presented.

Tchaikowsky's "Hamlet" overture, so full of strenuous passage work, formed a striking contrast to the lighter music by Gluck, and the somber measures, harsh at times, were given with sonorous precision and effect. Despite the dissonant combinations so frequent in the composition the orchestration is wonderfully vivid and illustrates the "ghost" episode in the tragedy in a manner which is unquestionably typical and apropos to the subject. Each contingent of the orchestra did its work well and showed the almost perfect unanimity of execution which has made the ensemble playing by these men a matter of universal comment.

The concert closed with the fourth Schumann symphony, a great composition grandly performed. The second version was played and again the orchestra gave evidence of the splendid "team" work noticed in the Tchaikowsky overture. How differently Schumann treats his passionate episodes, as compared with those of the Russian composer, and yet without being as harsh to the average ear the German is fully as effective in his orchestration, and surely, as a rule, much more enjoyable. The praise given the orchestra for the "Hamlet" performance applies equally to that of the Schumann work.

Mr T. Adamowski will be the soloist at this week's concerts. The program will include the Goldmark overture to "Sapho," "Symphony Espagnole" for violin, Lalo; "Moorish Dances," J. K. Paine, for the first time, and Beethoven's seventh symphony.

Boston Courier.
ESTABLISHED 1795. MARCH 3, 1900.

The seventeenth Symphony programme presented one novelty, in that it named no new work at all, being made up entirely of standard music. Had it begun—as it seemed to promise that it would—with the great and thrilling "Leonore No. 3" overture, it would have seemed top-heavy, not only because that is a music which should come as a finale to a concert, but because the selections which were to follow must have been thrown into comparative insignificance by it. So one of the other "Leonore" overtures (we should say that which is commonly known as No. 1 and classed in the opus list as 72 led off, inducing a quiet, dignified and not unsympathetic mood, touched with some warmth of feeling. Gevaert's group of ballet movements chosen from Gluck's operas, each suggestive in its way of some noble and yet vital poetry of motion, came next, and then Mr. Gericke presented Tschaikowsky's fantasy-overture of "Hamlet," so sombre, gloomy and compulsive with its unescapable sepulchral forcefulness, as a basis to everything else, as of "this fellow in the cellarage" which must always be dwelling and moving under all other life, and its "wild and whirling confusion of passions, thoughts, interests and activities, forming sometimes into the shape and march of battle, and sometimes melting into a moment of quiet pathos and serenity, only to yield at last to the dominant dark heaviness. Schumann's wholesome, kindly beneficent fourth symphony ended the concert, during which everything had been perfectly played and intimately enjoyed.

At the next concert Mr. T. Adamowski will play Lalo's "Spanish Symphony" for violin solo, and the orchestras will give (for the first time) some Moorish dances, by Professor John K. Paine, Beethoven's seventh symphony, and Goldmark's "Sapho" overture—the prevalent topic cannot be escaped, apparently, although this is the other Sappho!

Howard Malcom Ticknor.

Boston Journal.
SUNDAY, MARCH 4, 1900.

SYMPHONY CONCERT.

A Program of Reasonable Interest—Revival of Old Ballet Music—Tschaikowsky's "Hamlet."

The program of the 17th Symphony Concert given last evening in Music Hall, Mr. Gericke conductor, was as follows:

Overture "Leonore," No. 1	Beethoven
Ballet Suit No. 2	Gluck-Gevaert
From "Iphigenia in Aulis"	
I. Air.	
II. Dance of Slaves.	
III. Tambourin.	
From "Armida"	
IV. Gavotte.	
From "Iphigenia in Aulis"	
V. Chaconne.	
Overture "Hamlet"	Tschaikowsky
Symphony in D minor	Schumann

Tschaikowsky's "Hamlet" was played for the first time at a Philharmonic concert in St. Petersburg, Nov. 24, 1888. The composer led it, and his symphony No. 5, which was also performed for the first time. I have read somewhere that these two works were played a short time before this at a concert of the Russian Music Society, but I do not find them on the programs of that society in 1888. The overture was played at Brooklyn, Feb. 14, 1891; Chicago, March 26, 1891; New York, April 11, 1891, and in Boston, March 5, 1892. As a whole, this fantasy-overture is not as effective inherently or superficially as either the "Romeo and Juliet" or the "Francesca da Rimini." The introduction, which announces the appearance of the Ghost is strong and suggestive; the second theme—the Ophelia theme, if you please—is of melancholy beauty, and there is the thought of the crazed maiden singing her simple tunes; but there is no long continued sweep of imagination, nor are the contrasting moods firmly established. Even the music accompanying the appearance of the Ghost did not make as striking an impression as when it was first played here; at least such is my recollection; for when the horns first sounded the dead of night, the crash that followed, as though all nature was dismayed at the sight of the awful apparition that walked in majesty the platform at Elsinore, was the one passage of the overture that remained in the memory. But we were not so accustomed to Tschaikowsky in 1892. After all, what music written to this tragedy is in any way worthy of the subject? Surely not Mr. Henschel's dismal suite. I do not think Mr. MacDowell's symphonic poem is among his most characteristic works. Gade's overture is amiably melancholy. Once in Paris I heard Berlioz's funeral march in Hamlet, with a cannon "to be fired without"; but how many remember that the Prince of Denmark was a soldier, one praised by Fortinbras? Tschaikowsky in "Hamlet" does not illuminate the tragedy as he illuminates the tale of the lovers of Verona or the story of Francesca. Suppose you are a musician and you try to put "Hamlet" into music, what moods are there for you to portray? The feeling of the supernatural; the irresolution of the hero; the fleeting presence of the fair Ophelia. Tschaikowsky was only moderately successful in the first and third, and he failed in the second. But to put Hamlet himself into music is no easy task. Furthermore, the finale is too laconic in expression of grief; it is as though the lamentation were abruptly checked; there is the thought of a dash, rather than a period.

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The other pieces on the program do not call for extended comment. The first overture to "Leonore" is interesting chiefly because it is so different from the third, yet there are passages in it that only Beethoven could have written, passages that are of elemental simplicity, tenderness and depth of thought.

I do not care to hear the ballet music of Gluck in the concert hall. His music of this nature demands the stage setting and action. They that have seen the "Iphigenia in Aulis" and "Alceste" and the other "Iphigenia" in German cities know how everpowering is the general effect of a carefully prepared, sympathetic performance. Even the thin, naive ballet music contributes to this effect. Mr. Apthorpe remarks truly that the gavotte is not in the customary gavotte rhythm, but the movement is nevertheless a gavotte. Gluck and writers of piano music in the 18th century were not always punctilious in these matters. The passacaglia, for instance, is characteristically in 3-4, but Gluck has a passacaglia in "Alceste" that is in 2-4, and this is not a solitary exception.

Weingartner regards the D minor symphony of Schumann as inferior to the first and the second of the same composer. I fail to see why. It is true that Schumann's symphonies might as well have been written for a piano and four hands as for an orchestra as he understood it; but surely this symphony of peculiarly romantic flavor does not fall behind its companions, and the rhythmic treatment of the trio in the scherzo adds wondrously to the gentle regret and vague longing of the musical thought.

Philip Hale.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CVII., NO. 63.
SUNDAY, MARCH 4, 1900.

THE SYMPHONY CONCERT.

Beethoven's "Leonore" Overture No. 1 Finely Played.

Some Confusion Left in the Reader's Mind After a Perusal of the Programme Book—The Gluck Suite of Dances Heard for the First Time in a Decade or More.

The programme for the 17th of this season's concerts by the Boston Symphony orchestra, Mr. Wilhelm Gericke conductor, in Music Hall, last evening, was:

Overture, "Leonore," No. 1, op. 138	Beethoven
Suite from "Iphigenie en Aulis"	Gluck
Overture, "Hamlet"	Tschaikowsky
Symphony No. 4	Schumann

The "Leonore" overture, No. 1, is not heard as often as are the three other overtures that Beethoven composed for his opera, but it is none the less interesting, if somewhat lighter than these, and in quite another vein from the wonderful No. 3 and the "Fidelio."

Much has been written in the way of dispute over the proper numbering of the "Leonore" overtures, and the date of their composition, and the subject is, notwithstanding, still left in some confusion, a fact which may probably account for the programme book describing No. 3, instead of No. 1. However, as the person with a not wholly perfect knowledge of French exclaimed, "Quel odds?"

Those who followed the text of the programme book, analyzing the overture that was not played, while listening to the one that was, appeared to be pleasingly edified, and so it is fair to suspect that no very great harm was caused by the blunder. It is equally fair to suspect that they were less edified by the argument anent the history of the three overtures, given in the book.

For example, in speaking of the Overture No. 1, the information was conveyed that "all external evidence now points to its having been written after the (so-called) Nos. 2 and 3, and to its being properly No. 3 and not No. 1. But many musicians refuse to believe the external evidence, which is not wholly conclusive, to be sure, although it is known that the (so-called) No. 2 was considered too long in Beethoven's day, and the (so-called) No 3, too heavy and difficult, and that the composer was asked to write a lighter overture to his opera, finding it absolutely incredible that Beethoven, after remodelling No. 2 into No. 3 (both these overtures are written upon the same general plan and of almost identically the same thematic material), should subsequently have fallen so much below the mighty No. 3 as to put out this far lighter No. 1."

What with the all external evidence that points to its having been written after Nos. 2 and 3, and the same external evidence which is not wholly conclusive, and the "so-called" this and that, and the perplexing length of the sentence with its befogging reiterations to the effect that 2 is not 3, and 3 is not 1, and 1 is not 2, and so on, to say nothing of the roundabout method taken to express a simple fact, the writer of the programme-book article would be justified in offering a prize to any one who can and will solve the ingenious and ingenuous verbal puzzle here presented.

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BOSTON DAILY ADVERTISER
ESTABLISHED 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, MAR. 5, 1900.

The Symphony Concert—The "Hamlet" Overture.

The concert of Saturday presented a wholly orchestral programme and one which can have short shrift, for its first and last numbers were fairly familiar, and the other pieces were not altogether new.

The concert began with the "Leonora No. 1" overture, one of the least effective of the four overtures which Beethoven wrote for his single opera. One cannot help wishing that more ingenuity had been displayed in the nomenclature of these overtures; "Leonora No. 1" sounds more like the name of a fire engine than of a romantic overture, and one is apt to mix up the numerals, as happened on this occasion, when many an auditor read the description of "No. 3" and tried to identify "No. 1" by it. The work is not nearly as dramatic as "No. 2" or "No. 3." It does not give the entrance of the governor and the defeat of Pizarro's treacherous schemes, or the delirious joy of Leonora and her spouse, but abstains from any exhibition of extreme passion of any sort. It was expressively played and received its share of applause.

Pere Gevaert, the prince of musical antiquaries, always loved to dabble in Gluck, who seemed to him the ideal of dramatic power; his views are not shared by those who are spoiled by over-much of Richard Strauss and Berlioz. The suite which the old Belgian has made from three of Gluck's operas seemed a trifle under-spiced. Its orchestration was eminently conservative, the strings doing most of the work and the tone-coloring being somewhat monotonous. The dance of the Slaves was the most piquant number.

The idealization of the dance-rhythms which was so freely done in the old Suites, found amply exemplification here in the freedom of the Gavotte and the speed of the Chaconne.

The Gavotte, as a dance, began on the third beat of a quadruple rhythm, and had a dainty syncopation throughout; but this effect was not apparent here. The Chaconne was originally a slow dance, in triple rhythm, but little less stately than the Sarabande. When the French composers began to use it as the finale of their ballets they quickened the tempo and changed the character of the old Spanish dance. Bach's famous Chaconne (for violin solo) deviates greatly from the dance style, and Gluck's final Chaconne in this suite had scarcely a vestige of the old Chaconne character. But after all, these changes are no greater than those made in modern dances by later composers; a waltz, for example, danced to Rubinstein's "Valse Caprice" would be dangerously near a Cancan, while a dancing dervish could scarcely keep up with some parts of Chopin's waltz, op. 64, No. 1.

To follow Beethoven's gentlest overture with Gluck's suave music was not exactly piling Ossa upon Pelion, it was rather pouring oil upon a placid lake; now, however, there came a vivid contrast and the modern dissonances were let loose in Tschaikowsky's "Hamlet" overture. No man outside of our art ever gave so much to music as Shakespeare; all of his plays are interwoven with musical creation and some have inspired every kind of composition from song to overture, from symphony to opera. Probably "Romeo and Juliet" and "Hamlet" have been the most frequently set and in the most varied forms. Even the gentle Gade (whom scoffers called "Mrs. Mendelssohn") being a Dane, tried to make an overture out of the Danish prince. He failed, and Tschaikowsky has only half-succeeded.

It may be doubted whether the extremely subtle character of Hamlet is fitted for musical portrayal; philosophy might busy itself with a study of the vacillating moods which Shakespeare has here depicted, but to give a tonal representation of anything like "To be or not to be," is to take music into the realm of metaphysics, which some of the ultra-moderns have attempted with very unsatisfactory results.

In this case, if Tschaikowsky did not play "Hamlet" with the part of Hamlet omitted, he at least minimized the melancholy Dane and allowed his father's ghost to occupy the foreground. Here music was within its province, for a spirit can be depicted as well by tones as by words, and there are many ghost-stories in music, as witness King Ninus in "Semiramide" appearing to tamtam strokes, or the Commendatore in "Don Giovanni" giving supernatural growls to trombone accompaniment. Therefore when the muted horm struck twelve o'clock in a very dismal and foreboding manner, one was ready for the terrible picture which the poet has put in the words:—

"I could a tale unfold, whose lightest word
Would harrow up thy soul, freeze thy young blood,
Make thy two eyes, like stars, start from their spheres,
Thy knotted and combined locks to part,
And each particular hair to stand on end,
Like quills upon the fretful porcupine."

Here the Russian composer was upon his own ground, for the voice of darkness and foreboding becomes him best. The gloomy orchestration, the wind instruments in sombre chords in deepest register, the mastery of dissonance without extreme harshness, combined to picture the perturbed spirit in a manner that was generally dignified and impressive, if occasionally a little too vehement or bombastic.

[illegible] contra, [illegible] it was she, upon the oboe (and gloriously played it was), seemed rather artificial in her melancholy, while Hamlet, relegated to the background, was very seldom found in her company. The gong was frequently employed, in connection with the ghost, with a fortissimo effect that suggested a railway restaurant. But Tschaikowsky always has something to say, even if he sometimes says it in a frenzied manner.

The Schumann symphony, No. 4, in D minor, received a noble reading. Here the beauty of thought can never grow threadbare, and the free form is to be condoned since the ingenious figure treatment gives a sustained interest and continuity.

The violoncello had a good opportunity in the second movement, a directly melodic song form, which is so serenade-like that Schumann at first scored its accompaniment for guitar (as Rossini used guitar in Almaviva's serenade in the "Barber," and Mozart used mandolin to support Don Giovanni's nocturnal wooing), and the part was excellently performed. The third movement is one of Schumann's serious Scherzos, almost as paradoxical as Shakespeare's "Merry Dump," but very beautiful nevertheless.

It was once held that Schumann went as far in the direction of dissonance as it was safe to proceed, and the finale of this work is an instance of his boldness in this field. But later composers have gone far beyond the old Pillars of Hercules, and have discovered seas of discords that make this movement seem quite conservative.

The symphony must have given the keenest pleasure to every music lover, even though there is little new to say about it.

Louis C. Elson.

Boston Transcript
MONDAY, MARCH 5, 1900

Music Hall: Boston Symphony Orchestra

The seventeenth symphony concert was given in the Music Hall, last Saturday evening, the programme being:

Beethoven: Overture to "Leonore," No. 1, opus 138.
Gluck: Ballet Suite No. 2, put together by F.-A. Gevaert.
Tchaikovsky: "Hamlet," Fantasy-Overture, opus 67.
Schumann: Symphony No. 4, in D minor, opus 120.

I went, this time, to the public rehearsal, on Friday afternoon, instead of to the concert; but the (so-called) rehearsal is one in name only, and is virtually as much a performance as the concert itself.

By some mistake, the "Leonore" overture No. 3, opus 72, was set down on the programme, instead of the No. 1. This later and lighter work is not often played; Beethoven himself was not well satisfied with it, and it was never used in his lifetime in connection with the opera. He wrote it by request, the earlier overtures to "Leonare," Nos. 2 and 3, having been considered too long and heavy; but his dissatisfaction with it seems amply proved by his afterward writing the equally light, but far stronger overture (so-called) to "Fidelio," in E major. Though not showing Beethoven at his mightiest, this No. 1 is still a graceful, charming work; it is strikingly characteristic of the composer's individuality, the themes are nothing but Beethovenish. To my mind, two points make it still interesting and worth hearing; the admirably beautiful episode in the middle, on Florestan's "In des Lebens Frühlingstagen," and one passage in the Allegro itself, the earliest instance I know of in music of what has since been called the "Rossini crescendo"—repeating a single phrase twelve times twice in the tonic (twice in the dominant, and so on), in continuous crescendo, with stronger instrumentation after every fourth time. The Florestan episode seems to me far more beautifully scored than in either the No. 2 or the No. 3; it is a gem of orchestral coloring. The overture was capitally played.

The Gluck selections—airs de ballet from "Iphigénie en Aulide" and "Armida," strung together as a suite by Gevaert—are charming as need be. What a wealth of simple, soulful melody Gluck had! And how coruscatingly brilliant he could be at times! It seems to me that one mistake was made in the performance; Mr. Gericke apparently mistook the "tambourin" in the third movement for a tambourine—for it was on the latter instrument that the part was played. To be sure, Gluck, as a German, may have written "tambourin" when he meant "tambourine," not knowing the difference between the masculine and the feminine form of the word. But there can be little doubt as to Gevaert's understanding of the term; he has doubled Gluck's first violin part with a piccolo-flute (there is no indication of such an instrument in the first French edition of Gluck's score), evidently intending an allusion to the Provençal tambourin and galoubet. The tambourin is simply a drum—presumably of the toy shop, rub-a-dub order—and is always used in Provence in connection with the galoubet, a shrill little rudimentary flageolet. On Friday afternoon, I could hear no piccolo-flute, and so suppose that Mr. Gericke preferred to stick to Gluck's original score; still it seems to me that a careful man like Gevaert must have had some authority for his version.

I must have heard Tchaikovsky's "Hamlet" when it was given in the season of 1891-92 under Mr. Nikisch; but I had forgotten all about it, and on Friday afternoon it came to me as quite new. It shows Tchaikovsky in his most frenetic vein; anything approaching the desperate madness of that second theme I have not heard, even from him. Upon the whole, it is a hard work to size up at a first hearing. Some few points struck me particularly. The infinite beauty of instrumental coloring in most of the Lento introduction; then the genuinely poetic effect of the twelve midnight strokes on the stopped horn. The thing looks naively puerile in the score; you take it to be a mere piece of rather childish realism. But the mysterious unearthly beauty of the harmonies in the wood-wind which Tchaikovsky weaves around those twelve clock-strokes throws the poetic significance of the situation into such relief that you become quite unconscious of the mere realism in it, you even forget to count the strokes. Most impressive of all was the sudden appearance of that march-like theme in the brass, against rolls on the snare-drum; there was something strangely dramatic about it, it made you think of the trumpets and drums in the "Agnus Dei" of Beethoven's Missa Solemnis; it was hard to believe that anything at a brisk tempo could sound so solemn. But for the rest, this "Hamlet" is considerably enigmatic to me. I have my suspicions that the performance was to a great extent at fault. Such mad music should not be played too sanely; it is like tremendous profane swearing, uttered with a Charles Grandison voice and manner. Tchaikovsky's desperation needs to be desperately done; the performance seemed to me illogically restrained. Not that I would ever advocate a "rough" performance of anything; I like to have things sound well. Save in the humorous vein, music that fails of its effect unless it is uncouthly played oversteps musical bounds. But there is no necessary connection between technical finish and lack of emotional intensity; the most desperate fierceness of expression is quite compatible with a good tone and finished ensemble. Now it seems quite evident to me that this Tchaikovsky music, thoroughly unclassical as it is in style and construction, can really have nothing to do with the classical spirit of performance. It is utterly unreserved, and should be unreservedly played.

Eugène Ysaye taught us a valuable lesson about the modern French chamber-music, in the style in which he and his colleagues played concerted things by César Franck and others. After hearing his performances of such things, we found that they differed from all we had known of concerted chamber-music by great German masters in one very essential point—a quartet by Franck, for pianoforte and strings, is not so much a combination of mutually dependent parts, all working helpfully together with a common aim, as it is a collocation of four solo parts, each one of which tries its best to speak for itself. Here virtuosity of individual expression its more important than mutually helpful ensemble.

I certainly would not claim that the difference between Tchaikovsky's orchestral music and that of the German classical schools was the same in kind as the difference between the modern French and the older German chamber-music. But the difference is fully as marked in degree; and it seems to me logical and right, in playing Tchaikovsky, to throw overboard everything (save technical perfection alone) that rightly applied to the performance of the German orchestral classics. When Tchaikovsky says "damn!" let him say it with a will, so that people may know that he is swearing; don't make it sound like "d-mn!"

If the performance of "Hamlet" left something to be desired, that of Schumann's D minor symphony left nothing. It was superb, exhaustive, at every point. It made the symphony sound actually as though Schumann had been a master of orchestration; the first violins sounded as brilliant as if Berlioz had written the part! Tempi and spirit were alike admirable, the execution was flawless.

The next programme is: Goldmark, overture to "Sappho," opus 44; Lalo, symphonic espagnole, for violin; Paine, ballet-music from the opera "Azara," three Moorish dances (MS., first time); Beethoven, symphony No. 7, in A major, opus 92. Mr. T. Adamowski will be the solo violinist.

W. F. A.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, MARCH 7, 1900.

Leonora Jackson.

Tour with Boston Symphony Orchestra—Brilliant Ovations at Boston, New York, Brooklyn, Philadelphia, Baltimore, Fall River and Providence.

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It is evident that she has been thoroughly well schooled and is following the scholarly path that cannot fail to realize the greatest and best kind of success—the path that is straightforward and free from trickery and chicanery. To her other merits she adds a dignity and an authority of manner that appeal agreeably to the audience and command respect as well as admiration.—Philadelphia Ledger, February 26, 1900.

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[81]

THE MUSICAL COURIER.

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☞ Postage free to mail subscribers whose payment of subscription is made in advance.

THURSDAY, MARCH 8, 1900.

SYMPHONY CONCERT.

Fine Playing by Leonora Jackson, Violin Virtuoso.

The fifth concert of the Symphony series was given last evening in Infantry Hall before an audience somewhat larger than usual. Curiosity to hear Miss Leonora Jackson, the young American violinist, of whom so much has been heard recently, was undoubtedly a factor in increasing the attendance. The orchestra manifested a disposition not to be outdone by the brilliant young solo player, and gave a finished and forceful rendering to the solid programme of classical music. It was Germany's night, the numbers being selected from four of the greatest composers of that nationality. The order of the programme was as follows:

Overture to "Leonore," No. 1, Op. 138.... ....Ludwig van Beethoven
Concerto for violin in E minor, Op. 64.... ....Felix Mendelssohn-Bartholdy
 I. Allegro molto appassionato (E minor)
 II. Andante (C major)
 III. Allegretto non troppo (E minor)
  Allegro molto vivace (E major)
Entr'acte, Dance of Apprentices, Procession of the Master Singers, and Homage to Hans Sachs, from "The Master Singers of Nuremberg," Act III..... ....Richard Wagner
Symphony No. 4, in D minor, Op. 120.... ....Robert Schumann
 I. Ziemlich langsam (D minor)
  Lebhaft (D minor)
 II. Romanze: Ziemlich langsam (A minor)
 III. Scherzo: Lebhaft (D minor)
  Trio: (B-flat major)
 IV. Langsam (D minor)
  Lebhaft (D major)

It would be difficult to present a more interesting programme than this, or one more thoroughly representative of the contributions to musical art of the century just closing. Unless, indeed, objection be made to the inclusion of Richard Wagner among "representative" composers of the 19th century. True, he departed widely from the forms of expression utilized by others, but he was hardly more of an iconoclast in his time than was Beethoven at an earlier period. Nor can it be truly said that his music bears the stamp of individuality any more strongly marked than does the work of Schumann or Mendelssohn. It matters not which of this immortal group be crowned King by contemporary suffrage, or upon whom the verdict of time may bestow the undisputed title of master. They are great names, one and all, and without the products of their genius, without their example, their influence, their inspiration, the art of music would be immeasurably poorer than it is to-day.

Beethoven's superb overture, with which the concert was opened, contains some of his most daring departures from conventionality. There are times when the hearer, if it were his first introduction to the work and the author's name were not upon the programme, might easily fancy that he was listening to a composition by one of the most "modern" of musicians. The music is based largely upon themes drawn from the opera, but the treatment is most original, full of variety and leading to a stunning climax. It was played with superb vigor and most satisfactory attention to every detail of nuance.

The excerpts from Wagner's "Meistersingers" were not only interesting in themselves, but furnished a pointed illustration of the important part assigned to the orchestra in the operas of the Baireuth master. With him the orchestra is the chief delineator, never relegated to the position of humbly accompanying this singer or that. Or, more frequently perhaps, solo voices, chorus and instruments are all combined as parts of one consistent and suggestive picture. From how many operas of other composers could an effective concert number be culled by the simple process of playing from the orchestral score, the vocal parts being entirely omitted? It is safe to say, not one. Whether there be any advantage in this is beside the question. The fact is interesting in connection with Wagner's original theories as to the proper relations of music and drama. The "Meistersinger" music is charming in itself, and the beauties of the score were thoroughly exemplified by the sympathetic playing of the symphony men.

The concert closed brilliantly with Schumann's D-minor symphony, a work in which the composer packed enough of musical ideas to furnish two or three symphonies if the themes were developed and worked out as Beethoven treated his material. The work teems with variety and contrast. While as a whole the symphony is of a forceful and brilliant character, there are some peculiarly lovely bits of quiet melody, prominent among which are the brief romance and the trio of the Scherzo. Again the playing was most satisfactory and effective.

The soloist of the evening, Miss Leonora Jackson, scored a pronounced success. The young woman has received the largest amount of advance advertising that has been accorded to any artist in recent years. This would have been most dangerous were her talents mediocre. It is a pleasure to record the fact that in every way this young American violinist fulfilled expectations. Her technical equipment seems well nigh perfect. While this is nothing more than is expected nowadays of every artist, the expectation is by no means always met. Her tone is pure and of sufficient breadth, her agility remarkable, her harmonics and chord-playing of impeccable accuracy, and she has a great bow arm. To what degree she possesses the temperament necessary for the production of the highest artistic qualities did not appear, for the Mendelssohn concerto is written for the executant rather than the interpreter. [illegible] in the andante she displayed a [illegible] and musicianly spirit. Altogether her playing was delightful, and [illegible] audience fairly overwhelmed her [illegible] applause, recalling her four times [illegible] the conclusion of the number.

The sixth concert of the symphony series will be given on Wednesday evening, March 28.

BOSTON EVENING TRANSCRIPT.
ESTABLISHED 1830.
The Official Paper of the State.
The Official Paper of the City.

MONDAY MORNING, MAR. 12, 1900.

The Symphony Concert—Paine's "Moorish Dances."

The concert of Saturday began with the overture to "The Bartered Bride," by that Bohemian genius, Smetana. The beauty of the overture makes one wish that we might have the entire opera some day; we are receiving almost daily invoices of consecutive fifths in the newest Italian operas, why should we not hear this melodious and refined comic opera and learn the lesson that it is still possible to say something new in music without banishing all the harmonic text-books! They still hold to a good many Mozart traditions in Prague, and it is [illegible] natural to find something of the German school in Smetana, but his great patriotism, and his intense nature, forbade his becoming in any sense a copy of a German master.

Therefore we hasten to say that the work is sui generis, before we speak of its points of resemblance to the "Magic Flute" overture.

The same chattering character is in both works, the same dash, the same union of counterpoint with popular melody. The fugal exposition which forms the chief theme of the "Magic Flute" overture is here balanced by a more extended, if somewhat freer fugal treatment (rather canonic than strictly fugal) of the chief theme. The violins had the brunt of the work to do, which is equivalent to saying that it was perfectly done, for in no orchestra of the world is there such a body of first violins as we hear, almost with nonchalance, at each Saturday concert. The wild rush of the coda was inspiring. We reiterate our Oliver Twist demand; we are given Leoncavallo, Mascagni, and Puccini upon our operatic stage, let us have Smetana, Cornelius and Goetz also.

Mr. Timothee Adamowski has every reason to feel proud of his performance of the solo part of Lolo's "Spanish Symphony" at this concert. He was in his best form and played with a brilliancy and security that compels the highest praise. The work itself came as a welcome change from the Beethoven-Brahms-Mendelssohn round of violin concertos even if it does not stand as high as any of them. Lalo has managed to individualize his solo instrument sufficiently to keep it from merging in the orchestral mass, and the pizzicato background of the second movement, the discreet accompaniment of the slow movement and the carillon-like figure of the orchestra in the finale (a Spanish version of "Three Blind Mice") form good foils to the solo passages.

The constant caprice and syncopation of the Scherzo, the tenderness of the Andante, and the broad work upon the G string in the finale, were especially noticeable points of a commendable interpretation. The work does not permit the soloist to hide his light under a bushel; the difficulties are paraded much as Rossini or Donizetti would dispity vocal difficulties in an aria di bravura, and, if difficulty is sometimes attained at the expense of beauty, it is only an instance of virtuosity being its own reward.

Prof. John K. Paine is always sure of a friendly hearing when he comes before our public with a new work. In these days, when it is almost impossible to throw a stone, in Boston or New York, without hitting an American composer, one can think back upon the time when all that was permanent in native musical creation came from this modest gentleman. There was bound to be much interest in the first hearing of a few fragments from his new opera of "Azara". As the plot of this opera runs along the lines of the old Trouvere theme of "Aucassin and Nicollette" (a 13th century tale, and the purest of mediaeval love stories) and as this subject takes us into Saracenic countries, it was natural to find good opportunities for Oriental music in the opera. Three Moorish dances were the selections given at this concert. They were scarcely to be considered as examples of the lightest type of ballet-music, for in this opera the ballet work forms an integral part of the subject and is not an extraneous and meretricious display, as in "The Huguenots" or "Faust". One could not help comparing the numbers with Rubinstein's "Feramors" music, a similar Oriental theme. Mr. Paine has not achieved the sensuous languor of this latter ballet, but he has none the less caught up the spirit of the East in good degree and succeeded in finding the common ground where classicist and melody-seeker can meet.

The color of the English horn is perhaps a trifle sombre for the eastern subject, but the oboe gave the true local color to some of the melodies. That the composer would be contented with mere melodies was not to be expected, and there was an interesting degree of development and figure treatment in some of the numbers, even the kettledrum being ingeniously used in this work. Many clever bits of syncopation appeared and, where a lesser composer would have fallen into a conventional rut, Mr. Paine has attained a good degree of originality. Of course the scenic adjuncts will greatly heighten the musical effect, and we hope that we may have the opportunity of judging of the work with its proper ensemble in the near future. The public became enthusiastic over the dances and the composer was called to the stage to acknowledge the continued plaudits.

After these dances came the most dancelike of Beethoven's symphonies—the seventh. It received a splendid interpretation with just the conservatism which we find so admirable in Mr. Gericke's Beethoven readings.

To us the seventh symphony is the most attractive of the nine, for it does not attempt the impossible (or at least the impracticable) as the ninth does, it is not unequal, going from grandeur to lightness as the "Heroic" does, and it combines popular melody with complex development in a manner that attracts musicians and laity a manner that attracts musicians and laity at the same time; it is the practical attainment of the "juste milieu."

It has the noblest introduction of any of the symphonies, and its transition into the chief theme, via a single note 61 times repeated, is most picturesque, spite of its [illegible] [illegible] only [illegible] introduction [illegible] of the [illegible], the end of the [illegible] movement, and especially in the coda of the finale. It is also the most remarkable instance of rhythmic treatment extant, for the entire first movement is founded on a dactyl twice repeated, and the glorious Allegretto (the gem of the work) is only an apotheosis of a dactyl and a spondee (or trochee) in constant alternation. And with what persistency Beethoven here uses the device of dialogue between woodwind and strings! The conversation between these seems never-ending, yet never becomes tiresome!

Mr. Gericke rather insisted upon the "Allegretto" in the second movement. We doubt whether Beethoven fully expressed him self with this tempo-mark. He certainly vacillated between this and slower marks, and changed his ideas repeatedly about it. We fancy that Berlioz's idea that brooding was the chief characteristic of the movement is the true one; but, in avoiding the funereal character which Beethoven feared might come upon the heels of an "Andante" mark, he did not quite desire a resolute or a quick movement. If Mr. Gericke, however, gave a trifle too much of firmness to the movement it is certainly a failing that leans to virtue's side. The virility of the finale was inspiring and the power of the mighty bass reiterations was undeniable.

It is perhaps well that the public should take such a tonal tonic for at the next concert Zarathustra is to speak through his mortal mouthpiece—Richard Strauss.

Louis C. Elson.

THE BOSTON
SATURDAY EVENING
Gazette
March ESTABLISHED 1813 10

The Symphony Concert.

The program for the eighteenth rehearsal and concert of the Symphony Orchestra was:

Overture, "The Bartered Bride,".... Smetana
Spanish symphony, D minor, op. 21. Lalo
Ballet music from opera "Azara,".. J. K. Paine
Symphony No. 7, A major, op. 92.. Beethoven
Soloist, Mr. T. Adamowski.

Mr. Adamowski received a very hearty greeting on his appearance as soloist, and he played with his usual care and finish. He is a most conscientious artist, and he entered into the spirit of the work he interpreted. He was at his best in the third and fourth movements, and in these he aroused his audience into enthusiasm. Mr. Paine's three Moorish dances from his opera of "Azara" were a pleasant surprise, especially the first, the allegretto animato, which was graceful, vivacious and tuneful. The orchestra of all was unusually elaborate, but in two of the movements or dances seemed to overweight the subject matter and to deprive them of their dramatic interest. This, however, is simply from the stage point of view. The last movement is the least interesting and the least satisfying; the melody is not of a high character, and despite the richness of the orchestration gives more than one hint of the commonplace. Throughout, however, the master musician was in full evidence, and Mr. Paine easily demonstrated, if demonstration were needed, that he stands easily first among native composers; not only in knowledge and talents, but in the capacity to use these to their greatest advantage. His work was greeted with the heartiest applause, and it was read by Mr. Gerricke with rare spirit and sympathy. The Smetana overture was also read and played in the most delightful manner.

The program for the next concert is: Mozart's Symphony, C major; Beethoven's Concerto for Pianoforte, No. 4, G major; Richard Strauss' symphonic poem, "Thus Spake Zarathustra"; and Weber's overture, "Oberon." The soloist will be Mr. Ernst von Dohnanyi.

Music Notes.

On Monday evening the Kneisel Quartet will give a concert in Association Hall, assisted by Mme. Szumowska and Mr Max Zach. The programme is: Grieg's Quartet in G minor, op. 27; Faure's Sonata, A major for piano and violin and Brahm's quintet for two violins; two violas and violoncello, op. 88.

On Wednesday evening, March 28, the Roman Festival Mass and the Easter [illegible] by Signor

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[illegible] 1900

The Next Symphony Soloist.

Ernst von Dohnanyi, the Hungarian pianist, who is to be soloist at the next Symphony Concert, was born in Pressbury about twenty-two years ago. His father, a professor in the gymnasium (high school), was also an excellent musician, who, besides giving his son music lessons, refused to allow him to play in public, as a "boy prodigy," but made him take a course of study at the gymnasium. While at work there, Dohnanyi studied music under Carl Forstner, and later, under Koessler and Thoman. He completed his pianoforte study, however, under Eugen d'Albert.

In the season of '95-96 Dohnanyi played twice in Vienna, giving, with a violinist, concerts of piano and violin sonatas. In the winter of 1897 he gave two recitals, and on the 9th of January, 1898, he played the Beethoven G major concerto with the Vienna Philharmonic Orchestra, under Hans Richter. On all these occasions he was well, if not enthusiastically, received and criticised. The following June, however, he played at one of Richter's Philharmonic concerts in London, and gave some recitals, with rather more decided success.

In the spring of 1898 Herr Ludwig Bösendorfer, the great piano maker, offered a prize, in memory of Hans von Bülow, for the best pianoforte concerto, the competition to be open to composers of all lands; the judges were Julius Epstein, Mr. Gericke, Alfred Grünfeld, Leschetizky and Rosenthal. Without much discussion they awarded the first prize to Ernst von Dohnanyi, who played his concerto the following winter in Vienna, winning more praise than he had in any of his previous appearances.

Dohnanyi gives, or rather did give, two years ago, the impression of being a player of good solid technique and of excellently trained musical ability, rather than a player of brilliant technique, or of tremendous warmth or fire.

Boston Journal.
SUNDAY, MARCH 11, 1900.

SYMPHONY CONCERT.

First Performance of Professor Paine's Ballet Music From the Opera "Azara"—Mr. Timothee Adamowski Plays Lalo's "Spanish Symphony."

The program of the 18th Symphony concert was as follows:

Overture to "The Sold Bride"........Smetana
Spanish Symphony for Violin and Orchestra, in D minor, Op. 21..........Lalo
Ballet-Music from the Opera "Azara;"
 Three Moorish Dances..............Paine
 (First time.)
Symphony No. 7......................Beethoven

The ballet music from Professor Paine's opera, "Azara," was played for the first time last night. It is a sad commentary on the state of opera in this country that Professor Paine is obliged to look to Germany for a production of a work to which he has devoted his talent for several years. Let us hope that a production there will bring the composer the laurel wreath that should be awarded him by his own countrymen for a new dramatic work!

The effect of this ballet music, written for the stage, would of course be enhanced by scenery, costumes, groupings and evolutions. It is planned for the opera house and it is built on broad foundations. In the concert room the first two dances are more effective than the third. The first has the more decided character. In the second, the latter section of the melody given to the English horn is not well adapted to the peculiar character of that instrument, and it is inherently commonplace. As a rule the music is sonorously scored, even when melodic invention is not marked, and it will no doubt serve its purpose in the opera. There was hearty applause and the composer left his seat and bowed his acknowledgments from the stage.

⁂

Mr. Adamowski gave much pleasure by his performance of Lalo's fascinating work. It was a performance characterized by appreciation of rhythm, wooing cantabile, warmth of tone, direct appeal, brilliance of bravura, and a liberal and spontaneous exhibition of the true virtuoso spirit.

⁂

With the exception of a slight slip or two, the performance of Smetana's overture was delightful. And here again I must deplore the wretched plight of opera in this country. Shall we never know this musical comedy except by the overture? Beethoven's 7th symphony, the one with the wondrous allegretto, brought the end of the concert.

Philip Hale.

BOSTON TIMES
March ESTABLISHED 1864 11
EDITED BY ELMER RICE

The Symphony concerts fell into line last week and made "Sapho," the initial number of their concert programme. Of course it was not the "Sapho" that has caused so much discussion in court and elsewhere of late, but it was "Sapho" pure and simple just the same, being Goldmark's overture, founded on Byron's poetic heroine who loved and sang in the isles of Greece. Mr. T. Adamowski had a solo, "Symphonic Espagnole"; J. K. Paine's Moorish dames were played for the first time and the programme concluded with Beethoven's seventh symphony.

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THURSDAY, MARCH 8, 1900.

SYMPHONY CONCERT.

Fine Playing by Leonora Jackson, Violin Virtuoso.

The fifth concert of the Symphony series was given last evening in Infantry Hall before an audience somewhat larger than usual. Curiosity to hear Miss Leonora Jackson, the young American violinist, of whom so much has been heard recently, was undoubtedly a factor in increasing the attendance. The orchestra manifested a disposition not to be outdone by the brilliant young solo player, and gave a finished and forceful rendering to the solid programme of classical music. It was Germany's night, the numbers being selected from four of the greatest composers of that nationality. The order of the programme was as follows:

Overture to "Leonore," No. 1, Op. 138.... ....Ludwig van Beethoven
Concerto for violin in E minor, Op. 64.... ....Felix Mendelssohn-Bartholdy
  I. Allegro molto appassionato (E minor)
  II. Andante (C major)
  III. Allegretto non troppo (E minor)
  Allegro molto vivace (E major)
Entr'acte, Dance of Apprentices, Procession of the Master Singers, and Homage to Hans Sachs, from "The Master Singers of Nuremberg," Act III...... ....Richard Wagner
Symphony No. 4, in D minor, Op. 120.... ....Robert Schumann
  I. Ziemlich langsam (D minor)
  Lebhaft (D minor)
  II. Romanze: Ziemlich langsam (A minor)
  III. Scherzo: Lebhaft (D minor)
  Trio: (B-flat major)
  IV. Langsam (D minor)
  Lebhaft (D major)

It would be difficult to present a more interesting programme than this, or one more thoroughly representative of the contributions to musical art of the century just closing. Unless, indeed, objection be made to the inclusion of Richard Wagner among "representative" composers of the 19th century. True, he departed widely from the forms of expression utilized by others, but he was hardly more of an iconoclast in his time than was Beethoven at an earlier period. Nor can it be truly said that his music bears the stamp of individuality any more strongly marked than does the work of Schumann or Mendelssohn. It matters not which of this immortal group be crowned King by contemporary suffrage, or upon whom the verdict of time may bestow the undisputed title of master. They are great names, one and all, and without the products of their genius, without their example, their influence, their inspiration, the art of music would be immeasurably poorer than it is to-day.

Beethoven's superb overture, with which the concert was opened, contains some of his most daring departures from conventionality. There are times when the hearer, if it were his first introduction to the work and the author's name were not upon the programme, might easily fancy that he was listening to a composition by one of the most "modern" of musicians. The music is based largely upon themes drawn from the opera, but the treatment is most original, full of variety and leading to a stunning climax. It was played with superb vigor and most satisfactory attention to every detail of nuance.

The excerpts from Wagner's "Meistersingers" were not only interesting in themselves, but furnished a pointed illustration of the important part assigned to the orchestra in the operas of the Baireuth master. With him the orchestra is the chief delineator, never relegated to the position of humbly accompanying this singer or that. Or, more frequently perhaps, solo voices, chorus and instruments are all combined as parts of one consistent and suggestive picture. From how many operas of other composers could an effective concert number be culled by the simple process of playing from the orchestral score, the vocal parts being entirely omitted? It is safe to say, not one. Whether there be any advantage in this is beside the question. The fact is interesting in connection with Wagner's original theories as to the proper relations of music and drama. The "Meistersinger" music is charming in itself, and the beauties of the score were thoroughly exemplified by the sympathetic playing of the symphony men.

The concert closed brilliantly with Schumann's D-minor symphony, a work in which the composer packed enough of musical ideas to furnish two or three symphonies if the themes were developed and worked out as Beethoven treated his material. The work teems with variety and contrast. While as a whole the symphony is of a forceful and brilliant character, there are some peculiarly lovely bits of quiet melody, prominent among which are the brief romance and the trio of the Scherzo. Again the playing was most satisfactory and effective.

The soloist of the evening, Miss Leonora Jackson, scored a pronounced success. The young woman has received the largest amount of advance advertising that has been accorded to any artist in recent years. This would have been most dangerous were her talents mediocre. It is a pleasure to record the fact that in every way this young American violinist fulfilled expectations. Her technical equipment seems well nigh perfect. While this is nothing more than is expected nowadays of every artist, the expectation is by no means always met. Her tone is pure and of sufficient breadth, her agility remarkable, her harmonics and chord-playing of impeccable accuracy, and she has a great bow arm. To what degree she possesses the temperament necessary for the production of the highest artistic qualities did not appear, for the Mendelssohn concerto is written for executant rather than the interpreter. Yet in the andante she displayed a sympathetic and musicianly spirit. Altogether, her playing was delightful, and the audience fairly overwhelmed her with applause, recalling her four times at the conclusion of the number.

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The Symphony Concert—Paine's "Moorish Dances."

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The same chattering character is in both works, the same dash, the same union of counterpoint with popular melody. The fugal exposition which forms the chief theme of the "Magic Flute" overture is here balanced by a more extended, if somewhat freer fugal treatment (rather canonic than strictly fugal) of the chief theme. The violins had the brunt of the work to do, which is equivalent to saying that it was perfectly done, for in no orchestra of the world is there such a body of first violins as we hear, almost with nonchalance, at each Saturday concert. The wild rush of the coda was inspiring. We reiterate our Oliver Twist demand; we are given Leoncavallo, Mascagni, and Puccini upon our operatic stage, let us have Smetana, Cornelius and Goetz also.

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To us the seventh symphony is the most attractive of the nine, for it does not attempt the impossible (or at least the impracticable) as the ninth does, it is not unequal, going from grandeur to lightness as the "Heroic" does, and it combines popular melody with complex development in a manner that attracts musicians and laity a manner that attracts musicians and laity at the same time; it is the practical attainment of the "juste milieu."

It has the noblest introduction of any of the symphonies, and its transition into the chief theme, via a single note 61 times repeated, is most picturesque, spite of its reiteration.

The symphony presents [illegible] instances of the use of organ point, not only in this introduction but in the Trio of the Scherzo, the end of the first movement, and especially in the coda of the finale. It is also the most remarkable instance of rhythmic treatment extant, for the entire first movement is founded on a dactyl twice repeated, and the glorious Allegretto (the gem of the work) is only an apotheosis of a dactyl and a spondee (or trochee) in constant alternation. And with what persistency Beethoven here uses the device of dialogue between woodwind and strings! The conversation between these seems never-ending, yet never becomes tiresome!

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Spanish symphony, D minor, op. 21.
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Ballet music from opera "Azara,"..
J. K. Paine
Symphony No. 7, A major, op. 92..
Beethoven
Soloist, Mr. T. Adamowski.

Mr. Adamowski received a very hearty greeting on his appearance as soloist, and he played with his usual care and finish. He is a most conscientious artist, and he entered into the spirit of the work he interpreted. He was at his best in the third and fourth movements, and in these he aroused his audience into enthusiasm. Mr. Paine's three Moorish dances from his opera of "Azara" were a pleasant surprise, especially the first, the allegretto animato, which was graceful, vivacious and tuneful. The orchestra of all was unusually elaborate, but in two of the movements or dances seemed to overweight the subject matter and to deprive them of their dramatic interest. This, however, is simply from the stage point of view. The last movement is the least interesting and the least satisfying; the melody is not of a high character, and despite the richness of the orchestration gives more than one hint of the commonplace. Throughout, however, the master musician was in full evidence, and Mr. Paine easily demonstrated, if demonstration were needed, that he stands easily first among native composers; not only in knowledge and talents, but in the capacity to use these to their greatest advantage. His work was greeted with the heartiest applause, and it was read by Mr. Gerricke with rare spirit and sympathy. The Smetana overture was also read and played in the most delightful manner.

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Boston Transcript

SATURDAY, MARCH 10, 1900

The Next Symphony Soloist

Ernst von Dohnanyi, the Hungarian pianist, who is to be soloist at the next Symphony Concert, was born in Pressbury about twenty-two years ago. His father, a professor in the gymnasium (high school), was also an excellent musician, who, besides giving his son music lessons, refused to allow him to play in public, as a "boy prodigy," but made him take a course of study at the gymnasium. While at work there, Dohnanyi studied music under Carl Forstner, and later, under Koessler and Thoman. He completed his pianoforte study, however, under Eugen d'Albert.

In the season of '95-96 Dohnanyi played twice in Vienna, giving, with a violinist, concerts of piano and violin sonatas. In the winter of 1897 he gave two recitals, and on the 9th of January, 1898, he played the Beethoven G major concerto with the Vienna Philharmonic Orchestra, under Hans Richter. On all these occasions he was well, if not enthusiastically, received and criticised. The following June, however, he played at one of Richter's Philharmonic concerts in London, and gave some recitals, with rather more decided success.

In the spring of 1898 Herr Ludwig Bösendorfer, the great piano maker, offered a prize, in memory of Hans von Bülow, for the best pianoforte concerto, the competition to be open to composers of all lands; the judges were Julius Epstein, Mr. Gericke, Alfred Grünfeld, Leschetizky and Rosenthal. Without much discussion they awarded the first prize to Ernst von Dohnanyi, who played his concerto the following winter in Vienna, winning more praise than he had in any of his previous appearances.

Dohnanyi gives, or rather did give, two years ago, the impression of being a player of good solid technique and of excellently trained musical ability, rather than a player of brilliant technique, or of tremendous warmth or fire.

Boston Journal.

SUNDAY, MARCH 11, 1900.

SYMPHONY CONCERT.

First Performance of Professor Paine's Ballet Music From the Opera "Azara"—Mr. Timothee Adamowski Plays Lalo's "Spanish Symphony."

The program of the 18th Symphony concert was as follows:

Overture to "The Sold Bride"........Smetana
Spanish Symphony for Violin and Orchestra, in D minor, Op. 21.........Lalo
Ballet-Music from the Opera "Azara;"
Three Moorish Dances.............Paine
(First time.)
Symphony No. 7.....................Beethoven

The ballet music from Professor Paine's opera, "Azara," was played for the first time last night. It is a sad commentary on the state of opera in this country that Professor Paine is obliged to look to Germany for a production of a work to which he has devoted his talent for several years. Let us hope that a production there will bring the composer the laurel wreath that should be awarded him by his own countrymen for a new dramatic work!

The effect of this ballet music, written for the stage, would of course be enhanced by scenery, costumes, groupings and evolutions. It is planned for the opera house and it is built on broad foundations. In the concert room the first two dances are more effective than the third. The first has the more decided character. In the second, the latter section of the melody given to the English horn is not well adapted to the peculiar character of that instrument, and it is inherently commonplace. As a rule the music is sonorously scored, even when melodic invention is not marked, and it will no doubt serve its purpose in the opera. There was hearty applause and the composer left his seat and bowed his acknowledgments from the stage.

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Mr. Adamowski gave much pleasure by his performance of Lalo's fascinating work. It was a performance characterized by appreciation of rhythm, wooing cantabile, warmth of tone, direct appeal, brilliance of bravura, and a liberal and spontaneous exhibition of the true virtuoso spirit.

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With the exception of a slight slip or two, the performance of Smetana's overture was delightful. And here again I must deplore the wretched plight of opera in this country. Shall we never know this musical comedy except by the overture? Beethoven's 7th symphony, the one with the wondrous allegretto, brought the end of the concert.

Philip Hale.

BOSTON TIMES
ESTABLISHED 1864
EDITED BY ELMER RICE

March 11

The Symphony concerts fell into line last week and made "Sapho," the initial number of their concert programme. Of course it was not the "Sapho" that has caused so much discussion in court and elsewhere of late, but it was "Sapho" pure and simple just the same, being Goldmark's overture, founded on Byron's poetic heroine who loved and sang in the isles of Greece. Mr. T. Adamowski had a solo, "Symphonie Espagnole"; J. K. Paine's Moorish dames were played for the first time and the programme concluded with Beethoven's seventh symphony.

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Composer Bows His Acknowledgments of the Enthusiastic Applause—Mr. Timothee Adamowski Scores a Success in Lalo Symphony for Violin and Orchestra.

The programme for the 18th concert of this season's series by the Boston Symphony orchestra, in Music Hall, last evening, was:

Overture, "The Bartered Bride"......Smetana
Spanish symphony for violin and orchestra ... Lalo
Ballet music, from the opera "Azara"..... J. L. Paine
Symphony No. 7, in A major.........Beethoven

The soloist was Mr. Timothee Adamowski.

Prof. Paine's Moorish dances from his manuscript opera were the novelty of the occasion. Of course, they lose something in being heard apart from the stage incidents which they were intended to supplement, especially as they are not in the light, tripping style of conventional ballet; but they are, nevertheless, pleasurable in the hearing by reason of their flowing themes, their free, rhythmic swing, their rich and picturesque orchestration and their strong suggestion of appropriate local color.

The treatment of the melodies is ingenious, and at times exceedingly elaborate, but invariably clear and striking in its vigorously marked individuality. It is easy to imagine, interesting as they are detached from their place in the opera, that they would gain greatly in effectiveness with their proper essentials of dancers, action and scenery and in the stage situations that called them forth.

What now seems a little serious for ballet music would then undoubtedly disappear, and the true meaning of the whole would be more strongly emphasized, and the comparative sobriety of the music better understood. However, it was gratifying to hear these pieces even under the disadvantages named, for they showed the composer in the maturity of his powers, and in a style of composition which he had not before essayed.

The reading of them by Mr. Gericke, and their performance by his orchestra, were of a quality that must surely have delighted the composer, who runs applauded, at the close, with vigorous enthusiasm, and left his place in the auditorium to bow his acknowledgments from the stage.

Mr. Adamowski has never acquitted himself as a soloist with more brilliant success than attended his playing of the fine Lalo concerto. Not only was his technical presentation of the work admirable, but there was a sincerity in his style, a warmth of expression, a finish, a sustained power that entitle him to hearty compliment and as hearty congratulation. He was especially felicitous in the interpretation of the charming scherzando, and in the andante his contrabile was of a quality that can scarcely be overpraised. The whole effort showed a gratifying growth of the artist in the higher and more serious aspects of his art. The applause and the recalls he received were fairly earned and deservedly bestowed.

The Smetana overture increases in interest the oftener it is heard. It is hard to recall when it obtained so perfect and exquisitely colored an interpretation here as Mr. Gericke accorded it on this occasion, and when the splendid technique of the orchestra, especially of the strings, did such brilliant justice to it.

The Symphony, it need hardly be said, was treated reverently by Mr. Gericke, and in a spirit in which the conductor sank himself in the composer, instead of following the prevailing fashion of attempting to rise superior to him. The performance of the work was exceptionally interesting and satisfying.

The programme for the next concert is: Symphony in C major, Mozart; concerto for pianoforte in G major, Beethoven; "Thus Spake Zarathustra," Richard Strauss, and overture, "Oberon," Weber. The soloist is to be Mr. Ernst von Dohnanyi.

Boston Courier.

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When Professor Paine passsd with unswaying step from his uniquely comic setting of the "Radway's Ready Relief" advertisement to those solemn, sombre and stately "Œdipus" choruses, one felt that there was nothing left in the way of composition which he might not attempt and expect to achieve. Well, for a dozen years past he has been giving his leisure to the writing of a heroico-sentimental opera—words and music, a la Wagner, only his words mean something—and has at last published the libretto of "Azara," the publication of the score being still under treaty in Germany. Charles Dudley Warner, once writing about the adoption of Gothic forms into American architecture, said that we might also have borrowed from the Moors, "if the Moors had not been colored." Professor Paine was not afraid of that, and his subject and story are largely Moorish. So are the three quaint, sprightly, individual and emphatic dances which Mr. Gericke took from the opera and put in the third place of his programme. They have easy, suggestive rhythms and bright, entertaining orchestration, and would give a good choreographer some capital chances for varied display.

The symphony, which came last, was Beethoven's superb seventh, played, as also were the preceding numbers, in all sincerity and sympathy, and with technical perfection, although we should have liked a softer breathing for the introduction of the almost pathetic allegretto.

The next programme stands thus: Mozart, Symphony in C major (Koechel, 425), B. and H., No. 6; Beethoven, Concerto for pianoforte, No. 4, in G major; Richard Strauss, Symphonic Poem, "Thus Spake Zarathustra;" Weber, Overture, "Oberon;" soloist, Mr. Erast von Dohnanyi.

Boston Sunday Globe.

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SYMPHONY CONCERT.

The dominant note of last week's symphony concert was cheerfulness. From the opening selection, the bright overture to Smetana's opera, "The Bartered Bride," to the pleasantly familiar seventh symphony of Beethoven, there was no suggestion of gloom—much less of morbidness—in M Gericke's program.

Our public so seldom has an opportunity of hearing a work of John Knowles Paine's composing that the presentation of selections from the opera on which the distinguished musician has been at work so long takes rank as a novelty of unusual importance. Of course, the "Moorish dances" from the opera "Azara," of which Mr Paine is both the librettist and composer, must be regarded as incidental to the work, a full hearing whereof is awaited with eagerness by his multitudinous admirers and well-wishers. Nevertheless, these dances give abundant evidence of rare scholarly skill in handling Moorish themes, as well as in giving orchestral effects. That Dr Paine has been as careful and assiduous a student of his art in dealing with these episodes, as in his more serious essays in the opera, may well be taken for granted. The dances were interpreted, under M Gericke's watchful baton, with great skill, the tempo of the music, at times difficult, and the contrasted effects of brooding melancholy on the one hand and demonstrative rejoicing on the other being demonstrated with notable skill.

Mr Timothee Adamowski, who has been for these many seasons a prime favorite with Boston audiences, and indeed has made warm friends wherever the Boston symphony orchestra is known and applauded, was the soloist. He performed with all his wonted technical skill and singular aptness in poetic expression, the solo part in Lalo's brilliant and unique Spanish symphony for violin and orchestra, dedicated to the famous Sarasate. Naturally Mr Adamowski's success was complete with his associate artists, as well as with the public. Even the usually undemonstrative throng at the rehearsal recalled him again and again, with most enthusiastic demonstration of appreciation and approval.

As a matter of course, father Beethoven, as represented by his joyous Seventh symphony was interpreted as a "labor of love" by the orchestra.

Ernest Von Dohnanyi, the pianist, is to perform Beethoven's concerto No. 4 in G major at this week's concerts. Once more the public is to have an opportunity of finding out, if possible, Richard Strauss' mind and purpose in his symphonic poem, "Thus Spake Zarathrusta," or Zoroaster, whichever one prefers. Mozart's symphony in C major and Weber's "Oberon" overture will complete the program.

MONDAY, MARCH 12, 1900

Music Hall: Boston Symphony Orchestra

The eighteenth Symphony concert was given in the Music Hall on Saturday evening, the programme being as follows:

Smetana: Overture to "Prodana nevesta."
Lalo: Symphonie Espagnole for Violin and Orchestra, in D minor, opus 21.
Paine: Ballet-Music from the Opera "Azara;" Three Moorish Dances. (First time.)
Beethoven: Symphony No. 7, in A major, opus 92.
Mr. T. Adamowski was the solo violinist.

It was an excellent idea to change Goldmark's overture to "Sappho," originally announced as first on the programme, for Smetana's "Prodana nevesta." Apart from reasons of expediency, it gave the programme a consistency of character that made it a work of art in itself. It was essentially a Dionysiac programme, every number on it telling of the joy of life, and for the most part in forms taken from the dance. And there was no monotony in it; the sharply contrasted individualities of the other composers—Beethoven, Lalo, Paine and Smetana—prevented that.

Smetana's overture to "Prodana nevesta" is a thing entirely by itself in modern music; one can almost fancy that Smetana set himself to say over again, in the musical dialect of 1866, what Mozart had said before him in his "Figaro" overture, written in 1786. There is no hint at anything like musical plagiarism, the style of the two works is very different; but the dominant mood of both is strikingly alike. All that is classical in Smetana's overture is a certain persistency of fugal treatment and a very unusual continuousness of mood; the remarkable distinction of style is not in itself classic. The thing is bright and sparkling as Mozart, its spirit as full of gay mischievousness as Offenbach; it fizzes like champagne from beginning to end. It is all very "malin." The performance was exceptional, one of those rare performances that reach to way above high water mark. It recalled a wonderful performance of Cherubini's "Anacréon" given by Mr. Gericke years ago, and never to be forgotten.

Professor Paine's "Azara" ballet music is a novelty for which our conoscenti have been smacking their lips for some time; it has been a curious experience to know that an American opera was gradually growing into completeness for years, out there in quiet, academic Cambridge, and not to hear the first note of it! Now at last we have heard these orchestral excerpts from Professor Paine's score—and we keep smacking our lips. It is odd that he calls them "three dances," for the second is but the trio of the first, the two really forming a single number between them. But this is by the way. This first dance in G minor, with its trio in G major, is in every way delightful. The Moorish local color is well emphasized, but in an easily natural manner that does not give the impression of the composer's having gone laboriously out of his way to get it. The themes are bright and fascinating, the working-up carried through with a very strong hand, the instrumentation masterly at every point. It is all very distinguished, too, brilliant and sparkling in the best sense. The opening theme of the second dance in A major, a seductive waltz-like motive, is a veritable trouvaille: that beginning in A minor, then going through F major to a suddent burst into A major, is exceedingly subtile and charming. Only the later, more cantabile, theme has less distinction; infinite life and go it surely has, but of a more commonplace cast, rather in the Sousa vein. On the stage, with a fine corps de ballet, its effect must be overwhelming; but in the concert-room this theme seems rather parvenu in its more elegant entourage. As in the first dance, the instrumentation is superb; both dances are a glow of beautiful orchestral color. The performance left nothing to be desired; the composer was twice called out and bowed his acknowledgments from the platform.

Beethoven's A major symphony was played as wonderfully as the Smetana overture. Here, too, was a record-breaking performance.

Lalo's Symphonie espagnole holds its own bravely; indeed, it sounded fresher and stronger last Saturday evening than when Mr. Adamowski last played it, in 1897. For one thing, he plays it better now than he did then. If this composition is a model of anything, it is of scoring a brilliant orchestral accompaniment to a solo violin; to obtain such flashing brilliance of orchestral color, without in the least overbalancing or veiling the solo part, has been given to few composers. To be sure, one sees how the trick is done; but this is no shame to it; only jugglers have to hide their methods, a composer plays with cards on the table. Mr. Adamowski played admirably. True, he was not equally in touch with the composer in all the movements; there are some things in this concerto-symphony which are as foreign to his nature as others are congenial. The mocking deviltry of the scherzando second movement is not quite his; he plays the thing properly and intelligently, but does not enter fully into its caustic Mephisto mood. On the other hand, he rises to the full romantic height of the Andante (third movement); here he is on his native heath, and plays with a poetic sentiment and expressive grace that carry all before them. In the finale he was truly brilliant. Upon the whole he was at his best, and we all know how good that best is. He was received and applauded with unfeigned enthusiasm.

The next programme is: Mozart, symphony in C major (Koechel, 425; Breitkopf and Härtel, No. 6); Beethoven, concerto for pianoforte, No. 4, in G major, opus 58; Richard Strauss, symphonic poem, "Also sprach Zarathustra," opus 30; Weber, overture to "Oberon." Mr. Ernst von Dohnanyi will be the pianist. W. F. A.

TUESDAY, MARCH 13, 1900

THEY WANT ADAMOWSKI

Prominent Member of the Boston Symphony Orchestra Has Been Offered an Important European Position as Conductor in Poland

Friends of Timothée Adamowski, of the first violins of the Boston Symphony Orchestra, with which he has been identified from its start, so many years ago, and who was the soloist at its concerts of last week, have been much interested in hearing of an honor which has come to him from Warsaw, Poland. This is in the form of an offer to become conductor of an orchestra to be formed in that city and patterned after the symphony organization here.

Mr. Adamowski, in speaking today of the project and of his offer, said that already the matter is well started in Warsaw. The plan calls for a large stock company made up of all the members of the orchestra and some others who will stand back of them in as helpful a way as possible, though not in the same light in which Mr. Higginson is identified with the Boston Symphony Orchestra. The players will all have individual interest in the financial success of the project as well as in its artistic success. The orchestra will give, as now planned, twelve strictly symphony concerts in the winter season at Warsaw, with popular concerts on Saturday and Sunday evenings, throughout the season. At these last-named concerts, patterned much like the promenade concerts in the Music Hall of this city, which Mr. Adamowski led one summer, beer, wines and other refreshments will be provided, and smoking will be allowed, while the more formal concerts will be conducted like the symphony series here. In the summer season the orchestra probably would go to some place in Russia, wherever opportunity might offer to the advantage of the players.

It is further planned to have other conductors, Mr. Nikisch being one of those considered, as well as Mr. Mlynarski, a conductor of fame in Poland. The stock company to put through this project lately was formally organized and officers chosen. One million roubles were subscribed for the erection of a building, work on which already has been begun. This will be in the form of a music hall suitable for its intended purposes of concert giving, and not arranged for operatic performances at all. The city of Warsaw gave the land to the stock company, the space being large enough to have the building surrounded by open squares, so that its exterior finish will be such as to make the hall a notable ornament to the architecture of the city. With the land thus given, the money subscribed can be put to most advantageous use in erecting a magnificent hall. It is thought that fully a year and a half will yet elapse before the building is finished, so Mr. Adamowski states. Among the strong friends of the plan is the Baron Kronenberg, the brother-in-law of Jean and Edouard de Reszke, and a man of great wealth. He probably will help out the company materially in providing the very best musical instruments to be had for the orchestra.

Mr. Adamokski is considering the offer made to him, and naturally feels the honor which it brings; but the time for beginning work there is some way ahead, and therefore he does not intend to act hastily. He feels that he and others of his countrymen should do all in their power for their country and its people, in any way possible for them to be of service. He realizes the importance of such an undertaking, and modestly hesitates at this time to fully commit himself to an acceptance of the offer. He stated today that, in his opinion, Mr. Gericke is the greatest conductor in the world, and he feels that under this able leader he has been given exceptional opportunities for study. "The standard of music is far higher here and in New York," said Mr. Adamowski, "than it is in Europe." He went on to say that he should like to feel certain of the probability of making the Warsaw orchestra of equally high standard, to satisfy him in joining forces with it. His experience in America has been of inestimable benefit to him, and he said he felt that Mr. Gericke's help and advice in the past and in this present opportunity would be of great value to him, just as he feels to be the case from sitting under Mr. Gericke's leadership for so many years. Mr. Adamowski's social relations in this city are of the pleasantest, as are those of his brother, Joseph Adamowski, the violoncellist, who also has an offer to join the orchestral forces in Warsaw. Should the two brothers eventually decide to take up their home in Warsaw, a string quartet would be formed there similar to the Adamowski Quartet, which for so long has given concerts in Boston.

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Mr. T. Adamowski was the solo violinist.

It was an excellent idea to change Goldmark's overture to "Sappho," originally announced as first on the programme, for Smetana's "Prodana nevesta." Apart from reasons of expediency, it gave the programme a consistency of character that made it a work of art in itself. It was essentially a Dionysiac programme, every number on it telling of the joy of life, and for the most part in forms taken from the dance. And there was no monotony in it; the sharply contrasted individualities of the other composers—Beethoven, Lalo, Paine and Smetana—prevented that.

Smetana's overture to "Prodana nevesta" is a thing entirely by itself in modern music; one can almost fancy that Smetana set himself to say over again, in the musical dialect of 1866, what Mozart had said before him in his "Figaro" overture, written in 1786. There is no hint at anything like musical plagiarism, the style of the two works is very different; but the dominant mood of both is strikingly alike. All that is classical in Smetana's overture is a certain persistency of fugal treatment and a very unusual continuousness of mood; the remarkable distinction of style is not in itself classic. The thing is bright and sparkling as Mozart, its spirit as full of gay mischievousness as Offenbach; it fizzes like champagne from beginning to end. It is all very "malin." The performance was exceptional, one of those rare performances that reach to way above high water mark. It recalled a wonderful performance of Cherubini's "Anacréon" given by Mr. Gericke years ago, and never to be forgotten.

Professor Paine's "Azara" ballet music is a novelty for which our conoscenti have been smacking their lips for some time; it has been a curious experience to know that an American opera was gradually growing into completeness for years, out there in quiet, academic Cambridge, and not to hear the first note of it! Now at last we have heard these orchestral excerpts from Professor Paine's score—and we keep smacking our lips. It is odd that he calls them "three dances," for the second is but the trio of the first, the two really forming a single number between them. But this is by the way. This first dance in G minor, with its trio in G major, is in every way delightful. The Moorish local color is well emphasized, but in an easily natural manner that does not give the impression of the composer's having gone laboriously out of his way to get it. The themes are bright and fascinating, the working-up carried through with a very strong hand, the instrumentation masterly at every point. It is all very distinguished, too, brilliant and sparkling in the best sense. The opening theme of the second dance in A major, a seductive waltz-like motive, is a veritable trouvaille; that beginning in A minor, then going through F major to a suddent burst into A major, is exceedingly subtile and charming. Only the later, more cantabile, theme has less distinction; infinite life and go it surely has, but of a more commonplace cast, rather in the Sousa vein. On the stage, with a fine corps de ballet, its effect must be overwhelming; but in the concert-room this theme seems rather parvenu in its more elegant entourage. As in the first dance, the instrumentation is superb; both dances are a glow of beautiful orchestral color. The performance left nothing to be desired; the composer was twice called out and bowed his acknowledgments from the platform.

Beethoven's A major symphony was played as wonderfully as the Smetana overture. Here, too, was a record-breaking performance.

Lalo's Symphonie espagnole holds its own bravely; indeed, it sounded fresher and stronger last Saturday evening than when Mr. Adamowski last played it, in 1897. For one thing, he plays it better now than he did then. If this composition is a model of anything, it is of scoring a brilliant orchestral accompaniment to a solo violin; to obtain such flashing brilliance of orchestral color, without in the least overbalancing or veiling the solo part, has been given to few composers. To be sure, one sees how the trick is done; but this is no shame to it; only jugglers have to hide their methods, a composer plays with cards on the table. Mr. Adamowski played admirably. True, he was not equally in touch with the composer in all the movements; there are some things in this concerto-symphony which are as foreign to his nature as others are congenial. The mocking deviltry of the scherzando second movement is not quite his; he plays the thing properly and intelligently, but does not enter fully into its caustic Mephisto mood. On the other hand, he rises to the full romantic height of the Andante (third movement); here he is on his native heath, and plays with a poetic sentiment and expressive grace that carry all before them. In the finale he was truly brilliant. Upon the whole he was at his best, and we all know how good that best is. He was received and applauded with unfeigned enthusiasm.

The next programme is: Mozart, symphony in C major (Koechel, 425; Breitkopf and Härtel, No. 6); Beethoven, concerto for pianoforte, No. 4, in G major, opus 58; Richard Strauss, symphonic poem, "Also sprach Zarathustra," opus 30; Weber, overture to "Oberon." Mr. Ernst von Dohnanyi will be the pianist.

W. F. A.

Boston Transcript
TUESDAY, MARCH 13, 1900

THEY WANT ADAMOWSKI

Prominent Member of the Boston Symphony Orchestra Has Been Offered an Important European Position as Conductor in Poland

Friends of Timothée Adamowski, of the first violins of the Boston Symphony Orchestra, with which he has been identified from its start, so many years ago, and who was the soloist at its concerts of last week, have been much interested in hearing of an honor which has come to him from Warsaw, Poland. This is in the form of an offer to become conductor of an orchestra to be formed in that city and patterned after the symphony organization here.

Mr. Adamowski, in speaking today of the project and of his offer, said that already the matter is well started in Warsaw. The plan calls for a large stock company made up of all the members of the orchestra and some others who will stand back of them in as helpful a way as possible, though not in the same light in which Mr. Higginson is identified with the Boston Symphony Orchestra. The players will all have individual interest in the financial success of the project as well as in its artistic success. The orchestra will give, as now planned, twelve strictly symphony concerts in the winter season at Warsaw, with popular concerts on Saturday and Sunday evenings, throughout the season. At these last-named concerts, patterned much like the promenade concerts in the Music Hall of this city, which Mr. Adamowski led one summer, beer, wines and other refreshments will be provided, and smoking will be allowed, while the more formal concerts will be conducted like the symphony series here. In the summer season the orchestra probably would go to some place in Russia, wherever opportunity might offer to the advantage of the players.

It is further planned to have other conductors, Mr. Nikisch being one of those considered, as well as Mr. Mlynarski, a conductor of fame in Poland. The stock company to put through this project lately was formally organized and officers chosen. One million roubles were subscribed for the erection of a building, work on which already has been begun. This will be in the form of a music hall suitable for its intended purposes of concert giving, and not arranged for operatic performances at all. The city of Warsaw gave the land to the stock company, the space being large enough to have the building surrounded by open squares, so that its exterior finish will be such as to make the hall a notable ornament to the architecture of the city. With the land thus given, the money subscribed can be put to most advantageous use in erecting a magnificent hall. It is thought that fully a year and a half will yet elapse before the building is finished, so Mr. Adamowski states. Among the strong friends of the plan is the Baron Kronenberg, the brother-in-law of Jean and Edouard de Reszke, and a man of great wealth. He probably will help out the company materially in providing the very best musical instruments to be had for the orchestra.

Mr. Adamokski is considering the offer made to him, and naturally feels the honor which it brings; but the time for beginning work there is some way ahead, and therefore he does not intend to act hastily. He feels that he and others of his countrymen should do all in their power for their country and its people, in any way possible for them to be of service. He realizes the importance of such an undertaking, and modestly hesitates at this time to fully commit himself to an acceptance of the offer. He stated today that, in his opinion, Mr. Gericke is the greatest conductor in the world, and he feels that under this able leader he has been given exceptional opportunities for study. "The standard of music is far higher here and in New York," said Mr. Adamowski, "than it is in Europe." He went on to say that he should like to feel certain of the probability of making the Warsaw orchestra of equally high standard, to satisfy him in joining forces with it. His experience in America has been of inestimable benefit to him, and he said he felt that Mr. Gericke's help and advice in the past and in this present opportunity would be of great value to him, just as he feels to be the case from sitting under Mr. Gericke's leadership for so many years. Mr. Adamowski's social relations in this city are of the pleasantest, as are those of his brother, Joseph Adamowski, the violoncellist, who also has an offer to join the orchestral forces in Warsaw. Should the two brothers eventually decide to take up their home in Warsaw, a string quartet would be formed there similar to the Adamowski Quartet, which for so long has given concerts in Boston.

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Gericke conducted them with great sympathy, and the audience was vigorous in applause. The program:

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Moorish Dances (First time.)	Paine
Symphony No. 7	Beethoven

Soloist, T. Adamowski.

Dohnanyi will be the soloist at the next concert. He will play the Beethoven Concerto No. 4.

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Leonora Jackson

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The soloist of the evening, Miss Leonora Jackson, scored a pronounced success. The young woman has received the largest amount of advance advertising that has been accorded to any artist in recent years. This would have been most dangerous were her talents mediocre. It is a pleasure to record the fact that in every way this young American violinist fulfilled expectations. Her technical equipment seems well-nigh perfect. While this is nothing more than is expected nowadays of every artist, the expectation is by no means always met. Her tone is pure and of sufficient breadth, her agility remarkable, her harmonics and chord-playing of impeccable accuracy, and she has a great bow arm. Her playing was delightful, and the audience fairly overwhelmed her with applause, recalling her four times at the conclusion of the number.—Providence Journal, March 8.

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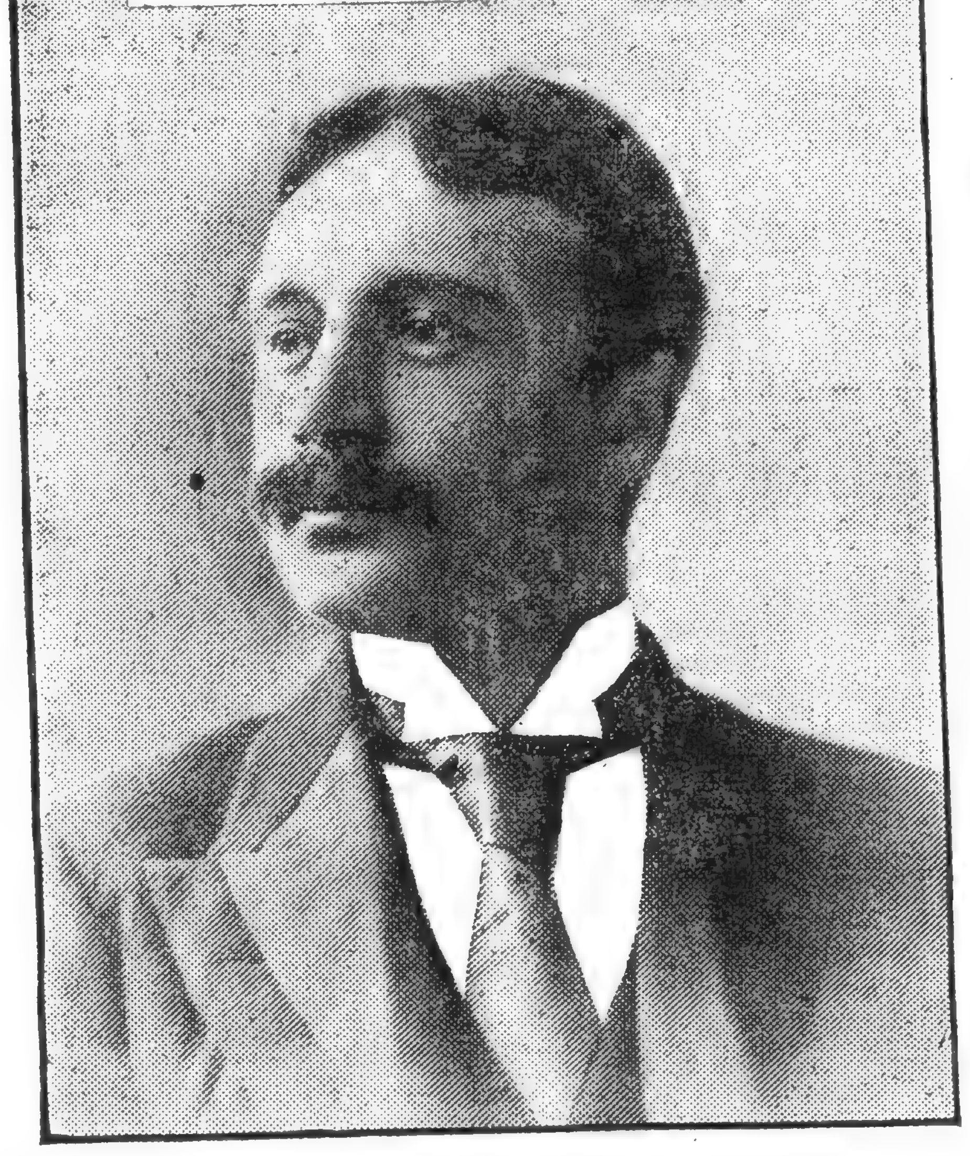

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[84]

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

Mar 26 [illegible]

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Among the strong friends of the plan is the Baron Kronenberg, the brother-in-law of Jean and Edouard de Reszke, and a man of great wealth.

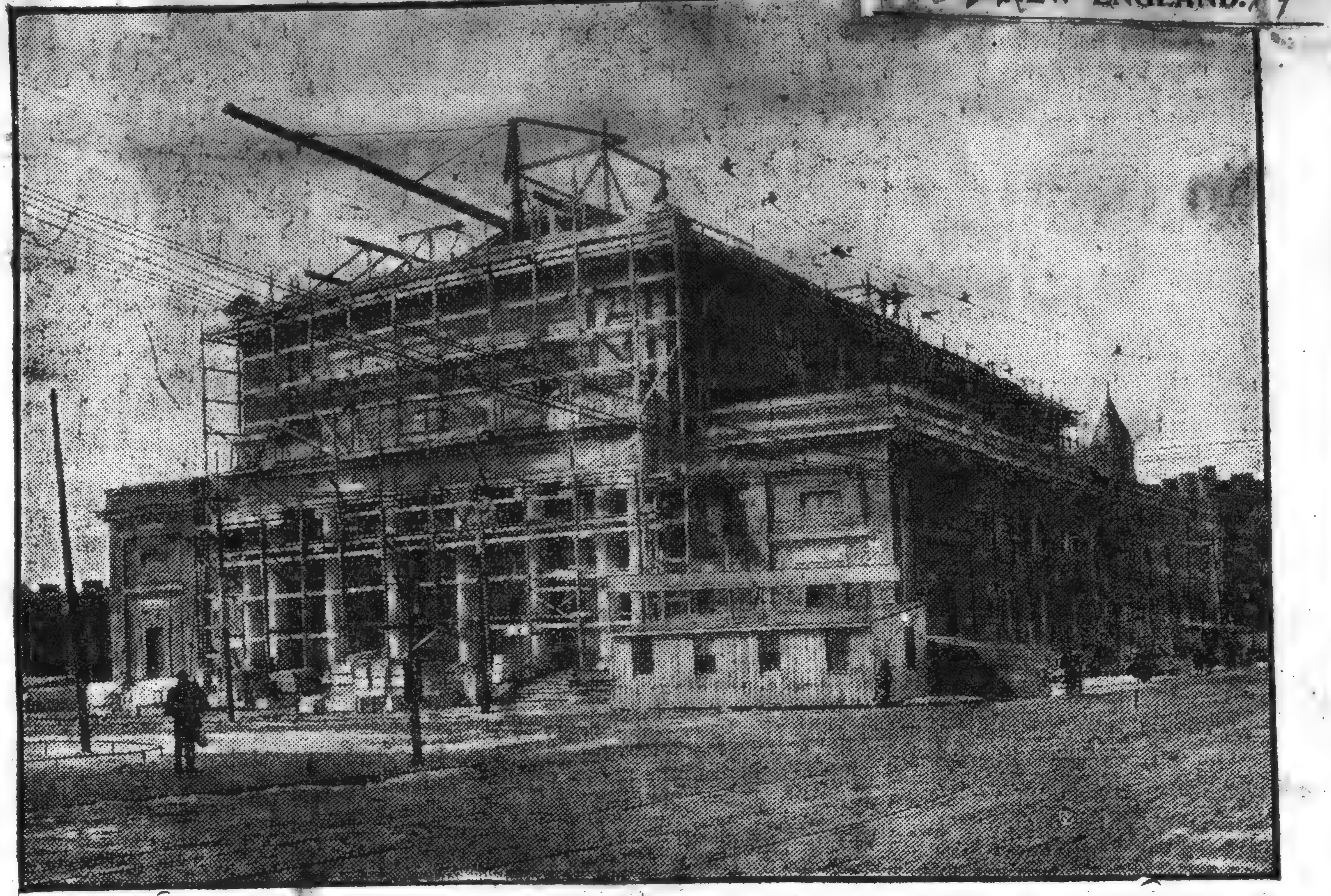
Mr. Adamowski is considering the offer made to him, and naturally feels the honor which it brings; but the time for beginning work there is some way ahead, and therefore he does not intend to act hastily.

BOSTON'S NEW MUSIC HALL.

Exterior Nearly Completed—Structure Probably Ready for Use Soon After First of June.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

Mar 6 19



BOSTON'S NEW MUSIC HALL AS IT LOOKS TODAY.
Fine facade, practically finished, is plainly to be inspected through the stagings which as yet remain.

Boston's new Music Hall, at the corner of Huntington and Massachusetts avenues, is nearly completed, so far as the outside goes. The builders expect to complete the hall about June 1.

Not until the building is completed will the public be able to judge of the success of the undertaking. Whether or not the rumble of the electric cars on both streets will be heard within the building is a question which time alone will answer.

In the interior of the building enough of the two balconies has been constructed to give one an idea of their strength. The framework is of different sizes of common structural girders and stringers. Supporting the entire framework are the posts, six in number, at the main entrance. It is interesting to note that the posts are set very far in, so far that they will but little, if at all, obstruct the view of those sitting in the rear seats.

At the farther end of the building work is being done about the stage, and the rooms adjacent will soon be partitioned off. The stage will be 58 feet in length and 25 feet in depth. In the rear will stand the great organ.

The facade of the building on Huntington avenue is now practically completed, and the general appearance of the columns with their Ionic capping is well seen through the staging which remains. The doorways have an ample appearance. The pillars support an entablature with a simple block and space work, surmounted with some scroll work. The material used is Indiana limestone.

BOSTON'S NEW MUSIC HALL TODAY.

Photograph of the Partly Completed Building on the Corner of Huntington and Massachusetts Avenues.

BOSTON'S new Music Hall building, heretofore pictured only from drawings made from the original design, is reproduced on this page from the latest photograph taken of it, and shows the building nearly completed as far as its outside is concerned.

The new building, on the corner of Huntington and Massachusetts Avenues, is a busy place these days, and now that the walls have been practically all closed in the great edifice begins to look like something. The sound of the hammer is heard on every hand, from cellar to ceiling; the man with the trowel is in the corridors setting in bricks and tiling, while at short intervals is heard the jingle of the elevator bell, signals from the man on high to the man below to hurry along the loads of mortar from the basement. The dummy engine itself contributes to the noise with its hysterical snorting.

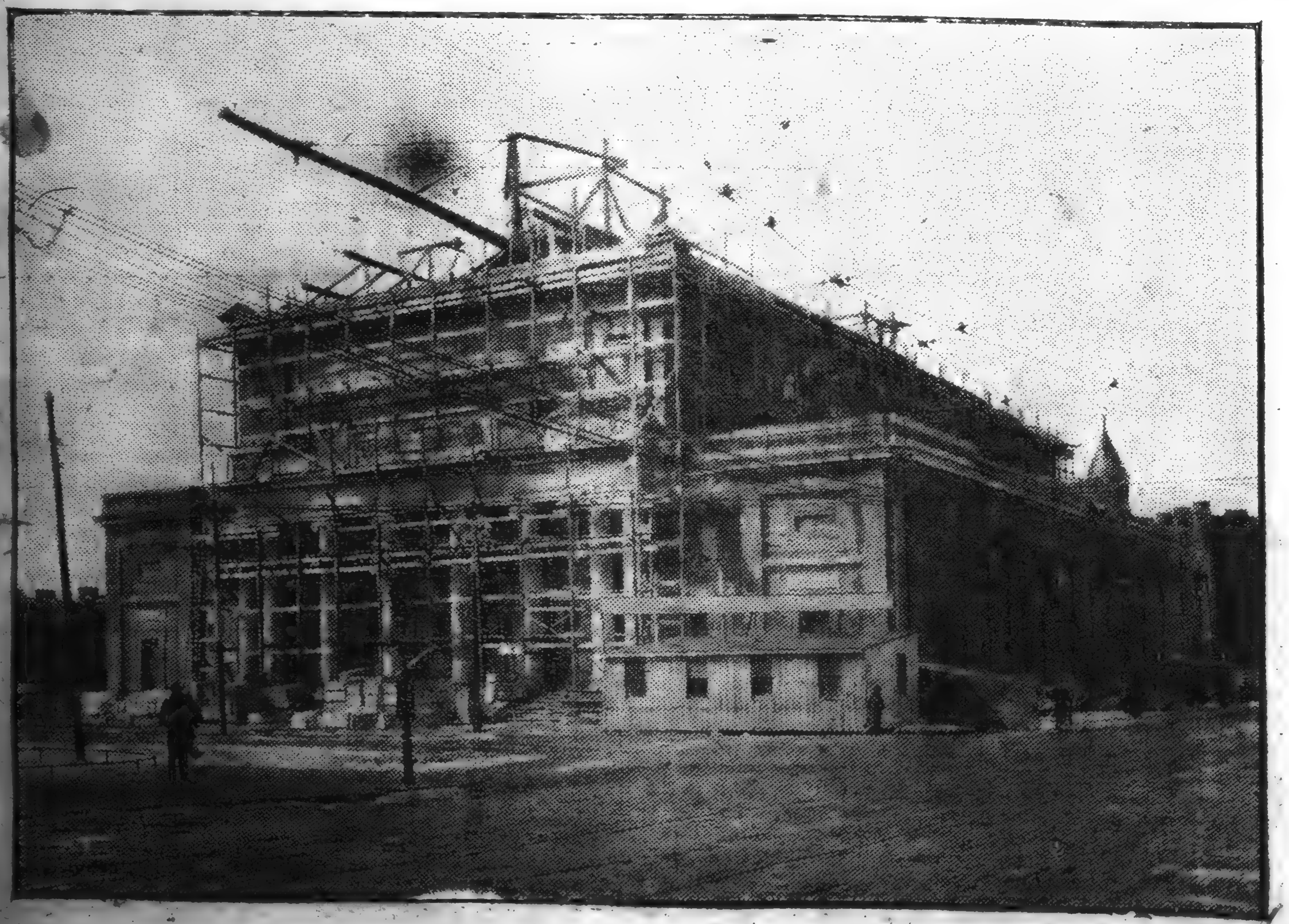
SYMPHONY OF SOUND.

Sounds like these are in symphony, if they are not in harmony; and, while it might not do to say that the building is already a "music hall," there is certainly merry music to be heard there the day long. Two hundred men have been variously engaged, and added to them are a lot of newcomers at work, the army of plasterers.

The building will be completed, it is announced by the builders, about June 1. While the weather for the winter, as a whole, has been most favorable to the progress of the work, there has been some unavoidable delay, it is stated, because of the failure to receive the structural iron on time. Since the first of the year work has been hurried along. There has been no working at night yet, but something in this line is expected before long.

AN UNSOLVED PROBLEM.

Not until the building is completed will the public be able to judge of the success of the undertaking. Whether or not the rumble of the electric cars on both streets will be heard within the building is a question which time only will answer. And whether the passing motorman can be taught to ring his gong in regular "two-four" or "three-four" time according to the signal displayed from the building is another matter which next summer will reveal.



THE PARTLY CONSTRUCTED MUSIC HALL BUILDING.
The latest photograph of Boston's new temple of music, an imposing structure. Many laborers, hard at work, hope to have it completed by June 1 next.

On entering the building the visitor finds the work progressing rapidly.

Enough of the two balconies has been constructed to give one an idea of their strength. The framework is of different sizes of common structural girders and stringers. Supporting the entire framework are the posts, six in number at the main entrance. It is interesting to note that the posts are set very far in, so far that they will but little, if at all, obstruct the view of those sitting in the rear seats.

A LARGE STAGE.

At the opposite end of the building work is being done about the stage, and the rooms adjacent will soon be partitioned off. The stage will be 58 feet in length and 25 feet in depth. In the rear will stand the great organ.

The building will furnish its own lighting by means of the two 100-horse power and one 50-horse power engine that will be installed in the basement. The work of wiring has already been begun.

The building will be made fireproof through the use of tiling, firebrick and the iron flooring, which latter will extend throughout, even to the basement.

The facade of the building on Huntington Avenue is now practically completed, and the general appearance of the columns with their Ionic capping is well seen through the staging which remains. The doorways have an ample appearance. The pillars support an entablature with a simple block and space work, surmounted with some scroll work. The material used is Indiana limestone.

The brick-work of the building is constructed on the Flemish style, with a "leader and a stretcher," so-called, alternating, that is, the exterior shows alternately, one over the other, the sides and the ends of the bricks.

ESTABLISHED 1813.

Official Paper of the State.

The Official Paper of the City.

MONDAY MORNING, MAR. 19, 1900.

Dohnanyi, Pianist—Strauss' "Zarathustra."

The great orchestral number of Saturday's concert was Strauss' "Also sprach Zarathustra" ("Thus spake Zarathustra"); the programme began, however, with "Also sprach Mozart," and the speech of the last-named was much more intelligible than the metaphysics of the founder of Zoroastrianism. It was a Mozart symphony in C that began the concert; not the great "Jupiter" symphony, yet not so very far behind it either.

It received a perfect performance and it inculcated the lesson that there was once a time when beauty, symmetry and melody existed in music, an epoch when almost everybody could understand what was performed. The dainty little canon in the Trio of the Minuet presented counterpoint of a very different order from that which came later; only the finale of the symphony seemed a trifle weak in its conventional gaiety, a well-bred hilarity which is always present in the old symphony finale and is as fixed as the smile of a ballet-girl.

Enter Dohnanyi and Beethoven's piano concerto in G major! We of Boston are well acquainted with this fourth concerto, the gentle sister of the imperious fifth, for Prof. Baermann has played it to us more than once and D'Albert has also won success here with the work. It is a good test of musicianship in a pianist, for one must steer between the temptation to aggrandize the subtle effects, on the one hand, and the desire to sentimentalize, on the other.

Mr. Dohnanyi kept the true artistic path; at first there was a tendency to over-clearness which led to a non-legato that was almost a staccato, but this soon wore away. There was plenty of technique in the performance but it was always subjugated to the ensemble, it was never thrust into unfitting prominence.

The cadenza in the first movement (Mr. Dohnanyi's own composition) was well developed from the themes, and was not too showy for the delicate concerto. By the end of the first movement one felt sure that a new artist of high rank had come to us.

The slow movement erred a little on the side of reserve. It is one of the softest movements in the entire repertoire, a movement in which it is impossible to over-use the soft pedal. The orchestra was tempered to the whispered phrases, and the ensemble was something that the players could well be proud of. Yet we have heard better effect made with this movement. The final rondo, however, was splendidly played, with a sufficient amount of verve and abandon. Again the cadenza was the work of the pianist himself. It was scarcely as fine a production as the first one, nor was Beethoven's injunction, "La Cadenza sia corta,"—quite obeyed.

We hope to see the time when the cadenza shall be banished from the concerto. Established by Mozart, who was always ready to concede chances for personal display to the artist, the cadenza almost always runs the risk of disturbing the continuity of the work. That Beethoven commanded it to be short here, is a straw showing the direction of the wind; in his next concerto we find the solo cadenza forbidden (in the first movement), and a brilliant climax for piano and orchestra introduced in its stead, a sort of ensemble cadenza. We find Brahms viewing it with distrust, and even Mendelssohn transferring it to the middle of the movement (in his violin concerto), in constant dread of the cadenza degenerating into a mere triumph of technique and individual display.

Mr. Dohnanyi deserves credit for the manner in which he avoided this fault in the construction, and the performance of his two cadenzas. In this, as in every other direction, he showed himself to be a true musician. He was recalled again and again at the close of the performance. We must hear more of this pianist; he is one of the really important players of the present time.

And now Zarathustra was unchained! Never has the stupendous work received so fine a reading; Mr. Gericke and each of his men may take a personal pride in the result attained; we frankly doubt whether the complicated composition has ever been heard anywhere to such good advantage.

Richard Strauss has proved Wagner in the wrong; instrumental music has not yet reached its limits; the scoring and the treatment of themes go beyond what was deemed possible in 1883 (the year of Wagner's death), but it is difficult to see how anything can be added to the orchestra of the future, unless we join locomotives and fire engines to the forces. Far be it from us to sneer or jest at such a work; agree with it or not, it compels respect; genius flares forth even in its opening measures. Once upon a time the opening measures (trombone chords) of Mozart's "Requiem" were held to be as solemn a beginning as could be imagined; if those measures opened the gates of the tomb, then here the gates of eternity swing upon their hinges.

But is such a metaphysical work properly within the domain of music? Is that true music which demands a pre-study of a mystic's volume and a knowledge of Zoroaster, Ormuzd and Ahriman? We cannot deny that we were profoundly moved by the composition and that we found in it some points of ineffable beauty. Here is the one man, among the ultra-moderns, who has something to say, and when he says it, Bruckner, Vincent d'Indy, and the whole tribe of cacophonists shrivel up. But what could Strauss bring to Art if he became a pre-Wagnerian? If Saul became Paul, what glories might be expected!

In this work one is placed in a tropical jungle of figures and themes and it is almost impossible to find the beginning and end of any one of them. A beautiful thought begins—it is labelled "Of Joys and Passions"—it is overwhelmed before it reaches anything like maturity; a strange, passionless theme follows, chiefly upon the [illegible], which seem to indicate that Zoroaster sought Nirvana, a la Buddha, but this too is very soon crushed out; a dancing theme is quite definite, and dainty enough too, but this also is swallowed in the maelstrom of orchestration and of [illegible] progressions; a frenzied fugal passage is ticketed "Of Science," but science [illegible] to discover nothing more than a [illegible] of crickets merrily chirping on the [illegible]; a bell tolls midnight, and a host [illegible] fantastical ideas are woven [illegible] and finally matters end in two [illegible], to show that all human wisdom [illegible] to uncertainty. Can Music [illegible] a story? If so we may yet [illegible] symphony on integral calculus [illegible] Kantian transcendental-

[illegible] the wonders of the [illegible] and heartily complimenting [illegible] and the orchestra upon the successful completion of a herculean task.

It was well to give something shapely after this musical problem; if the audience had been dismissed after the final mixture of the keys of B major and C major (also endet Zarathustra!) few of them would have been able to find their way home. Weber's "Oberon" overture gave them a firm foothold again; but we must confess it sounded mighty tame. Even the heavy chord of the first part, held to be one of the most explosive effects in music, seemed gentle and mild, and although the clarinette played beautifully, its tootlings sounded conventional after the flammivomous work which preceded it. The Russians sometimes end a wild banquet by pouring all the liquors left at table into a large bowl, adding a couple of bottles of brandy, setting the whole on fire, and then drinking their final toasts in this strong brew. If any one introduces this Russian Punch into Music it will be Richard Strauss.

Louis C. Elson.

THE BOSTON
SATURDAY EVENING
Gazette
ESTABLISHED 1813

March 17

The Symphony Concert.

The program for the nineteenth rehearsal and concert of the Symphony orchestra was:

Symphony No. 36, C major.........Mozart.
Concerto for pianoforte, No. 4, G major, op. 58.........................Beethoven.
Symphonic poem, "Thus Spake Zarathustra," op. 30.........Richard Strauss.
Overture to "Oberon".............Weber.
Soloist, Mr. Ernst von Dohnanyi.

This was a most interesting concert, and in Mr. Dohnanyi the music-loving public heard a thorough artist, even though as yet he is not the faultless master. The selecting of the Beethoven concerto shows the metal of which he is made and his interpretation of it the high quality of his talents.. It was an interpretation without a trace of sentimental morbidness in it; a frank, manly interpretation, played in a large, free style and with a rare and unexpected deference to the intentions of the composer. Perfection was not reached, but that is simply a question of time; the full opening of the flower now in healthy and most promising bud. The artist made no attempt to cast his shadow on the composer; nor did he intrude his personality on the audience by affectation of manner or of style. Technically, his equipment is of the best; he has, as might be expected well educated and trained fingers, and what is more creditable the tones they produce are most pleasing in quality. He never uses the too frequent trick of "pounding," nor the equally frequent trick of contrasting whispering pianissimo with string-splitting fortissimo; he does not avoid mezzo piano as if it were the plague, nor use his arm as a blacksmith's hammer. All that he does is artistic; he has intelligence, taste and feeling and he keeps them all on this side of morbidness. The work he performed is deserving of very high and unstinted praise and he had the effect of all round artistic work in his audience, rousing them into spontaneous enthusiasm and compelling the young man to appear again and again to bow his thanks.

Particular praise is due to Mr. Gericke for the masterly manner in which he read the Strauss work; a reading that brought meaning and order out of seeming chaos and allowed one to appreciate the beauties of a work that has probably been underestimated. There was no world-splitting tempest in Mr. Gericke's reading; there were fine gradations of coloring, and fine shades of contrast, and the ideas of the composer could be followed in all their complex development. It was a noble reading of a most original and impressive work, and it was played with rare brilliancy and finish by the orchestra.

There will be no rehearsal or concert next week.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, MARCH 18, 1900.
(Copyright, 1900, Post Publishing Company.)

THE SYMPHONY CONCERT.

The nineteenth Symphony concert was given last evening in Music Hall. The soloist was the Hungarian pianist, Ernst Von Dohnanyi.

SUNDAY, MARCH

DOHNANYI

A Pianist That Is Also a Musician.

R. Strauss's "Thus Spake Zarathustra."

An Unfamiliar Symphony Contrast.

The program of the 19th Symphony concert last evening in Music Hall, Mr. Gericke conductor, was as follows:

Symphony, C major, 425..........................Mozart
Concerto for piano, No. 4, in G major.. ....Beethoven
Cadenzas by Mr. Dohnanyi.
Symphonic poem, "Thus Spake Zarathustra," ....Richard Strauss
Overture to "Oberon,"........................Weber

Mr. Ernest von Dohnányi made his first appearance in Boston last night. His first appearance in this country was at the Symphony concert Thursday night at Cambridge.

The young pianist is first of all a musician; not because he composed his own cadenzas to the concerto, for these cadenzas are by no means distinguished—they are in fact, respectable and ineffective, as though the composer had been afraid of doing something that would seem ahead of Beethoven's period, and thus they were merely diluted spirits of Beethoven; not because he wrote these cadenzas, I repeat, but because throughout the concerto he proved himself an admirable musician in the essential qualities; in firm grasp of the composer's ideas, in sense of proportion, in beauty of phrasing. He understood the music and he reproduced it as only an accomplished musician can interpret.

I am aware that exception might be taken to his treatment of the first movement, for his tendency to coquette with the themes, to turn the frank allegro of Beethoven into that nauseous thing, "a slow allegro," a thing especially dear to certain Viennese, a thing beloved by certain Brahmsites. It is true that Beethoven indicated an "allegro moderato," but this pace is difficult from the "slow allegro" with the suggestion of a constant desire to sentimentalize, to weep, to make the music "too beautiful." Mr. Dohnányi did not allow this tendency to get wholly the better of him, but the performance as a whole would have gained if he had shown more absolute frankness in this movement.

There is no need of speaking at length about his technic. It was always ample, fluent, thoroughly under control, never obtrusive. His touch was agreeable, and if you found that he was not a distinguished colorist, you should remember that the concerto itself does not call for the nuances indispensable to modern music—and when I say modern I of course include Chopin, whose music might have been written yesterday by a radical—instead of "yesterday" I almost wrote "tomorrow." It was an eminently polished, thoughtful, musical performance.

It was a pity that he did not choose his own concerto, the one that won the prize at Vienna; for then we might have had an opportunity of judging of his own individuality. With the exception of the wonderfully impressive second movement, this concerto of Beethoven contains little of real interest. There are few reminders of the great Beethoven. And in this second movement Mr. Dohnányi did not rise to a great height, as did d'Albert on a memorable occasion in this city. Here was Mr. Dohnányi's one opportunity to reveal a powerful, intense, masterful individuality. The music was there; the opportunity was there; the pianist was, as ever, polished, musical—and that was all.

Whether this agreeable pianist has a decided individuality, whether he has temperament, great moments, fire that illuminates but not consumes—this can be answered only after he has been heard in compositions of another nature and another period.

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An unfamiliar symphony by Mozart is in nine cases out of ten a weariness to the flesh, and it is mistaken reverence to exhume it with the intention of galvanizing it. Better one strong modern work than a wilderness of symphonies of ancient pattern and conventional manufacture. The one chosen last night has interesting passages, especially in the finale. The middle movements are dull, and Mozart himself, if he were living, would be the first to yawn at them.

I wonder what he would say to Richard Strauss's smyphonic poem. It was Mr. James Huneker who said that this piece should be played to an audience composed exclusively of poets, musicians and mad-men. Pages have been written about the music, and extravagant language has been used in praise and disapproval. The opening measures are sublime—it is as though the doors of eternity were opened, slowly and solemnly by unseen hands. But a few sublime pages do not make a sublime composition, especially when it goes on for half an hour or more. There is a wealth of beauty and strength in this strange fantasia, and there are pages that are curious rather than clear or satisfying. The dissonances do not offend so much as does the obscurity in which the composer's meaning is sometimes hidden. Nor again would the obscurity irritate or perplex if by it any definite mood were established. The fugued passage entitled "Of Science" is a case in point; is it merely an intimation of the vanity of pedantry? But how beautiful, on the other hand, is the music that follows immediately the stroke of midnight! The establishment of two tonalities at the very close is not as disconcerting as is the manner in which the closing measures are treated in harmonic progression and orchestrally just before the establishment of these conflicting tonalities. And on many a page you feel the want of a deep-root-

[illegible] "Remember?" [illegible] been performed in Chicago [illegible] has made its way [illegible] Germany and the Netherlands; it has reached Switzerland, and it has been played in Paris.

The performance last night of this stupendous work was interesting, often impressive. The wretched box of whistles was inadequate in the opening measures, and this whole passage was more overwhelming when it was heard here before. There were some instances of false intonation; the violin solo might well have been taken at a faster pace; and the final passages for the wood wind were breathy and not rigidly precise. But these were little spots in the splendor of the performance, and the technical difficulties are great.

Philip Hale.

Boston Sunday Globe.

SUNDAY, MARCH 18, 1900.

SYMPHONY CONCERT.

The young Hungarian pianist, Ernst von Dohnanyi, made his first appearance in this city at the symphony concerts last week, playing Beethoven's fourth pianoforte concerto. The remaining program numbers included Mozart's C major symphony, the Richard Strauss symphonic poem, "Thus Spake Zarathustra" and the overture to Weber's "Oberon." Young Dohnanyi has attracted great attention abroad, both as a pianist and composer, and to judge by his performance of the Beethoven concerto the praises awarded him as a pianist were merited. In connection with his career as a composer it is pertinent to say that the present leader of our symphony orchestra, Mr Gericke, was one of the judges who, in 1898, at Vienna, awarded to von Dohnanyi first prize for the best pianoforte concerto written in memory of Hans von Buelow. Mr Dohnanyi is evidently about 22 years old, rather slight in physique, modest in demeanor and without any marked personal characteristics. His attitude at the piano is graceful and there is but the slightest appearance of physical exertion shown by him in any part of his performance. In short, his manner is without ostentation and is calculated to make a favorable impression at once, and certainly his work emphasizes his right to consideration more than favorable. He appears to be an artist whose reputation has been honestly won and that conscientious work allied with great natural gifts have produced results which have already placed the young artist in the foremost ranks of his chosen profession.

The Beethoven concerto offers but few chances for brilliant work by the soloist, the composition being of a character which, although masterly in construction, is somewhat severe and treats the solo instrument in the main as a concomitant of the orchestra and not as a principal factor with an orchestral background. It may be said at the outset, though, that Mr Dohnanyi's interpretation was most effective and that at no time did he endeavor to individualize the subordinate piano part unless the score so indicated. His technique is brilliant, his rapid finger work, especially in the running passages for the left hand, was crisp and beautifully defined and in the dynamic variety there was little to be desired in the way of color. His fortissimo never degenerated into pounding and his cantabile phrasing was of a quality delightfully delicate and pleasing. Chord passages and double runs were played with equal skill; in fact he seems to be equal to nearly every requirement of a composition, even in those in which the demands are heavier and more varied than in the Beethoven work. Mr Dohnanyi's introduced cadenza gave pleasing evidence of his equipment for lighter work and it is to be hoped that the artist will give a recital here that a better judgment may be formed of his abilities. He was most enthusiastically received, being recalled to the platform a half dozen times.

The orchestra played the Beethoven number in splendid form and also displayed the same remarkable quality of team work in the Mozart symphony, a contrasting style of writing which calls for a brilliancy and daintiness of treatment not found in the more stately concerto. The Strauss poem, "Thus Spake Zarathustra," may suit some musical enthusiasts who delight in this skilful arrangement of dissonants and cross harmonies, but it is merely a musical curio to the average concert patron who doubtless wishes that "Zarathustra" spake more melodiously and briefly. The charming "Oberon" overture was played faultlessly.

The next concerts will take place March 30 and 31, the orchestra being away during the coming week. Mme Marie Brema will be the soloist next week, singing the Saint-Saens aria, "La Fiancee du Timbalier" and "Schmetzen" and "Traume," by Wagner. The balance of the program will comprise the overture to "Alphonso and Estrella," by Schubert; Grieg's suite, "Peer Gynt" and Mendelssohn's "Scotch" symphony.

ON SUNDAY POST,
MARCH 18, 1900.

The De Pachmann-Marteau Recital.

The joint appearance of Mr. Vladimir de Pachmann, the great pianist, and Mr. Henri Marteau, the famous violinist, announced under the management of L. H. Mudgett, at Music Hall on Thursday and Saturday afternoons of the coming week, promises to make a notable event in the season's musical attractions. The popularity of both these musicians with Boston audiences is unquestioned, and the attractive programme arranged will undoubtedly result in the attendance of great audiences upon both occasions.

At the Thursday recital the programme will include the Mozart sonata in E minor and Beethoven's "Kreutzer" sonata for the two artists, with a group of Chopin's numbers for M. De Pachmann and selections by Bach, Sjogren and Wieniawski for M. Marteau. The programme for the Saturday recital will have for its duet Schumann's sonata in D minor, op. 121, and the Schubert fantasie, Op. 159. In this programme M. De Pachmann will play the "Perpe twun Mobile," by Weber, and some Chopin numbers, and M. Marteau will play Christian Sinding's "Quatre Morceaux," Op. 43, dedicated to Mr. Marteau by the composer. A popular scale of prices has been arranged for these recitals.

BOSTON DAILY ADVERTISER
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Dohnanyi, Pianist—Strauss' "Zarathustra."

The great orchestral number of Saturday's concert was Strauss' "Also sprach Zarathustra" ("Thus spake Zarathustra"); the programme began, however, with "Also sprach Mozart," and the speech of the last-named was much more intelligible than the metaphysics of the founder of Zoroastrianism. It was a Mozart symphony in C that began the concert; not the great "Jupiter" symphony, yet not so very far behind it either.

It received a perfect performance and it inculcated the lesson that there was once a time when beauty, symmetry and melody existed in music, an epoch when almost everybody could understand what was performed. The dainty little canon in the Trio of the Minuet presented counterpoint of a very different order from that which came later; only the finale of the symphony seemed a trifle weak in its conventional gaiety, a well-bred hilarity which is always present in the old symphony finale and is as fixed as the smile of a ballet-girl.

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The slow movement erred a little on the side of reserve. It is one of the softest movements in the entire repertoire, a movement in which it is impossible to over-use the soft pedal. The orchestra was tempered to the whispered phrases, and the ensemble was something that the players could well be proud of. Yet we have heard better effect made with this movement. The final rondo, however, was splendidly played, with a sufficient amount of verve and abandon. Again the cadenza was the work of the pianist himself. It was scarcely as fine a production as the first one, nor was Beethoven's injunction, "La Cadenza sia corta,"—quite obeyed.

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Richard Strauss has proved Wagner in the wrong; instrumental music has not yet reached its limits; the scoring and the treatment of themes go beyond what was deemed possible in 1883 (the year of Wagner's death), but it is difficult to see how anything can be added to the orchestra of the future, unless we join locomotives and fire engines to the forces. Far be it from us to sneer or jest at such a work; agree with it or not, it compels respect; genius flares forth even in its opening measures. Once upon a time the opening measures (trombone chords) of Mozart's "Requiem" were held to be as solemn a beginning as could be imagined; if those measures opened the gates of the tomb, then here the gates of eternity swing upon their hinges.

But is such a metaphysical work properly within the domain of music? Is that true music which demands a pre-study of a mystic's volume and a knowledge of Zoroaster, Ormuzd and Ahriman? We cannot deny that we were profoundly moved by the composition and that we found in it some points of ineffable beauty. Here is the one man, among the ultra-moderns, who has something to say, and when he says it, Bruckner, Vincent d'Indy, and the whole tribe of cacophonists shrivel up. But what could Strauss bring to Art if he became a pre-Wagnerian? If Saul became Paul, what glories might be expected!

In this work one is placed in a tropical jungle of figures and themes and it is almost impossible to find the beginning and end of any one of them. A beautiful thought begins—it is labelled "Of Joys and Passions"—it is overwhelmed before it reaches anything like maturity; a strange, passionless theme follows, chiefly upon the violins, which seem to indicate that Zoroaster sought Nirvana, a la Buddha, but this too is very soon crushed out; a dancing theme is quite definite, and dainty enough too, but this also is swallowed in the maelstrom of orchestration and of vague progressions; a frenzied fugal passage is ticketed "Of Science," but science seems to discover nothing more than a swarm of crickets merrily chirping on the piccolos; a bell tolls midnight, and a host of strange, fantastical ideas are woven around it; and finally matters end in two different keys, to show that all human wisdom leads but to uncertainty. Can Music tell so definite a story? If so we may yet hope for a symphony on integral calculus and a sonata on Kantian transcendentalism.

Great applause followed the performance, the audience appreciating the wonders of the interpretation and palpably complimenting the conductor and the orchestra upon the successful completion of a herculean task.

It was well to give something shapely after this musical problem; if the audience had been dismissed after the final mixture of the keys of B major and C major (also endet Zarathustra!) few of them would have been able to find their way home. Weber's "Oberon" overture gave them a firm foothold again; but we must confess it sounded mighty tame. Even the heavy chord of the first part, held to be one of the most explosive effects in music, seemed gentle and mild, and although the clarinette played beautifully, its tootlings sounded conventional after the flammivomous work which preceded it. The Russians sometimes end a wild banquet by pouring all the liquors left at table, into a large bowl, adding a couple of bottles of brandy, setting the whole on fire, and then drinking their final toasts in this strong brew. If any one introduces this Russian Punch into Music it will be Richard Strauss.

Louis C. Elson.

THE BOSTON
SATURDAY EVENING
Gazette
ESTABLISHED 1813

March 17

The Symphony Concert.

The program for the nineteenth rehearsal and concert of the Symphony orchestra was:

Symphony No. 36, C major.........Mozart.
Concerto for pianoforte, No. 4, G major, op. 58.........................Beethoven.
Symphonic poem, "Thus Spake Zarathustra," op. 30.........Richard Strauss.
Overture to "Oberon".............Weber.
Soloist, Mr. Ernst von Dohnanyi.

This was a most interesting concert, and in Mr. Dohnanyi the music-loving public heard a thorough artist, even though as yet he is not the faultless master. The selecting of the Beethoven concerto shows the metal of which he is made and his interpretation of it the high quality of his talents.. It was an interpretation without a trace of sentimental morbidness in it; a frank, manly interpretation, played in a large, free style and with a rare and unexpected deference to the intentions of the composer. Perfection was not reached, but that is simply a question of time; the full opening of the flower now in healthy and most promising bud. The artist made no attempt to cast his shadow on the composer; nor did he intrude his personality on the audience by affectation of manner or of style. Technically, his equipment is of the best; he has, as might be expected well educated and trained fingers, and what is more creditable the tones they produce are most pleasing in quality. He never uses the too frequent trick of "pounding," nor the equally frequent trick of contrasting whispering pianissimo with string-splitting fortissimo; he does not avoid mezzo piano as if it were the plague, nor use his arm as a blacksmith's hammer. All that he does is artistic; he has intelligence, taste and feeling and he keeps them all on this side of morbidness. The work he performed is deserving of very high and unstinted praise and he had the effect of all round artistic work in his audience, rousing them into spontaneous enthusiasm and compelling the young man to appear again and again to bow his thanks.

Particular praise is due to Mr. Gericke for the masterly manner in which he read the Strauss work; a reading that brought meaning and order out of seeming chaos and allowed one to appreciate the beauties of a work that has probably been underestimated. There was no world-splitting tempest in Mr. Gericke's reading; there were fine gradations of coloring, and fine shades of contrast, and the ideas of the composer could be followed in all their complex development. It was a noble reading of a most original and impressive work, and it was played with rare brilliancy and finish by the orchestra.

There will be no rehearsal or concert next week.

BOSTON POST,
The Representative Democratic Paper OF NEW ENGLAND.
SUNDAY MORNING, MARCH 18, 1900.
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THE SYMPHONY CONCERT.

The nineteenth Symphony concert was given last evening in Music Hall. The soloist was the Hungarian pianist, Ernst Von Dohnanyi.

Boston Journal.
SUNDAY, MARCH 18, 1900.

DOHNANYI

A Pianist That Is Also a Musician.

R. Strauss's "Thus Spake Zarathustra."

An Unfamiliar Symphony Contrast.

The program of the 19th Symphony concert last evening in Music Hall, Mr. Gericke conductor, was as follows:

Symphony, C major, 425................Mozart
Concerto for piano, No. 4, in G major.. .... Beethoven
Cadenzas by Mr. Dohnanyi.
Symphonic poem, "Thus Spake Zarathustra," ....Richard Strauss
Overture to "Oberon,"...................Weber

Mr. Ernest von Dohnányi made his first appearance in Boston last night. His first appearance in this country was at the Symphony concert Thursday night at Cambridge.

The young pianist is first of all a musician; not because he composed his own cadenzas to the concerto, for these cadenzas are by no means distinguished—they are in fact, respectable and ineffective, as though the composer had been afraid of doing something that would seem ahead of Beethoven's period, and thus they were merely diluted spirits of Beethoven; not because he wrote these cadenzas, I repeat, but because throughout the concerto he proved himself an admirable musician in the essential qualities; in firm grasp of the composer's ideas, in sense of proportion, in beauty of phrasing. He understood the music and he reproduced it as only an accomplished musician can interpret.

I am aware that exception might be taken to his treatment of the first movement, for his tendency to coquette with the themes, to turn the frank allegro of Beethoven into that nauseous thing, "a slow allegro," a thing especially dear to certain Viennese, a thing beloved by certain Brahmsites. It is true that Beethoven indicated an "allegro moderato," but this pace is difficult from the "slow allegro" with the suggestion of a constant desire to sentimentalize, to weep, to make the music "too beautiful." Mr. Dohnányi did not allow this tendency to get wholly the better of him, but the performance as a whole would have gained if he had shown more absolute frankness in this movement.

There is no need of speaking at length about his technic. It was always ample, fluent, thoroughly under control, never obtrusive. His touch was agreeable, and if you found that he was not a distinguished colorist, you should remember that the concerto itself does not call for the nuances indispensable to modern music—and when I say modern I of course include Chopin, whose music might have been written yesterday by a radical—instead of "yesterday" I almost wrote "tomorrow." It was an eminently polished, thoughtful, musical performance.

It was a pity that he did not choose his own concerto, the one that won the prize at Vienna; for then we might have had an opportunity of judging of his own individuality. With the exception of the wonderfully impressive second movement, this concerto of Beethoven contains little of real interest. There are few reminders of the great Beethoven. And in this second movement Mr. Dohnányi did not rise to a great height, as did d'Albert on a memorable occasion in this city. Here was Mr. Dohnányi's one opportunity to reveal a powerful, intense, masterful individuality. The music was there; the opportunity was there; the pianist was, as ever, polished, musical—and that was all.

Whether this agreeable pianist has a decided individuality, whether he has temperament, great moments, fire that illuminates but not consumes—this can be answered only after he has been heard in compositions of another nature and another period.

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An unfamiliar symphony by Mozart is in nine cases out of ten a weariness to the flesh, and it is mistaken reverence to exhume it with the intention of galvanizing it. Better one strong modern work than a wilderness of symphonies of ancient pattern and conventional manufacture. The one chosen last night has interesting passages, especially in the finale. The middle movements are dull, and Mozart himself, if he were living, would be the first to yawn at them.

I wonder what he would say to Richard Strauss's smyphonic poem. It was Mr. James Huneker who said that this piece should be played to an audience composed exclusively of poets, musicians and mad-men. Pages have been written about the music, and extravagant language has been used in praise and disapproval. The opening measures are sublime—it is as though the doors of eternity were opened, slowly and solemnly by unseen hands. But a few sublime pages do not make a sublime composition, especially when it goes on for half an hour or more. There is a wealth of beauty and strength in this strange fantasia, and there are pages that are curious rather than clear or satisfying. The dissonances do not offend so much as does the obscurity in which the composer's meaning is sometimes hidden. Nor again would the obscurity irritate or perplex if by it any definite mood were established. The fugued passage entitled "Of Science" is a case in point; is it merely an intimation of the vanity of pedantry? But how beautiful, on the other hand, is the music that follows immediately the stroke of midnight! The establishment of two tonalities at the very close is not as disconcerting as is the manner in which the closing measures are treated in harmonic progression and orchestrally just before the establishment of these conflicting tonalities. And on many a page you feel the want of a deep-rooted, firmly grounded

[illegible] and beauty, [illegible] now, Mr. Gericke, why should we not hear Strauss's "Don Quixote" and "Ein Heldenleben?" They have both been performed in Chicago, and the latter has made its way throughout Germany and the Netherlands; it has reached Switzerland, and it has been played in Paris.

The performance last night of this stupendous work was interesting, often impressive. The wretched box of whistles was inadequate in the opening measures, and this whole passage was more overwhelming when it was heard here before. There were some instances of false intonation; the violin solo might well have been taken at a faster pace; and the final passages for the wood wind were breathy and not rigidly precise. But these were little spots in the splendor of the performance, and the technical difficulties are great.

Philip Hale.

Boston Sunday Globe.
SUNDAY, MARCH 18, 1900.

SYMPHONY CONCERT.

The young Hungarian pianist, Ernst von Dohnanyi, made his first appearance in this city at the symphony concerts last week, playing Beethoven's fourth pianoforte concerto. The remaining program numbers included Mozart's C major symphony, the Richard Strauss symphonic poem, "Thus Spake Zarathustra" and the overture to Weber's "Oberon." Young Dohnanyi has attracted great attention abroad, both as a pianist and composer, and to judge by his performance of the Beethoven concerto the praises awarded him as a pianist were merited. In connection with his career as a composer it is pertinent to say that the present leader of our symphony orchestra, Mr Gericke, was one of the judges who, in 1898, at Vienna, awarded to von Dohnanyi first prize for the best pianoforte concerto written in memory of Hans von Buelow. Mr Dohnanyi is evidently about 22 years old, rather slight in physique, modest in demeanor and without any marked personal characteristics. His attitude at the piano is graceful and there is but the slightest appearance of physical exertion shown by him in any part of his performance. In short, his manner is without ostentation and is calculated to make a favorable impression at once, and certainly his work emphasizes his right to consideration more than favorable. He appears to be an artist whose reputation has been honestly won and that conscientious work allied with great natural gifts have produced results which have already placed the young artist in the foremost ranks of his chosen profession.

The Beethoven concerto offers but few chances for brilliant work by the soloist, the composition being of a character which, although masterly in construction, is somewhat severe and treats the solo instrument in the main as a concomitant of the orchestra and not as a principal factor with an orchestral background. It may be said at the outset, though, that Mr Dohnanyi's interpretation was most effective and that at no time did he endeavor to individualize the subordinate piano part unless the score so indicated. His technique is brilliant, his rapid finger work, especially in the running passages for the left hand, was crisp and beautifully defined and in the dynamic variety there was little to be desired in the way of color. His fortissimo never degenerated into pounding and his cantabile phrasing was of a quality delightfully delicate and pleasing. Chord passages and double runs were played with equal skill; in fact he seems to be equal to nearly every requirement of a composition, even in those in which the demands are heavier and more varied than in the Beethoven work. Mr Dohnanyi's introduced cadenza gave pleasing evidence of his equipment for lighter work and it is to be hoped that the artist will give a recital here that a better judgment may be formed of his abilities. He was most enthusiastically received, being recalled to the platform a half dozen times.

The orchestra played the Beethoven number in splendid form and also displayed the same remarkable quality of team work in the Mozart symphony, a contrasting style of writing which calls for a brilliancy and daintiness of treatment not found in the more stately concerto. The Strauss poem, "Thus Spake Zarathustra," may suit some musical enthusiasts who delight in this skilful arrangement of dissonants and cross harmonies, but it is merely a musical curio to the average concert patron who doubtless wishes that "Zarathustra" spake more melodiously and briefly. The charming "Oberon" overture was played faultlessly.

The next concerts will take place March 30 and 31, the orchestra being away during the coming week. Mme Marie Brema will be the soloist next week, singing the Saint-Saens aria, "La Fiancee du Timbalier" and "Schmetzen" and "Traume," by Wagner. The balance of the program will comprise the overture to "Alphonso and Estrella," by Schubert; Grieg's suite, "Peer Gynt" and Mendelssohn's "Scotch" symphony.

ON SUNDAY POST,
MARCH 18, 1900.

The De Pachmann-Marteau Recital.

The joint appearance of Mr. Vladimir De Pachmann, the great pianist, and Mr. Henri Marteau, the famous violinist, announced under the management of L. H. Mudgett, at Music Hall on Thursday and Saturday afternoons of the coming week, promises to make a notable event in the season's musical attractions. The popularity of both these musicians with Boston audiences is unquestioned, and the attractive programme arranged will undoubtedly result in the attendance of great audiences upon both occasions.

At the Thursday recital the programme will include the Mozart sonata in E minor and Beethoven's "Kreutzer" sonata for the two artists, with a group of Chopin's numbers for M. De Pachmann and selections by Bach, Sjogren and Wieniawski for M. Marteau. The programme for the Saturday recital will have for its duet Schumann's sonata in D minor, op. 121, and the Schubert fantasie, Op. 159. In this programme M. De Pachmann will play the "Perpe twun Mobile," by Weber, and some Chopin numbers, and M. Marteau will play Christian Sinding's "Quatre Morceaux," Op. 43, dedicated to Mr. Marteau by the composer. A popular scale of prices has been arranged for these recitals.

S[illegible] HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CVII, NO. 77.

SUNDAY, MARCH 18, 1900.

THE SYMPHONY CONCERT.

Mozart Symphony Is Given a Charming Interpretation.

Mr. Ernst von Dohnanyi, the Young Hungarian Pianist, Scores a Brilliant Success in His Playing of the Beethoven Concerto—He Is Given Four Recalls.

For the 19th of this season's concerts by the Boston Symphony Orchestra, in Music Hall, the programme was:

Symphony No. 36, in C major..........Mozart
Concerto for pianoforte, No. 4, in G major ....Beethoven
"Thus Spake Zarathustra"..........R. Strauss
Overture to "Oberon"..........Weber

Mr. Ernst von Dohnanyi, the young Hungarian pianist, was the soloist.

The Mozart symphony, after the three great ones in E flat, G minor and the "Jupiter," is prominent among the master's best works of this description. Its lovely adagio and its solid, exquisitely melodious and beautifully worked-out finale, of themselves give it a special distinction. It was accorded a perfect reading by Mr. Gericke, the slow movement escaping the dragging pace at which it is usually taken, and the presto the over-rapid hurry-scurry. It was a charmingly colored and sensitively sympathetic interpretation, from beginning to end.

The Strauss Symphonic Poem as presented on this occasion was less noisy, less wild and whirring than it seemed to be at its earlier performances, and under the treatment it received generally, more clear, and perhaps on the whole more sane; but it still remains a severe tax on the understanding, and makes a cruel demand, on the patience of the listener. It is probable that if Zarathustra had not spoken so much, and had been a trifle more intelligible, he might have appealed more directly to the sympathies; but, as it is, he seems to have indulged in garrulity over nothing of vital moment, as far as music is competent to express his utterances. Nietzsche's book of itself is something of a subtle puzzle, and its solution is not simplified by translating it into tone color. Of splendid orchestration, ingenious and effective contrapuntal devices, massively rich effects, daring harmonies there is an abundance, in fact, a superabundance, but most of it is ugly, and consequently at variance with the well-founded principle that claims for high art a devotion to the beautiful.

It is hardly wise to pass an adverse judgment on the music of the end of the century extremists, for as time passes it may turn out that this work is devoted to the beautiful, after all, and is overflowing with a charm that the future will make clear. One becomes accustomed to everything through prolonged acquaintance with it—even misery. All that the opponent of this latter day music is safe in saying of it is that he does not like it. He may be pitied by those who do like it, or who pretend to, but he is standing on firm ground, for he cannot be contradicted. Moreover, he leaves himself an opportunity to make the amende honorable, if ever the time should come around when what now excites distaste will be as the honey of Hybla in his mouth. However, there is and can be nothing but admiration for the judgment shown by Mr. Gericke in reading the work, and for the magnificent virtuosity of the orchestra in the easy smoothness with which it mastered its tremendous difficulties in the performance.

Mr. Dohnanyi made a brilliant success in his playing of the Beethoven concerto. What was particularly delightful in his playing was its freedom from all empty display and its devotion to the music instead of exemplifying his skill in finger gymnastics. He has a beautiful touch, a solid and brilliant technique, the refined taste of an innate artist and an exceptional respect for the instrument to which he has devoted himself. There is no pounding of it, no attempt to force its tone, none of the thousand and one tricks to which of late we have been so accustomed.

So discreet is he in his treatment of it, so quietly and modestly does he acquit himself at it, that those who hear with their eyes are very liable to fall short in due appreciation of the exquisite musicianly qualities of his playing, for firstly and lastly the work of this young artist shows him to be a musician by instinct, to whom his fingers are merely a means to an end, instead of the end itself. There is not a trace of the sickly sentimentality, the posing and the bidding for applause by a sacrifice of his artistic conscience that have carried so many of our visiting pianists to the height of popularity.

His reading of the noble concerto was free from any seeking after new readings, was logical, sympathetic, refined in conception and charming in phrasing and tone color; and in its technical presentation was fairly fascinating. The performance, it is true, shared the artist's individuality, but this in no wise did injustice to the composer.

In brief, Mr. Dohnanyi made it evident that he is already among the foremost of living pianists, with a strong promise of still greater possibilities before him. By the time that the first movement of the concerto was over, his success was assured, and at its close there was a storm of applause and four recalls for him. A word of warm praise is due the two brilliant cadenzas composed by the artist for the concerto, and for the excellent judgment with which they were kept in harmony with the spirit of the work. Nor must Mr. Gericke's treatment of the orchestral score be passed by without an acknowledgment of its felicitous skill.

There will be no rehearsal and concert this week. The programme for the next concert is: Overture, "Alfonso and Estrella," Schubert; Aria, "La Fiancee du Timbalier," Saint-Saens; Suite No. 1, "Peer Gynt," Grieg; "Schmerzen" and "Traume," Wagner, and Mendelssohn's "Scotch" symphony. Mme. Marie Brema is to be the soloist.

[illegible] patrons of the Symphony [illegible], who were kept at home by the rain of the early morning, lost the sensation of the winter. There were many vacant seats at last Friday's concert, but the enthusiasm aroused by the young soloist was none the less warm for that. Indeed, it was at the boiling point, and this boy with the unpronounceable name was applauded without stint. Any hope of compelling an encore was squelched by Mr. Gericke, who shook his head at his young friend, who was quite willing to respond to the clamor. Though encores at these concerts are not countenanced, here was a case where the exception might have proved the rule. But we shall hope to hear Ernst von Dohnanyi again. And to think, this youthful artist wears his brown hair the regulation length and looks like any other nice boy without a particle of affectation. Oh, girls, you don't know what you missed Friday!

Mr. and Mrs. Gericke asked a few musical people to meet Herr von Dohnanyi at luncheon Thursday. The celebrated young pianist made a close calculation when he arrived on the Oceanic Wednesday, came over from New York on the 3 P. M. train that afternoon, and rehearsed and played at Sanders Theatre at the Thursday concert for his American debut. At the rehearsal and concert Friday, and last night Herr von Dohnanyi made a distinctly fine impression. For the 20th rehearsal and concert Mme. Marie Brema will be the soloist.

Boston Courier.

ESTABLISHED 1795. MARCH 17, 1900.

Mr. Gericke included novelty in his nineteenth Symphony programme; however it was not new music, but a new musician, that he introduced—the pianist, Mr. Ernst von Dohnanyi, who repeated in Boston, Beethoven's fourth concerto, in G major, wherein he had already made an excellent impression at Sanders Theatre on the preceding Thursday evening. This young man of two or three and twenty had the advantage of presenting himself with far more commendation for serious merit and sober studies (as well in composition as in performance) than as a virtuoso.

There have been displayed of late, and by so many players, the superabundance of technique, amazing and really confounding velocity, tremendous tone volume, dazzling brilliancy or startling originality of phrase and interpretation, that it is a pleasure and a relief to receive some one whose first thought and intention apparently are to present his chosen music sensibly, clearly, and respectfully—to neglect nothing in art or mechanism which can contribute to such a result, but to hold all such elements in abeyance when they are not needed for this purpose.

The cadenzas composed by Mr. Dohnanyi were finely conceived, and beautifully executed; and were not, as sometimes happens, extraneous ornaments, foreign to the spirit of the work. His presentation of the concerto revealed a true artistic perception, and sympathetic feeling. He was most enthusiastically received and recalled many times.

The concert began as with an exhilarating fresh breeze by a delightfully airy and enlivening performance of Mozart's symphony in C major, which was an admirable choice for the first number, considering what serious matters were immediately to follow. The end of the evening came with Weber's "Oberon" overture, whose dreamy beauty, far-away fancies and lovely play of instrumentation came cool and soothing after the strange, yet impressive and exciting pages of Richard Strauss, which had immediately preceded. For the third number was a repetition of that weird, wild and almost inexplicable "Thus spake Zarathustra," whose intrinsic power proved no less dominant than at the first hearing, which won evidently even a greater appreciation and admiration, and yet remained mystical and perplexing to the end, and left a great proportion of the listeners in doubt as to how they might match the orphic utterances of the prophet to the grandiose and intensely colored music.

It was read by Mr. Gericke (who evidently has a keen grasp of its subtle meanings as well as liking for its original and complicated tone schemes) in a grand style, and from the deep organ chord of the beginning to the mysterious pizzicato of the basses at the close, it held the listener in an almost hypnotic state of interest. Yet, what did Zarathustra say and mean?

HOWARD MALCOM TICKNOR.

Boston Journal.

SATURDAY, MARCH 24, 1900.

The peerless Boston Symphony Orchestra gave a concert in New York Thursday afternoon, and, according to the New York Sun, "the attendance was small enough to suggest that New York might not, after all, be a city that takes much pleasure in concerts." No; the New Yorkers prefer the opera, where they can compare jewels and converse without the slightest interruption from the music.

MR. SAVAGE DENIES IT.

Mr. Henry W. Savage, the agent for the present owners of the Boston Music Hall property, denies that it has been purchased by Mr. Rollin H. Allen for a vaudeville entertainment house.

[illegible] 1900

Music Hall: Boston Symphony Orchestra.

The programme of the nineteenth symphony concert, given in the Music Hall on Saturday evening, was:

Mozart: Symphony No. 36, in C major (Koechel, No. 425).
Beethoven: Concerto for Pianoforte, No. 4, in G major, opus 58.
Richard Strauss: Symphonic Poem, "Also sprach Zarathustra," opus 30.
Weber: Overture to "Oberon."

Mr. Ernst von Dohnanyi was the pianist.

The Mozart symphony has not been heard here for a good many years. One is somewhat surprised to find Otto Jahn saying of it that it "bears traces of Haydn's influence, direct and indirect." That anything in the symphonic form, written in Austria in 1783 by Mozart or anyone else, should "bear traces of Haydn's influence" might be taken for granted, for Haydn virtually dominated the whole style at that period. But this particular symphony seems the last one would have picked out to make the remark about, for what Haydn influence is to be described in it is enormously overshadowed by Mozart's own personality. The work is full of that peculiarly Mozartian idiom which we find in its most familiar type in "Don Giovanni;" almost throughout the symphony you can hear the Don, Zerlina and Masetto singing gleefully "Ed a ballar cogli altri andiamo tutti tre!" It is a delightful work, and was most admirably played.

And we have heard Richard Strauss's "Zarathustra" again! This stupendous composition becomes more and more interesting. To be sure, there is much in it which still repells, much that one cannot yet understand and like. But we should remember that, thirty years ago, Wagner's "Tristan" sounded much the same, and, fifty years ago, Schumann's B-flat variations for two pianofortes seemed no clearer. "Zarathustra" is still considerably "in the future." But even now it takes a certain wilful blindness not to see that Strauss has something to say here, and says it with enormous force. I have heard people say that they could recognize a good half of Wagner in this "Zarathustra;" but I cannot. Save for one motive that reminds one of something in the "Holländer," I can find nothing distinctively Wagnerian in the work; if it comes to picking out suggestive likenesses, I find more of Donizetti and Verdi (of all people in the world!) than of Wagner. It all seems very original to me, very Straussian and little else.

What tremendous power there is in that exordium! I can recall nothing else in all music so thoroughly enharmonic as that C minor chord, coming between the two chords of C major. In enharmonic harmony a chord is usually either one thing or another, the ear cannot tell which, until the resolution comes; but the ear immediately feels this C minor chord to be both things at once; the "questionable note" is heard as E-flat and D-sharp at the same time, and the ear grasps both significances. You cannot help recognizing it as essentially chromatic (with a D-sharp), and yet you get the whole minor effect of an E-flat!

Then that whole passage "Of the Dwellers in the Rear World;" what a transcendently powerful expression it is of what I will call popular religious feeling! It is the apotheosis of the sentimental psalm-tune. It has its vulgar side—approaching the vulgarity of the "Handel Largo" in the contrast between a portentous volume of tone and the sugared sentimentalism of the theme—and this is perhaps why it seems to me an expression of "popular" religiosity; so patent is this that one would like to know Strauss better, to be sure whether the whole passage is meant seriously or ironically. But there is an enormous amount of beauty in it, notwithstanding. The fugato "Of Science" grows upon one; a most curious piece of writing, a square slap in the face of all one's notions of counterpoint. Here is something new in music—a fugued passage that is to a great extent intrinsically unpolyphonic! Strauss seems to have thought out a series of dissonant harmonies in an entirely homophonic way; and then let his fugal parts climb round from chord to chord, generally picking out the dissonant notes, without regard for the contrapuntal relations of one part to another. It is applying en gros the system applied by Wagner, in a smaller way, in his terrific "Ew'ge Nacht, süsse Nacht!" in the second act of "Tristan und Isolde"—where the harmony is perfectly logical homophonically, but the voice-parts go skipping from 7th to 7th. After all, it is only the ruthlessness with which this idea is carried out that is really new; you can find in some of Schumann's fugal writing (and for chorus, too—see passages in the closing chorus of the first part of "Paradise and the Peri") where what the lowest voice sings is not a real bass, harmonically speaking, but only a phrase transposed from the top to the bottom of the harmony, in defiance of every principle of double counterpoint. And, with Strauss, the general cacophonous effect comes more from his recklessly illogical use of passing-notes than from the peculiar system I have mentioned. I am not at all sure, by the way, that his daringly illogical passing-notes are harsher to the ear than some of Sebastian Bach's perfectly logical ones; I know of an orchestral Adagio of Bach's where (counting from the bass upward) the notes A-flat, C, F-sharp, A-natural, B, D, G come together; Strauss cannot do worse than that, as my own ears can testify!

I have got over my distaste for the ending in two keys; musically it is nonsense, if you will, but the mystical poetic suggestion can pardon it; only the scoring of the high B major chords sounds to me terribly cold and thin. Strauss, by the way, once made a joke about this passage himself; when rehearsing the work in Cologne, he said to the orchestra: "Gentlemen, I have had to write these C's for the 'celli and basses, because the 'cello does not go down to B."

The performance was wonderfully fine and euphonious, full of delicacy, vigor and power. Perhaps it may be even improved upon in years to come; it is hard to tell now whether the composer really loses his way at moments, or whether the fault lies in the playing. But in [illegible] formance as Mr. Gericke and the orchestra gave last Saturday can only be called a triumph.

Of all orchestral compositions in the world, probably the fittest to follow immediately after Strauss's "Zaranthustra" is Weber's overture to "Oberon." No more refreshing contrast could be imagined. The overture was played to perfection, wonderfully!

Mr. von Dohnanyi made an exceedingly deep, fine and dignified impression with his playing of Beethoven's G major concerto. Only in the first movement did I find some things not to like. It seems to me that the profound soulfulness of this movement strikes deeper into the heart when not quite so heavily underscored; the pianist's very slow tempo was already a little over-sentimental, and every now and then he evinced a tendency rather to "rub it in." His playing of the second movement, however, was so essentially poetic that one could forgive his disregard for Beethoven's directions and expression-marks; he made a beautiful poem out of it in his own way. In the final rondo he was admirable at every point. Upon the whole one seldom hears so fine a performance of this concerto. Mr. von Dohnanyi played his own cadenzas, admirably written, with all due "piety," and sufficiently brilliant. He was loudly applauded and recalled. Here is a pianist from whom one would fain hear more; one who seems to have had a hand in building up his own reputation, and not left it wholly to the passionate press-agent.

The next programme—for Friday afternoon, March 30, and Saturday evening, March 31 (there will be no rehearsal nor concert this week)—is: Schubert, overture to "Alfonso und Estrella;" Saint-Saëns, aria, "La fiancée du timbalieu;" Grieg, suite No. 1 from the music to "Peer Gynt," opus 46; Wagner, songs with pianoforte, "Schmerzen" and "Träume;" Mendelssohn, symphony No. 3, in A minor, "Scotch," opus 56. Mme. Marie Brema will be the singer.

W. F. A.

Boston Transcript

FRIDAY, MARCH 23, 1900

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Henry W. Savage has requested the Transcript to correct the unauthorized and contradictory series of statements that appeared in a Boston marning paper today respecting the Music Hall property, of which he is the official agent. He says:

"The purchase of the old Music Hall was made on Feb. 8, 1899, more than a year ago, by a syndicate, which I represent, and of which Rollin H. Allen is simply one member. It was a real estate transaction pure and simple, as the property is in the market and can be purchased today.

Mr. Allen has never had a plan of securing a license for himself, or of running a vaudeville entertainment in conjunction with the sale of drinks. He has not been in New York consulting with me on this matter, but has been in Havana, is still South, and I have not seen him for a month.

"In connection with my real estate business I have had plans drawn which simply contemplate modernizing the interior of the hall and adding to the comfort and convenience of its patrons.

"I am not retained to handle any vaudeville enterprise, nor is that my line of work. Since the termination of my connection with the Castle Square Theatre I have had no intention of establishing a permanent opera company in Boston."

BOSTON DAILY ADVERTISER

ESTABLISHED 1813.

The Official Paper of the State.

The Official Paper of the City.

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SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CVII, NO. 77.
SUNDAY, MARCH 18, 1900.

THE SYMPHONY CONCERT.

Mozart Symphony Is Given a Charming Interpretation.

Mr. Ernst von Dohnanyi, the Young Hungarian Pianist, Scores a Brilliant Success in His Playing of the Beethoven Concerto—He Is Given Four Recalls.

For the 19th of this season's concerts by the Boston Symphony Orchestra, in Music Hall, the programme was:

Symphony No. 36, in C major..........Mozart
Concerto for pianoforte, No. 4, in G major Beethoven
"Thus Spake Zarathustra"..........R. Strauss
Overture to "Oberon"..................Weber

Mr. Ernst von Dohnanyi, the young Hungarian pianist, was the soloist.

The Mozart symphony, after the three great ones in E flat, G minor and the "Jupiter," is prominent among the master's best works of this description. Its lovely adagio and its solid, exquisitely melodious and beautifully worked-out finale, of themselves give it a special distinction. It was accorded a perfect reading by Mr. Gericke, the slow movement escaping the dragging pace at which it is usually taken, and the presto the over-rapid hurry-scurry. It was a charmingly colored and sensitively sympathetic interpretation, from beginning to end.

The Strauss Symphonic Poem as presented on this occasion was less noisy, less wild and whirring than it seemed to be at its earlier performances, and under the treatment it received generally, more clear, and perhaps on the whole more sane; but it still remains a severe tax on the understanding, and makes a cruel demand, on the patience of the listener. It is probable that if Zarathustra had not spoken so much, and had been a trifle more intelligible, he might have appealed more directly to the sympathies; but, as it is, he seems to have indulged in garrulity over nothing of vital moment, as far as music is competent to express his utterances. Nietzsche's book of itself is something of a subtle puzzle, and its solution is not simplified by translating it into tone color. Of splendid orchestration, ingenious and effective contrapuntal devices, massively rich effects, daring harmonies there is an abundance, in fact, a superabundance, but most of it is ugly, and consequently at variance with the well-founded principle that claims for high art a devotion to the beautiful.

It is hardly wise to pass an adverse judgment on the music of the end of the century extremists, for as time passes it may turn out that this work is devoted to the beautiful, after all, and is overflowing with a charm that the future will make clear. One becomes accustomed to everything through prolonged acquaintance with it—even misery. All that the opponent of this latter day music is safe in saying of it is that he does not like it. He may be pitied by those who do like it, or who pretend to, but he is standing on firm ground, for he cannot be contradicted. Moreover, he leaves himself an opportunity to make the amende honorable, if ever the time should come around when what now excites distaste will be as the honey of Hybla in his mouth. However, there is and can be nothing but admiration for the judgment shown by Mr. Gericke in reading the work, and for the magnificent virtuosity of the orchestra in the easy smoothness with which it mastered its tremendous difficulties in the performance.

Mr. Dohnanyi made a brilliant success in his playing of the Beethoven concerto. What was particularly delightful in his playing was its freedom from all empty display and its devotion to the music instead of exemplifying his skill in finger gymnastics. He has a beautiful touch, a solid and brilliant technique, the refined taste of an innate artist and an exceptional respect for the instrument to which he has devoted himself. There is no pounding of it, no attempt to force its tone, none of the thousand and one tricks to which of late we have been so accustomed.

So discreet is he in his treatment of it, so quietly and modestly does he acquit himself at it, that those who hear with their eyes are very liable to fall short in due appreciation of the exquisite musicianly qualities of his playing, for firstly and lastly the work of this young artist shows him to be a musician by instinct, to whom his fingers are merely a means to an end, instead of the end itself. There is not a trace of the sickly sentimentality, the posing and the bidding for applause by a sacrifice of his artistic conscience that have carried so many of our visiting pianists to the height of popularity.

His reading of the noble concerto was free from any seeking after new readings, was logical, sympathetic, refined in conception and charming in phrasing and tone color; and in its technical presentation was fairly fascinating. The performance, it is true, shared the artist's individuality, but this in no wise did injustice to the composer.

In brief, Mr. Dohnanyi made it evident that he is already among the foremost of living pianists, with a strong promise of still greater possibilities before him. By the time that the first movement of the concerto was over, his success was assured, and at its close there was a storm of applause and four recalls for him. A word of warm praise is due the two brilliant cadenzas composed by the artist for the concerto, and for the excellent judgment with which they were kept in harmony with the spirit of the work. Nor must Mr. Gericke's treatment of the orchestral score be passed by without an acknowledgment of its felicitous skill.

There will be no rehearsal and concert this week. The programme for the next concert is: Overture, "Alfonso and Estrella," Schubert; Aria, "La Fiancee du Timbalier," Saint-Saens; Suite No. 1, "Peer Gynt," Grieg; "Schmerzen" and "Traume," Wagner, and Mendelssohn's "Scotch" symphony. Mme. Marie Brema is to be the soloist.

Out of town patrons of the Symphony rehearsals, who were kept at home by the rain of the early morning, lost the sensation of the winter. There were many vacant seats at last Friday's concert, but the enthusiasm aroused by the young soloist was none the less warm for that. Indeed, it was at the boiling point, and this boy with the unpronounceable name was applauded without stint. Any hope of compelling an encore was squelched by Mr. Gericke, who shook his head at his young friend, who was quite willing to respond to the clamor. Though encores at these concerts are not countenanced, here was a case where the exception might have proved the rule. But we shall hope to hear Ernst von Dohnanyi again. And to think, this youthful artist wears his brown hair the regulation length and looks like any other nice boy without a particle of affectation. Oh, girls, you don't know what you missed Friday!

Mr. and Mrs. Gericke asked a few musical people to meet Herr von Dohnanyi at luncheon Thursday. The celebrated young pianist made a close calculation when he arrived on the Oceanic Wednesday, came over from New York on the 3 P. M. train that afternoon, and rehearsed and played at Sanders Theatre at the Thursday concert for his American debut. At the rehearsal and concert Friday, and last night Herr von Dohnanyi made a distinctly fine impression. For the 20th rehearsal and concert Mme. Marie Brema will be the soloist.

Boston Courier.
ESTABLISHED 1795. MARCH 17, 1900.

Mr. Gericke included novelty in his nineteenth Symphony programme; however it was not new music, but a new musician, that he introduced—the pianist. Mr. Ernst von Dohnanyi, who repeated in Boston, Beethoven's fourth concerto, in G major, wherein he had already made an excellent impression at Sanders Theatre on the preceding Thursday evening. This young man of two or three and twenty had the advantage of presenting himself with far more commendation for serious merit and sober studies (as well in composition as in performance) than as a virtuoso.

There have been displayed of late, and by so many players, the superabundance of technique, amazing and really confounding velocity, tremendous tone volume, dazzling brilliancy or startling originality of phrase and interpretation, that it is a pleasure and a relief to receive some one whose first thought and intention apparently are to present his chosen music sensibly, clearly, and respectfully—to neglect nothing in art or mechanism which can contribute to such a result, but to hold all such elements in abeyance when they are not needed for this purpose.

The cadenzas composed by Mr. Dohnanyi were finely conceived, and beautifully executed; and were not, as sometimes happens, extraneous ornaments, foreign to the spirit of the work. His presentation of the concerto revealed a true artistic perception, and sympathetic feeling. He was most enthusiastically received and recalled many times.

The concert began as with an exhilarating fresh breeze by a delightfully airy and enlivening performance of Mozart's symphony in C major, which was an admirable choice for the first number, considering what serious matters were immediately to follow. The end of the evening came with Weber's "Oberon" overture, whose dreamy beauty, far-away fancies and lovely play of instrumentation came cool and soothing after the strange, yet impressive and exciting pages of Richard Strauss, which had immediately preceded. For the third number was a repetition of that weird, wild and almost inexplicable "Thus spake Zarathustra," whose intrinsic power proved no less dominant than at the first hearing, which won evidently even a greater appreciation and admiration, and yet remained mystical and perplexing to the end, and left a great proportion of the listeners in doubt as to how they might match the orphic utterances of the prophet to the grandiose and intensely colored music.

It was read by Mr. Gericke (who evidently has a keen grasp of its subtle meanings as well as liking for its original and complicated tone schemes) in a grand style, and from the deep organ chord of the beginning to the mysterious pizzicato of the basses at the close, it held the listener in an almost hypnotic state of interest. Yet, what did Zarathustra say and mean?

HOWARD MALCOM TICKNOR.

Boston Journal.
SATURDAY, MARCH 24, 1900.

The peerless Boston Symphony Orchestra gave a concert in New York Thursday afternoon, and, according to the New York Sun, "the attendance was small enough to suggest that New York might not, after all, be a city that takes much pleasure in concerts." No; the New Yorkers prefer the opera, where they can compare jewels and converse without the slightest interruption from the music.

MR. SAVAGE DENIES IT.

Mr. Henry W. Savage, the agent for the present owners of the Boston Music Hall property, denies that it has been purchased by Mr. Rollin H. Allen for a vaudeville entertainment house.

Boston Transcript.
MONDAY, MARCH 19, 1900

Music Hall: Boston Symphony Orchestra

The programme of the nineteenth symphony concert, given in the Music Hall on Saturday evening, was:

Mozart: Symphony No. 36, in C major (Koechel, No. 425).
Beethoven: Concerto for Pianoforte, No. 4, in G major, opus 58.
Richard Strauss: Symphonic Poem, "Also sprach Zarathustra," opus 30.
Weber: Overture to "Oberon."

Mr. Ernst von Dohnanyi was the pianist.

The Mozart symphony has not been heard here for a good many years. One is somewhat surprised to find Otto Jahn saying of it that it "bears traces of Haydn's influence, direct and indirect." That anything in the symphonic form, written in Austria in 1783 by Mozart or anyone else, should "bear traces of Haydn's influence" might be taken for granted, for Haydn virtually dominated the whole style at that period. But this particular symphony seems the last one would have picked out to make the remark about, for what Haydn influence is to be described in it is enormously overshadowed by Mozart's own personality. The work is full of that peculiarly Mozartian idiom which we find in its most familiar type in "Don Giovanni;" almost throughout the symphony you can hear the Don, Zerlina and Masetto singing gleefully "Ed a ballar cogli altri andiamo tutti trè!" It is a delightful work, and was most admirably played.

And we have heard Richard Strauss's "Zarathustra" again! This stupendous composition becomes more and more interesting. To be sure, there is much in it which still repells, much that one cannot yet understand and like. But we should remember that, thirty years ago, Wagner's "Tristan" sounded much the same, and, fifty years ago, Schumann's B-flat variations for two pianofortes seemed no clearer. "Zarathustra" is still considerably "in the future." But even now it takes a certain wilful blindness not to see that Strauss has something to say here, and says it with enormous force. I have heard people say that they could recognize a good half of Wagner in this "Zarathustra;" but I cannot. Save for one motive that reminds one of something in the "Holländer," I can find nothing distinctively Wagnerian in the work; if it comes to picking out suggestive likenesses, I find more of Donizetti and Verdi (of all people in the world!) than of Wagner. It all seems very original to me, very Straussian and little else.

What tremendous power there is in that exordium! I can recall nothing else in all music so thoroughly enharmonic as that C minor chord, coming between the two chords of C major. In enharmonic harmony a chord is usually either one thing or another, the ear cannot tell which, until the resolution comes; but the ear immediately feels this C minor chord to be both things at once; the "questionable note" is heard as E-flat and D-sharp at the same time, and the ear grasps both significances. You cannot help recognizing it as essentially chromatic (with a D-sharp), and yet you get the whole minor effect of an E-flat!

Then that whole passage "Of the Dwellers in the Rear World;" what a transcendently powerful expression it is of what I will call popular religious feeling! It is the apotheosis of the sentimental psalm-tune. It has its vulgar side—approaching the vulgarity of the "Handel Largo" in the contrast between a portentous volume of tone and the sugared sentimentalism of the theme—and this is perhaps why it seems to me an expression of "popular" religiosity; so patent is this that one would like to know Strauss better, to be sure whether the whole passage is meant seriously or ironically. But there is an enormous amount of beauty in it, notwithstanding. The fugato "Of Science" grows upon one; a most curious piece of writing, a square slap in the face of all one's notions of counterpoint. Here is something new in music—a fugued passage that is to a great extent intrinsically unpolyphonic! Strauss seems to have thought out a series of dissonant harmonies in an entirely homophonic way; and then let his fugal parts climb round from chord to chord, generally picking out the dissonant notes, without regard for the contrapuntal relations of one part to another. It is applying en gros the system applied by Wagner, in a smaller way, in his terrific "Ew'ge Nacht, süsse Nacht!" in the second act of "Tristan und Isolde"—where the harmony is perfectly logical homophonically, but the voice-parts go skipping from 7th to 7th. After all, it is only the ruthlessness with which this idea is carried out that is really new; you can find in some of Schumann's fugal writing (and for chorus, too—see passages in the closing chorus of the first part of "Paradise and the Peri") where what the lowest voice sings is not a real bass, harmonically speaking, but only a phrase transposed from the top to the bottom of the harmony, in defiance of every principle of double counterpoint. And, with Strauss, the general cacophonous effect comes more from his recklessly illogical use of passing-notes than from the peculiar system I have mentioned. I am not at all sure, by the way, that his daringly illogical passing-notes are harsher to the ear than some of Sebastian Bach's perfectly logical ones; I know of an orchestral Adagio of Bach's where (counting from the bass upward) the notes A-flat, C, F-sharp, A-natural, B, D, G come together; Strauss cannot do worse than that, as my own ears can testify!

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The performance was wonderfully fine and euphonious, full of delicacy, vigor and power. Perhaps it may be even improved upon in years to come; it is hard to tell now whether the composer really loses his way at moments, or whether the fault lies in the playing. But in a work so problematical to everyone—possibly to Richard Strauss himself—one cannot expect to have everything revealed at once. Such a performance as Mr. Gericke and the orchestra gave last Saturday can only be called a triumph.

Of all orchestral compositions in the world, probably the fittest to follow immediately after Strauss's "Zaranthustra" is Weber's overture to "Oberon." No more refreshing contrast could be imagined. The overture was played to perfection, wonderfully!

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W. F. A.

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TON POST FRIDAY MARCH 23.

VAUDEVILLE IN OLD MUSIC HALL

HENRY W. SAVAGE,
The well-known Boston theatrical manager, who is to manage the new theatrical enterprise in old Music Hall.

Close to $1,000,000 Paid by R. H. Allen for the Property.

Rollin H. Allen of the Castle Square Theatre has purchased the old Boston Music Hall. It is understood that when the transaction was made and the papers passed that Mr. Allen wrote out his personal check for the full amount in payment, and that the amount was very close to one million dollars.

Beside owning the Castle Square Theatre and Castle Square Hotel Mr. Allen has other very large real estate interests in Boston, and is rated as a very wealthy man, as well as a shrewd manipulator of important real estate deals.

The Music Hall property has been much in the eye of the public the past year. At one time it was talked of as intended for an immense dry goods emporium, and firms mentioned as desiring it for such a purpose were Siegel & Cooper of New York and Chicago and John Wanamaker of New York and Philadelphia.

Future of the Pop Concerts.

The present lease of Music Hall is understood to run up to May 1 of this year. When Mr. Allen acquired the property it looked first as though the regular "Pop" concerts, if there were to be any this year, would have to be given somewhere outside of this famous old temple of music.

Mr. Allen had a plan for securing a license for himself starting May 1, and he proposed to run a vaudeville entertainment in conjunction with the sale of drinks, instead of having the Symphony Orchestra, as has been the custom.

The present plan, however, it is understood, is to allow the present occupants of Music Hall to go on with their "Pop" concerts as usual this season. These customarily stop about the first week in July. Extensive alterations will then be begun by Mr. Allen. In fact the changes will almost amount to rebuilding, for Mr. Allen has said to friends that he proposed to have the most magnificent theatre in this city. Under this new plan the style of entertainment proposed is continuous vaudeville.

As Mr. Allen considers himself a real estate man rather than a showman he has arranged to let Henry W. Savage, who is recognized as a very shrewd and successful showman, run the new theatre for him, it being understood that the performance would be continuous vaudeville.

May Be Home for Opera.

Recent developments indicate a possible change of plan, however. Mr. Allen is in New York now consulting with Mr. Savage on this matter, and word was telegraphed over from there to the Post yesterday that Maurice Grau and Henry W. Savage had made arrangements to give grand opera in English at the Metropolitan Opera House in New York.

It seems more than probable from this that Mr. Allen's new theatre might become the long-hoped-for Boston home of opera. This new English grand opera company might be seen here for a season of six or eight weeks, and the remaining time of the regular season would naturally be occupied by one or more of Mr. Savage's several large companies presenting grand and light opera in English.

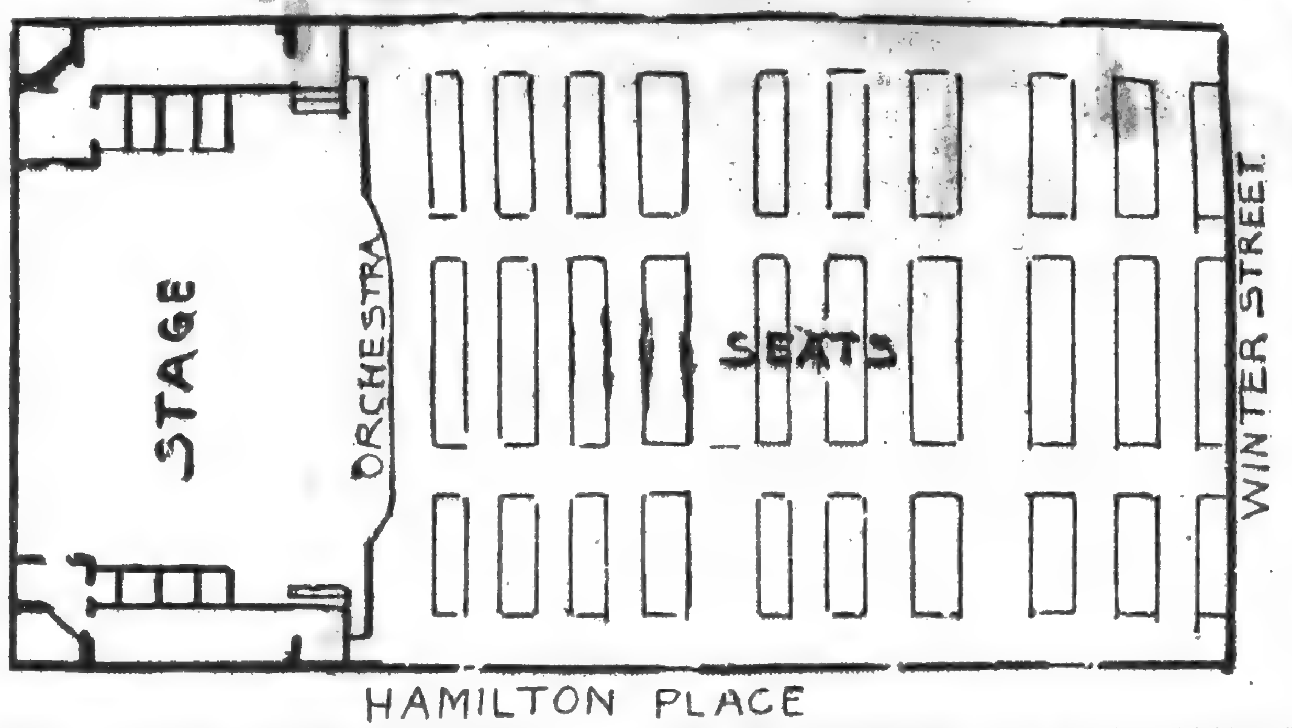
It is known that Mr. Savage has long been anxious to establish a permanent opera company in Boston on the same plan that he pursues at the American Theatre in New York city, at his theatre in Chicago and elsewhere.

Eventually it is planned to have an entrance to the new theatre from Washington street as well as from Hamilton place and Winter street, as at present.

BOSTON POST, SATURDAY, MA[illegible] 24

OLD MUSIC HALL CHANGES.

Mr. Savage to Refurnish and Thoroughly Modernize the Structure.



FLOOR PLAN OF OLD MUSIC HALL, SHOWING THE STAGE AS IT WILL BE PLACED WHEN THE CONTEMPLATED CHANGES ARE MADE.

The sale of the old Music Hall property, which has been kept quiet for over a year and which the Post announced exclusively yesterday morning, is to develop one of the biggest entertainment enterprises which Boston has ever known. The property changed hands on Feb. 8, 1899, being sold to Mr. Rollin Allen and his associates, who were represented by Henry W. Savage, the big real estate man of Boston, who is to manage the property from the business end. Mr. Savage, acting for the syndicate, is in a few months to begin the entire remodelling and refurnishing of the old hall, making such changes as will make it as convenient and modern as any amusement building in the country. The floor plan is to be completely changed so as to bring the stage at the opposite end of the building from its present location. New and commodious dressing rooms are to be built and the galleries are to be extended and modernized and boxes of the latest pattern will be built on either side of the stage.

The space now taken up by the present stage is to be converted into seating room and a commodious foyer, the entrances being so arranged as to bring them in the rear of the hall.

Mr. Savage said that as soon as the contemplated changes are made the syndicate will be ready to let the hall for big entertainment projects.

The New York Times.

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

NEW YORK, THURSDAY, MARCH 22, 1900.

THE BOSTON ORCHESTRA.

Last of Its Matinee Concerts for the Present Season—Mr. Adamowski the Soloist.

The fifth and last of the Boston Symphony Orchestra's matinée concerts took place yesterday afternoon at Carnegie Hall. The programme consisted of Smetana's "Bartered Bride" overture, Lalo's "Symphonie Espagnole" for violin and orchestra, Tschaikowsky's "Hamlet" fantasie-overture, and the seventh symphony of Beethoven. This made a pleasing programme of music well suited to the average matinée audience, which is not supposed to have an appetite for such solid food as an evening assembly. Yet it cannot be said that there was nothing solid on the list, for the Beethoven work is of the highest type and demands of the listener an appreciation of all that is noblest in symphonic art. The Tschaikowsky overturē has not been heard recently. It does not improve upon long acquaintance. The "Romeo and Juliet" overture is much superior to it in thematic ideas and in working out. Yet it is not a work to be passed lightly by, for it is characteristic of a great master, and in passages it rises to a considerable height. It was played yesterday in that precise, finished, and decorous manner which has become familiar to us since Mr. Gericke returned to the conductorship of the Boston orchestra. The smoothness was no doubt more than usually polished yesterday by reason of the indisposition of the conductor, who is suffering from a cold

The solo performer of the afternoon was Mr. Timothée Adamowski, one of the well-known violinists of the orchestra. He has been heard here several times, but never to such great advantage as yesterday. He played the Lalo composition with brilliant technic, with a beautiful, if not large, tone, with splendid mastery of its contents, with dash and elegance of style, and with an authority which has not hitherto been a conspicuous feature of his performances. Mr. Adamowski has grown as an artist. His style has gained much in breadth and finish, and his phrasing is more finished. Such a performance as he gave us yesterday was an exhibition of the best sort of virtuosity. He was recalled several times, and he thoroughly deserved all the applause he received.

Mr. Gericke's reading of the seventh symphony was not altogether in accordance with the traditions (as they are known here) in respect of tempi. In the first movement there was nothing to find fault with in this particular, but he seemed to us to play the second movement a trifle too fast and the third just a shade too slow. It is not unlikely that the tempi would have escaped notice if the accentuation had been more incisive. But it is not in the temperament of Mr. Gericke to make things bite very hard, and we must content ourselves with the exquisite beauty of the quality and the balance of tone, the solidity of it, and the perfect smoothness with the stream of music which flows from the instrumental body under his baton. Perhaps it is not unhealthful for us to hear the classics played in such a manner that they speak for themselves rather than become the media for striking readings. At any rate, it is good to hear them thus occasionally, and it can never be other than an enjoyment to hear them played with so much finish.

It was announced yesterday that, owing to Mr. Gericke's cold, Schumann's D minor symphony would be played to-night, instead of Mozart's in C; but no explanation was offered as to why Mr. Gericke, when troubled with a cold, found it easier to conduct Schumann than Mozart.

The Evening Sun.

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THURSDAY, MARCH 22, 1900.

The Boston Symphony Orchestra's last concert but one, at Carnegie Hall yesterday, and its final hearing to-night, are the first real warning to the public that the present musical season is near its close. That music here must have a "season" is matter for regret; only the quality of the season while it lasts can make up for its limitation in time. The matinée yesterday was of familiar music played as none but the Boston orchestra in this entire western hemisphere can play. The soloist, moreover, Mr. Adamowski, was taken from the organization itself, and this fact was the sign and symbol of the virtuosity of the visiting orchestra. The soloist's number was Lalo's so-called Spanish symphony, for violin and orchestra, op. 21. The orchestra was itself displayed in the romantic "Hamlet" fantasy-overture of Tsckaikowsky, op. 67, which may, indeed, be a tragedy with *Hamlet* quite left out, but which has a melancholy beauty of its own that does not fail to appeal to music-lovers. Most popular with yesterday's audience, however, were the first and last numbers on the programme. One was Smetana's overture to "The Bartered Bride" and the other was the seventh symphony of Beethoven. Both were played in a manner that remains the standard of orchestral achievement in this city. It may not be amiss to say, on this occasion, that ten concerts a year is not enough of music of this class in the second city of the world. Yet so long as the audiences are of no more than comfortable proportions, which was the case yesterday, it is doubtful if the frequency of these visits could be increased. And more's the pity.

Mme. Sembrich repeated at the Metropolitan last night her performance of "Lucia di Lammermoor," and Mme. Calvé was heard for the fifth time in "Cavalleria Rusticana." In the latter opera, the *Alfio* of Sig. Scotti was a new personation. The Italian baritone added materially to the interest of the occasion, although the two soprano singers monopolized popular attention. The audience was a large one.

Rarely has better news been heard than is afforded by the announcement to-day of plans for grand opera in English at the Metropolitan. Maurice Grau and Henry W. Savage are united in this enterprise and their agreement, which is for a term of years, contemplates a season from Oct. 1 to Dec. 15, and, after an extended tour, a return to the Metropolitan for April and May. It is intended to give eight performances weekly, divided between two operas, and this at prices from 25 cents to $2. It is further announced that negotiations are in progress with those singers identified with the American and European operatic stage who are best equipped to give opera in English in an artistic manner. The chorus will number seventy youthful, well-schooled voices, largely drawn from the Castle Square choruses and the American chorus of the Metropolitan. The orchestra will comprise forty of the best musicians in New York, under competent direction.

THE [illegible]
Broadway and Fulton St., New York.
THURSDAY EVENING, MARCH 22, 1900.

The Boston Symphony Orchestra Ends Its New York Series To-night—Yesterday's Concert—Double Bill at the Opera.

The Boston Symphony Orchestra will end to-night at Carnegie Hall its fourteenth annual series of concerts in New York. Yesterday the fifth and last matinee took place there, under Mr. Gericke's direction, before an audience scarcely complimentary, as to its members, to the Boston organization. It is an instance of the inertia of concert-goers in this city that these afternoon entertainments of the Boston Orchestra have been attended, during the two seasons of their existence, by only a moderate proportion of those who go to the afternoon public rehearsals of the Philharmonic Society. The Boston band deserves a larger share of the attention of afternoon music-seekers. At the evening concerts, on the other hand, the visiting orchestra has had for several years a splendid clientele. The five matinees and five evening concerts will be continued as usual next season.

To-night's programme includes Schumann's fourth symphony, the fourth Beethoven piano concerto, Richard Strauss's tone poem, "Thus Spake Zarathustra," and Weber's "Oberon" overture. The soloist will be Mr. Ernst von Dohnanyi, the young Hungarian pianist, who will then make his New York debut.

This programme is a fair sample of the lists offered here this season by the Boston Orchestra. The music played at these concerts for the first time in this city has included the Cesar Franck symphony in D minor, Glazounoff's sixth symphony, Humperdinck's "Moorish Rhapsody," Loeffler's "Nights in the Ukrain," for violin and orchestra, with Mr. Kneisel, and Siegfried Wagner's "Der Barenhauter" overture. Other music played here this season has included the second, seventh and eighth symphonies of Beethoven. These overtures were performed: "Berlioz's "King Lear," Brahm's "Tragic" and Mendelssohn's "Fair Melusina." For soloist and orchestra have been presented the Dvorak 'cello concerto, with Mr. Schroeder; the Mendelssohn violin concerto, with Miss Leonora Jackson; the fourth Rubinstein piano concerto, with Mr. Hambourg; arias by Mozart and Bellini, sung by Mme. Sembrich, and arias by Saint-Saens and Mozart, sung by Miss Olitzka.

Besides these, there have been performed by the Boston Orchestra Cesar Franck's symphonic poem, "Les Eolides," two movements from a Moszkowski suite; Richard Strauss's "Till Eulenspiegel's Merry Pranks."

Yesterday's concert had as its final number Beethoven's Seventh Symphony. Not often is it played here with such clear proclamation of its form and substance as was vouchsafed to the Carnegie Hall audience. Mr. Gericke read it with something like enthusiasm and the orchestra shared his mood. The performance was brimming with energy and the orchestral tone was of as admirable a quality as ever. Brilliancy and solidity were in evidence throughout.

The other numbers for orchestra alone were the overture to Smetana's "Bartered Bride" and Tschaikowsky's fantasy-overture "Hamlet." The Smetana music, not often heard here, was played with virtuosity. The rush and whirl and bustle of it all counted in the right direction. Tschaikowsky's grim, yet bautiful, "Hamlet" music was well worth bringing forward again. It is programme music, of course, but it could stand alone without the need of a literary framework. The treatment of the twelve notes of the muted horn, for example, is interesting, and one need not know that they are supposed to mark the midnight hour, or the crash of the cymbals the sight of the murdered King of Denmark's ghost. The Boston men played this overture with their accustomed skill. Incidentally, the audience heard some muted-horn tones that were not the blood-curdling sounds usually evoked by such treatment.

The soloist at yesterday's concert was Mr. Timothee Adamowski, one of the first violins of the Boston Orchestra. He was heard in Lalo's "Spanish Symphony," which is practically a violin concerto. Mr. Adamowski has played better here than he did yesterday, for although he never lacked vivacity and spirit, and brought out the whimsical beauty and charm of Lalo's music, his tone was less pure and his execution less smooth and even than it has been on other occasions. The orchestral background to this seemed, occasionally confused and uncertain. The music itself has more melodic and rhythmic interest than many a more recent work for violin and orchestra. At yesterday's concert four movements were played, the third being omitted.

SAMUEL SWIFT.

NEW YORK HERALD
NEW YORK, FRIDAY, MARCH 23, 1900.

PIANIST'S SUCCESSFUL DEBUT.

Ernst von Dohnyányi, the Hungarian pianist, made his début here with the Boston Symphony Orchestra in Carnegie Hall last night.

It is not often nowadays that a Beethoven concerto arouses great enthusiasm. But this pianist's playing of that composer's Opus 58 (G major) was technically so flawless, his tone was so clear and sympathetic, and his interpretation so poetic that the audience recalled him no less than six times. Few young pianists have been so warmly welcomed here.

The orchestra, under Mr. Gericke, played admirably Schumann's D minor symphony, Richard Strauss' "Thus Spake Zarathustra" and Weber's "Oberon" overture.

New-York Daily Tribune.
FRIDAY, MARCH 23, 1900.

A NEW PIANO PLAYER.

Distrustful of the effect of an old fashioned Mozart symphony in a room with the acoustic conditions of Carnegie Hall, Mr. Gericke changed the programme of the last of this season's concerts in the Borough of Manhattan by the Boston Symphony Orchestra and produced Schumann's symphony in D minor instead of the promised symphony by Mozart in C. The change was disappointing to local amateurs, who, while fully cognizant of the shortcomings of Carnegie Hall, were not as apprehensive as Mr. Gericke as to the effect in it which a Mozart symphony would have made played with the purity of tone and beautiful balance characteristic of the Boston Orchestra's work in this field of music. Under the circumstances it was but natural if they deplored having been deprived of the pleasure of listening to a classic which is as good as a sealed book to the present generation of concert goers, for the promised symphony in C was not the familiar one which has been dubbed "Jupiter," but an earlier one which, as explained in this journal last summer, was probably composed before 1784. Mr. Gericke might, moreover, have trusted in Richard Strauss's what is it, entitled "Also sprach Zarathrustra," to have convinced his hearers of the tonal puissance of his band, but since he made the change out of consideration for the public, it would be ungracious either to repine or complain. There was enough to rejoice over in the entertainment which he provided.

The most interesting of his offerings was Beethoven's G major pianoforte concerto, with the solo part played by Ernst von Dohnányi, in whom, since he sprang into public notice two years ago or thereabouts, the musical public have felt a very proper interest—very proper because the incidents which created it were not of the ordinary sensational or meretricious kind. Mr., or Herr, or Monsier, or Pan, Dohnánpi won a prize in composition which had drawn the eyes of the musicians and had astonished and delighted London, but he did not, because of that circumstance, immediately start out with a flourish of trumpets upon a conquest of the world. Had Mr. Gericke, who was one of the adjudicators in the Bösendörfer composition, in which he was victorious, not been so anxious for his co-operation in a series of the Boston Orchestra concerts as to prevail upon him to come to America for that series alone, we should not have heard him. He came, therefore, under unusual conditions, and he has fulfilled a lovely mission. His achievement last night was brightly illuminative not of pianoforte virtuosoship, as that term is popularly understood, but of sweet, healthy musicianship. He played the concerto from beginning like a musician who knew it because he loved and loved it, because he knew it down to its inmost heart beats. He made no display of pianistic feats, and since he did not try to do anything in that direction it is not to be said what his capacity as a specialist may be. It is doubtful if he could bewilder were he to try, for there are elements in pianoforte playing which have been exploited here over and over again this season which are not at his command, if we are to judge by the evidence afforded last night. So much of charm as lies in pure sensuousness of tone is only moderately represented in his playing. There were times when a more fluent legato would have been agreeable, and the instrument which he plays has a lovelier tone than that which he produced, but his reading was permeated by a spirit of poetry which was all the more heart warming because it was so utterly free from the slack of sentimentality or weakness of any kind. All was sane and sound, the utterance of a man who felt, as Beethoven said, that it was the purpose of music to strike fire from the soul of man, not to put it in the melting mood. Not the least interesting of his demonstrations of a noble birth in music was made in the two cadenzas of his own composition, which he introduced in the concerto. In the first, especially, there was a capital illustration of the correct appreciation of the duty of a virtuoso in writing a cadenza—the duty to stick in letter and spirit to the text set by the composer. The success of the young artist with the public was complete and emphatic. He was recalled over and over again to acknowledge the grateful tributes of the audience.

The work of the orchestra was brilliant all evening, though greater elasticity and freedom of movement would have benefited the symphony. Gorgeous beyond description was the Strauss phantasmagoria in tones.

The New York Press
DAILY EDITION.
New York, Friday, March 23, 1900.

NEW PIANIST PLAYS FOR US.

Ernst Von Dohnanyi Heard at Last Symphony Concert.

Fitting was the close last night to the series of concerts of the Boston Symphony Orchestra in Carnegie Hall. The concert served to introduce a new pianist of European reputation, Ernst Von Dohnanyi. He proved himself an artist of exceptional merit. His playing of Beethoven's great concerto in G major was characterized by suavity and delicacy rather than strength. The audience grew unusually demonstrative over him, and called him out many times after his number. Undoubtedly he is an artist of much promise.

The orchestral numbers were Schumann's Symphony in D minor, Richard Strauss's symphonic poem, "Thus Spake Zarathustra," and the overture to Weber's "Oberon," which brought the concert to a brilliant close. The splendid band, under Mr. Gericke, played with its customary finish. Strauss's extraordinary and mystical work apparently astonished more than it pleased the audience, yet the applause was hearty.

At the concert on last Wednesday afternoon the soloist was T. Adamowski. He played Lalo's Spanish Symphony for violin and orchestra—it really is a concerto—and gave a carefully finished reading to the work. The other numbers were the overture to Smetana's opera, "The Bartered Bride," Tchaikowsky's "Hamlet" Fantasy-Overture, and Beethoven's Seventh Symphony. The playing of the orchestra was of its usual excellence. The audience was small.

The New York Times.
"All the News That's Fit to Print."
PUBLISHED EVERY DAY IN THE YEAR.
NEW YORK, FRIDAY, MARCH 23, 1900.

MUSIC HEARD YESTERDAY.

Last Concert of the Boston Symphony Orchestra—A New Pianist Heard.

The Boston Symphony Orchestra gave the final concert of its series at Carnegie Hall last night in the presence of an audience large in numbers and generous in applause. The programme consisted of Schumann's D minor symphony, Beethoven's G major concerto for piano and orchestra, Richard Strauss's symphonic poem, "Thus spake Zarathustra," and Weber's overture to "Oberon." The last was the number with which this orchestra under its present conductor, Wilhelm Gericke, introduced itself to the New York public thirteen years ago. Perhaps Mr. Gericke may not have had this fact in mind when he elected to close the current season with this overture, but its presence at the end of the programme awoke many happy memories, memories which grow sweeter as they grow more numerous with the fleeting years.

The solo performer in the Beethoven concerto last night was Ernest Donhanyi, a young pianist who has already made a name for himself on the other side of the Atlantic, and who was acclaimed with delight at his recent American début in Boston. To please both Boston and New York falls to the lot of few pianists, and Mr. Donhanyi may account himself fortunate, or exceptionally gifted, for he achieved an immediate and well-earned success here. It was evidence of his respect for his art as well as of his readiness to subject himself to the most critical examination that he elected to make himself known through the medium of a work which calls for the purest and loftiest style of piano playing and offers no possibility of concealing musical shallowness behind a blinding display of virtuosity.

Mr. Donhanyi played the concerto beautifully. His reading of it was distinguished by a dignified continence of color, a broad and reposeful clarity, a surety of purpose, and an exquisite adaptation of all the details to the general exposition. His enunciation of the themes was manly, straightforward, and musically balanced. His building up of the climaxes of the development was full of power and brilliant in lucidity. His technic was ample, and manifestly there was an abundance of reserve force. His finger work was particularly vigorous, strong, and elastic. Indeed, throughout the first movement the crisp clearness of his musical diction evoked constant admiration. In the second he showed a fine command of tone color and the art of singing upon the piano. The last movement was filled with variety and contrast. But what was most important was the true appreciation of the Beethoven spirit. As an exposition of form and an analysis of content the interpretation recalled the performances of Dr. von Bülow at his best. It was a chaste, elevated, and refreshingly sane interpretation, yet high in conception, and both sincere and direct in presentation. Mr. Donhanyi is a young man, but he is already an artist of high rank.

The orchestra covered itself with glory. The accompaniment of the concerto was most admirable, and the Schumann symphony was played with a splendid elan, a solid and opulent tone, a military precision, and a firmly knit unanimity. The performance of the Strauss composition was a veritably amazing display of orchestral virtuosity. The players handled the formidable task with evident joy in their own powers and performed the most prodigious technical feats with consummate ease and inspiring dash. It was a magnificant performance, but was it worth while? Surely the audience did not think so, for it followed the work with a most gentle pattering of polite condemnation. This work is even less interesting than it was at a first hearing. The impression deepens that the piling of Tonal Pelion upon Ossa, the wresting of instruments from their natures, the struggle to make music tell a detailed story, to dissect self and epitomize philosophy, to ratiocinate, and to preach must ever be vain. The stupendous orchestral technic may astound, but there is no message for the hearer, only a vast tonal riddle for which there is no solution and which the strange cadence at the end leaves suspended, like the coffin of Mohammed, forever in midair.

The Sun.
FRIDAY, MARCH 23, 1900.

BOSTON SYMPHONY CONCERT.

Ernst von Dohnanyi, the Pianist, Makes His Debut in New York.

The Boston Symphony Orchestra closed its New York season last night at Carnegie Hall and introduced a new pianist, Ernst von Dohnanyi, to local audiences. Wilhelm Gericke's attack of influenza led him to substitute Schumann's Fourth symphony in place of the Mozart symphony announced. Von Weber's "Oberon" overture, Richard Strauss's symphonic poem, "Thus Spoke Zarathustra," and Beethoven's fourth piano concerto in E major made up the programme. The chief interest of the audience centred naturally in M. Dohnanyi, who has already gained some repute abroad, although he is only 22 years old. He was heard in Beethoven's fourth concerto, a number which gives little opportunity for display of his technical powers. He played it with judgment and revealed the possession of a truly classical style. His tone is not large, but equal and discreet. It has the ringing quality in an unusual degree. M. Dohnanyi is not sensational in any phase of his art. He made no attempt at brilliant or dazzling playing, which the concerto did not fallow. While lacking the tremendous power of Eugene d'Albert, he is plainly to be recognized as one of his pupils. A cadenza made of the themes of the concerto, evidently of the pianist's own composition, showed that he possessed excellent technical equipment.

Schumann's Fourth symphony with its idyllic second movement played much more rapidly than usual was scarcely up to the orchestra's average. The Strauss number was wonderfully played. A more brilliant orchestral performance could scarcely be imagined.

The Evening Post.
New York, Thursday, March 22, 1900.

Boston Symphony Orchestra.

Mr. Gericke undoubtedly bears a grudge against the New York patrons of the Boston Symphony Orchestra. Whenever he has anything particularly interesting he plays it in Boston, Philadelphia, Brooklyn, and elsewhere, but Manhattan Borough is left out in the cold. A case in point is the selections from his new opera which Prof. Paine of Harvard, following the example of Wagner, has allowed to be heard previous to the performance of the opera itself. Prof. Paine was the first American who attained a high rank in music, and he has been at work many years on his opera. Why should New Yorkers alone be denied the privilege of hearing these samples of his work? It is unjust both to him and to us.

In place of Paine's music Mr. Gericke produced yesterday afternoon that *haut nouveauté*, Beethoven's seventh symphony, and Tchaikovsky's "Hamlet" fantasia. Both are good music, and both were well played. But there was little occasion for repeating Smetana's "Bartered Bride" overture, a trivial composition which is played much too often. As for the solo piece on the programme, Lalo's "Spanish Symphony for violin and orchestra," its infliction on a well-behaved audience is an offence that almost calls for the intervention of the grand jury. The composition is neither Spanish nor a symphony, but an unspeakably stupid concerto in five movements, one of which, luckily, was omitted. For the selection of this piece, no doubt, the soloist, Mr. T. Adamowski, must be held responsible, rather than the conductor. He played it remarkably well, but why did he not choose something worth playing? The Lalo concerto is little more than a string of technicalities, wofully common-place and deadly dull. Professional critics are constantly sneering at Liszt because there is so much display of technique in his compositions. But Liszt's technique is always interesting—think of the harmonic beauty and novelty of his arpeggios and broken chords, for instance!—whereas works like Lalo's, which escape censure, are nothing but cheap fireworks, without any harmonic or melodic beauty, or thought of any kind, behind them. Such pieces are quite as vulgar as the cheapest displays of vocal technique in the operas of Rossini or Bellini, and have no legitimate place in a serious concert programme.

At the last concert, this evening, of the Boston players, Mr. Dohnanyi will make his New York début. The programme has been improved by substituting a Schumann for a Mozart symphony.

The World.
ed by the Press Publishing Company, 53 to 63 PARK
New York.
FRIDAY, MARCH 23, 1900.

DOHNANYI'S GREAT SUCCESS.

The Classic Young Pianist Carries Audience by Storm.

Ernst von Dohnányi, the young Hungarian pianist, made his debut in New York at Carnegie Hall last evening and achieved a great success. He justified all the extravagant praise that London and recently Boston has lavished upon him.

In these days of personal assertiveness in art, such a pianist is a surprise. He is an interpreter of the classic type. Everything he does is primarily musicianly. He does reverence to the composer, subordinating himself entirely. There is no display of his skill, no perversions for the sake of exhibiting special facilities of execution. He is refined, dignified, modest. His playing is of the purest type, honest, unaffected, sane.

What he may do with the romantic composers is something which can only be ascertained when he gives a recital, as he probably will soon. But as an exponent of Beethoven's music he may be set down as one of the first among contemporary pianists. Last night he played the noble concerto in G major. He read the work with intelligence, sympathy and feeling. He did not attempt to poetize it, nor did he go to the other extreme of prosaic inflexibility. He was eloquent within purely artistic forms. It seemed as if years had elapsed since Beethoven had had such an interpreter.

His equipment is perfect—an exquisite touch, a rare command of tone color, a discreet control of force, a subtle skill in his emphases. In the two cadenzas of his own, which he introduced in the concerto, he displays brilliant imagination.

The occasion was otherwise felicitous. It was the farewell concert of the Boston Symphony Orchestra, and never have these musicians—over which Mr. Gericke should be proud to preside—established so emphatically their preeminence in orchestral work. Schumann's Fourth Symphony was played with splendid spirit; Richard Strauss's extraordinary "Thus Spoke Zarathustra" was executed with incredible virtuosity, and Weber's "Oberon" overture was made to sound like a new composition.

The Commercial Advertiser.

By The
Commercial Advertiser Association.

THURSDAY AFTERNOON, MARCH 22, 1900.

The last matinée of the Boston Symphony Orchestra given in the Carnegie Hall yesterday afternoon, was one of the most thoroughly enjoyable of the season. No novelties were played, but the programme was happily selected, and the soloist, Mr. Timothée Adamowski, who is a member of the orchestra, was more than satisfactory; in fact, it may be said with all due deference to the many violinists of greater pretensions that have played here this winter, that he equalled the best of them, and was better than many. It is only after listening to the playing of such men as Adamowski, Loeffler, Kneisel and Schroeder that one begins to understand why the Boston Symphony Orchestra so excels in all that it undertakes. A well disciplined band composed of such fine musicians must succeed.

The programme comprised Smetana's *Bartered Bride* overture, Lalo's "Symphonie Espagnole," for violin and orchestra; Tschaikowsky's *Hamlet* overture-fantasia and Beethoven's symphony in A, No. 7. The Smetana overture is a most attractive work, bright and melodious, and affords abundant opportunity for an orchestra to exhibit its virtuosity. If for no other reason it is always a welcome number on a Boston programme, for that orchestra plays it superbly. Yesterday the men seemed to be in particularly good form. The tone-body seemed to be even richer and more resplendently brilliant than usual, and Mr. Gericke in this let himself go more than he is wont to do. It was good also to hear again Tschaikowsky's overture. Gloomy, fantastic, filled with grayness, reflecting the sombreness of the tragedy, it stood in bold relief to the other numbers. For most persons it is not so effective as his *Romeo and Juliet*, which was played by the band a year ago, owing chiefly to the sameness of the mood that permeates it, yet it shows one of the most characteristic phases of the Russian's genius. It is needless to say, almost, that Beethoven's beautiful symphony received adequate treatment in the hands of Mr. Gericke and his men.

Mr. Adamowski is rarely heard at such advantage as he was in Lalo's attractive work. His performance was most brilliant; he played with fine spirit and fire; his tone was round and sonorous; he displayed a fine grasp of the content of the work; his technique was almost flawless; in fact, his whole performance was one which attained to a very high degree of merit.

The Press

TUESDAY, MARCH 20, 1900.

THE BOSTON SYMPHONY.

The Last Concert of the First Series Is Given and von Dohnanyi Meets a Cordial Reception.

Ernst von Donanyi, the young Hungarian pianist, made his first appearance in this city with the Boston Symphony Orchestra last night and scored an undoubted success. The man who, with no previous heralding, with no preliminary booming, patiently played to a few empty houses in London about a year ago, and before the season was over packed St. James' Hall to the doors at an afternoon recital, has won his way by earnest effort and by dogged perseverance, and, to judge from his work of last night, should make a host of friends in this city. He has, perhaps, the least eccentric stage presence of any of the great pianists. There is no oddity of personal appearance, there are no mannerisms that distract the attention, only now and then when he becomes more than usually earnest in his playing, he bows his head far down over the keyboard and seems to lose himself in his music.

His rendition of the Beethoven concerto (No. 4 in G major) was technically excellent. The main impression left by it was one of absolute earnestness. His hand is firm and strong, yet his touch, at times, can be that of a feather. In the first moment of the concerto (allegro moderato, G major) he appeared perfectly at ease in the brilliant and difficult cadenzas, developing the different themes in a way that gave an idea of thorough mastership and at the same time imbuing every note with that earnest sympathy that went so far in winning him success. The second and third movements, too, were both well played, the second, the better of the two, perhaps, because in that the solo instrument is given a stronger and more convincing role to play. There is little doubt that only a better acquaintance is needed to give von Dolinanzi a high place among pianists in the estimation of Philadelphians.

Mr. Gericke chose an excellent program for this, the last concert of the series. The Schumann Symphony (No. 4, D minor, op. 120), though hurried through at a rather uncomfortable gait, was, barring a little raggedness in one or two places, a very satisfactory piece of work. It is doubtful, however, if the orchestra did so well in that number as they did in the two others—the "Oberon" overture of von Weber and the "Hamlet" fantasy overture of Tchikovsky. In both of these works the full force of the [illegible] and the thorough control of them by Mr. Gericke, were shown to splendid advantage.

On next Friday evening the [illegible] concert of the second series [illegible] be given and will close the orchestra's fifteenth season in this city. Mr. Adamowski will be the soloist.

PUBLIC LEDGER

Philadelphia, Tuesday, March 20, 1900.

BOSTON SYMPHONY ORCHESTRA.

The Last Concert of the Monday Evening Series.

The programme for the last of this season's Monday evening concerts by the Boston Symphony Orchestra, which took place at the Academy of Music last night, consisted of Weber's overture to "Oberon;" Beethoven's concerto for the pianoforte, No. 4, in G major; Tschaikovsky's fantasy-overture, "Hamlet," and Schumann's symphony in D minor, No. 4 (the second remodeled version)—not a particularly interesting selection. The Tschaikovsky number is distinctly lugubrious, and from such a brilliant master of tone color and of orchestration, and one who has treated another theme from Shakespeare—"Romeo and Juliet"—so charmingly, it is the more disappointing. Nor is the Beethoven concerto a particularly interesting one. Still, if the programme might have been bettered it must be admitted that the choice of the pianist was a singularly happy one.

Mr. Ernst von Dohnanyi, who played here for the first time, is undoubtedly entitled to a place in the very front rank among contemporary pianists. He has a beautiful yet virile touch, and in technique he is thoroughly well equipped. The piano in his hands becomes something more than a mere piece of mechanism, the beauty of tone and the variety of expression which he draws from it is thoroughly delightful. He played the concerto faultlessly and in such a way as to bring out all that was best in it. To judge by appearances, Mr. von Dohnanyi is quite a young man, yet he has a strongly marked individuality, happily, however, without any affectations; he has sentiment and poetic insight strongly developed, but it is a healthy sentiment, and free from effeminacy. Altogether, he is a most agreeable player to listen to; it is only to be regretted that his introduction has been deferred so late.

The orchestra played the "Oberon" overture with spirit, and kept up to their usual standard in the symphony.

On Friday evening the last concert of the season will be given, when Mr. T. Adamowski will be the soloist.

The Sun.

THURSDAY, MARCH 22, 1900.

BOSTON SYMPHONY CONCERT.

The Orchestra to Be Heard Here Only Once More This Season.

The Boston Symphony Orchestra was heard yesterday afternoon at Carnegie Hall at its last matinee concert and to-night it will play for the last time here this season. This is not a pleasant reminder that the musical season in New York will soon come to an end as so much that has been delightful in it came from the participation of the Boston musicians. New York is fortunate to have the opportunity to listen to such music, even if it has to be enjoyed with the consciousness that it comes from another city. But it is a fact that without the concerts given here by the Boston organization New York would hear no orchestral playing worthy a city of its size and importance. It is proper, therefore, to be thankful for these visits and one admirable way to show this gratitude would be by sending somewhat larger audiences toCarnegie Hall. Yesterday afternoon the attendance was small enough to suggest that New York might not after all be a city that takes much pleasure in concerts.

The programme yesterday included the overture to Smetana's "The Bartered Bride," Lalo's Spanish symphony for violin and orchestra in D minor, Tschaikowsky's "Hamlet" fantasy overture and Beethoven's symphony in A major. The solo part in the violin concerto, which might be a more accurate description of the composition, was played by Timothée Adamowski. His solid technical attainments and his musicianly feeling enabled him to play the work excellently. It is such a performance as this, on the part of a member of the orchestra, that explains its wonderful perfection as a whole. The concerto, which is full of an atmosphere and color, rare in serious musical composition is a work of a great charm in parts. Tschaikowski's "Hamlet" overture is a romantic composition of great beauty and impressiveness. Its musical reflection of the spirit of Shakespeare's tragedy may not be strong and the extent to which it accomplishes that is purely a subjective matter with every hearer, but of its melancholy beauty there can be no question. It was exquisitely played by the orchestra.

Beethoven's seventh symphony, which closed the concert, was played with the customary excellence of the orchestra, and greater praise of it can scarcely be written.

The North American

TUESDAY, MARCH 20, 1900.

LAST SYMPHONY CONCERT

Season Closed With a Particularly Brilliant Programme.

The last Boston Symphony Orchestra concert of the season was given at the Academy of Music last evening, a large audience being present, despite the inclemency of the weather. The last concert of the season, it was also one of the best, a particularly brilliant programme having been selected for the farewell. The individual honors of the evening were won by the soloist, Ernest Von Dohany, who played Beethoven's concerto, No. 4, in G major, opus. 38, with fine effect, eliciting a storm of applause, and following it with a rippling melody which completed his conquest of the audience.

Among the numbers given by the orchestra were Weber's melodious overture, "Oberon," the weird Hamlet fantasy by Tchaikowsky and Schumann's Symphony No. 4, in D minor, opus. 120. This was the final number of the evening, and it gave a fitting finale to the season.

The Times

PHILADELPHIA, MARCH 20, 1900.

THE BOSTON SYMPHONY

A New Russian Pianist Plays at the Last Concert of the First Series.

The programme of the fifth and last of the first series of concerts of the Boston Symphony Orchestra, which took place last evening at the Academy of Music, under the direction of Wilhelm Gericke, opened with a spirited rendering of the bright and joyous "Oberon" overture of Karl Maria von Weber. This was immediately followed by the Beethoven piano concerto No. 4, in G major, with Ernst von Dohnanyi at the piano. The interest of the evening was centered in this young Russian pianist, who, even in these days when technique is taken for granted, held the large audience spell-bound by his beautiful performance. Mr. Dohnanyi plays with real artistic feeling, and his touch is so firm and smooth that it is a distinct delight to hear him. After this came the "Hamlet" fantasy-overture, op. 67, by Peter Ilyitch Tchaikowsky, a fine example of the modern restless music, with its rich orchestration. The symphony was the long Schumann No. 4, in D minor, op. 120, which was played in a very dull and colorless manner, and that it was a disappointment was evinced by the restlessness of the audience, in spite of the fact that it was barely 10 o'clock when the performance was over. The last of the second series of concerts will take place on Friday evening. The soloist will be Mr. Adamowski.

THE RECORD

Philadelphia, March 20, 1900.

Boston Symphony Concert — Academy of Music.

Ernst von Dohnanyi, a youthful Hungarian pianist, rich in foreign laurels, was the soloist at last evening's Boston Symphony, and proved himself a virtuoso worthy of what has been said in his praise, and one we should like to hear again. His selection last evening was a Beethoven concerto in G major, a work which he interpreted with great technical skill and a nice sense of its musical beauty. His effects were all legitimate, and he is free from mannerisms, unless we consider as such a habit of brooding over the keyboard during his piano passages. These piano passages were particularly refined, almost too refined for the Academy's auditorium at times, while the dimuendoes and crescendoes were superb. Dohnanyi has only been playing in public for about a year, his debut having been made in London. It was he that won the prize offered in the spring of 1898 by Ludwig Bosendorfer, the great piano maker, for the best pianoforte composition as a memorial of Hans von Buelow. Outside of this new soloist's appearance the concert last evening was not particularly interesting. Schumann's beautiful symphony in D minor was beautifully played, and the programme also included Von Weber's familiar "Oberon" overture and Tchaikovsky's noisy "Hamlet" fantasy-overture.

The World.

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THURSDAY, MARCH 22, 1900.

THE BOSTON ORCHESTRA.

Last Afternoon Concert for the Present Season.

The Boston Symphony Orchestra gave its last afternoon concert at Carnegie Hall yesterday. With regret it must be recorded that the attendance was small.

Yesterday's programme was more an exhibition of the orchestra's technical perfections than it was an insight of its conductor's talents as an interpreter. The explanation for this is in the fact that Mr. Gericke was suffering from an attack of influenza and did not feel like himself. Under the conditions it would be improper to comment on the readings.

The orchestra played admirably. In Smetana's "Bartered Bride" overture the strings executed the rushing fugal theme with superb virility. In the Tschaikowsky "Hamlet" fantasy the dramatic contrasts were strongly emphasized. In the Beethoven Symphony—the Seventh—the assertive rhythms were accentuated with faultless precision.

The solo number was Lalo's Spanish Symphony for violin and orchestra—a work of much romantic imagination and originality. The solo part was played by Mr. T. Adamowski with varying merit. There was little authority in his formulations in the first movement. But in the lively scherzo, with its graceful waltz theme, in the andante, with its expressive cantilena, and in the saltarello-like rondo the violinist played with clever characterization and with technical finish.

New-York Daily Tribune

THURSDAY, MARCH 22, 1900.

The Boston Symphony Orchestra is this week paying its last visit to New-York for this season. Three concerts are on the list, and the first of these was given at Carnegie Hall yesterday afternoon. It offered nothing in the way of novelties, but it was interesting because of the manner in which familiar music was played and in the circumstance that it enabled one of the violinists of the orchestra, Mr. Timothée Adamowski, to show himself as a solo performer in the brightest light in which he has yet appeared before the people of New-York. He played Lalo's "Symphonie Espagnol" with splendid dash and spirit, and made of it the climactic number of the afternoon's entertainment. As for the accompaniment which Mr. Gericke and his associates gave him, it was a marvel of sympathy and accuracy, and deserving of equal praise with the solo performance. The orchestral numbers were the overture to "The Bartered Bride"—a virtuoso performance of the highest rank—Tschaikowsky's "Hamlet" and Beethoven's seventh symphony. Scherzo and finale of the symphony were given with splendid daintiness in the first instance and dash in the second, but lovers of the old work must have found it difficult to reconcile their feelings and prejudices with Mr. Gericke's rapid tempo in the slow movement.

NEW YORK HERALD

NEW YORK, THURSDAY, MARCH 22, 1900.

BOSTON SYMPHONY ORCHESTRA.

Were Wilhelm Gericke an opera singer instead of the conductor of the Boston Symphony Orchestra there would have been displayed at Carnegie Hall yesterday afternoon a sign announcing that owing to his sudden indisposition his place would be taken by the Great Unknown. But Mr. Gericke, though suffering from a severe cold, bordering on grippe, conducted notwithstanding, and from the spirit with which the orchestra dashed into Smetana's "Bartered Bride" overture no one would have imagined that their leader was indisposed.

This orchestra is fortunate in having among its members several distinguished soloists. One of these, Timothée Adamowski, played yesterday Lalo's fascinating "Spanish Symphony," for violin and orchestra. Barring certain lapses of technique, such as occasional faulty tone on high notes, Mr. Adamowski's performance was graceful, even brilliant, and he had many recalls.

In addition to the Smetana overture the orchestra played Tohaikowsky's fantasy-overture, "Hamlet," and Beethoven's Seventh Symphony.

Mar 28

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

CONCERT IN MUSIC HALL

By the Musical Art Society of New York, Under the Direction of Frank Damrosch.

Last evening in Music Hall a concert was given by the Musical Art Society of New York, under the direction of Frank Damrosch, assisted by Wallace Goodrich, organist, and twenty-eight members of the Boston Symphony Orchestra. The programme was as follows:

Part 1—Crucifixus (eight-part), Antonio Lotti; Stabat Mater, Giovanni Pierluigi da Palestrina; (a) Caligaverunt oculi mei, Michael Haydn: (b) Es ist ein Ros' entsprungen, Michael Praetorius; Comest Thou, Light of Gladness? H. Von Herzogenberg.

Part 2—Cantata, "Ode of Mourning."

Johan Sebastian Bach, accompanied by piano, organ and orchestral.

Part 3 — Two Bohemian songs (a) Gold'ne Fluren, (b) Wiegenlied, Anton Dvorak; two Scotch Folk songs (a) Ay Wakin-O, (b) Ye Banks and Braes, arranged by H. A. Lambeth; Liebe dir ergeb' ich mich, Peter Cornelius.

Every selection was heartily applauded, but what appealed to the hearts of the hearers were the Bohemian songs by Dvorak, and especially the two Scotch folk songs, of which latter "Ye Banks and Braes" was redemanded, the only encore of the evening. The Ode of Mourning was an ovation and the concluding number by Cornelius was enthusiastically applauded. There was a very large audience, composed chiefly of the best musical people of Boston, and many of our best known musicians.

Boston Transcript

WEDNESDAY, MARCH 28, 1900

Music Hall: The Musical Art Society

The Musical Art Society of New York, Mr. Frank Damrosch director, assisted by Mr. Wallace Goodrich (organist) and twenty-eight members of the Boston Symphony Orchestra, gave a concert in the Music Hall last evening, the programme being as follows:

"Crucifixus" (for eight parts)......Antonio Lotti
"Stabat Mater" (for double chorus)....Palestrina
"Caligaverunt oculi mei"..........Michael Haydn
"Es ist ein Ros' entsprungen"..........Michael Prætorius
"Comest thou, light of gladness"..........H. von Herzogenberg
Funeral Ode..........J. S. Bach
Two Bohemian Songs—
"Gold'ne Fluren,"
Wiegenlied,..........Dvorak
Two Scotch Folk-Songs—
"Ay wakin', O,"
"Ye banks and braes,"..arr. by H. A. Lambeth
"Liebe, dir ergeb' ich mich".....Peter Cornelius

Accounts of how this society originated, and of the excellent work done by it in New York during the last five years, have been published in these columns from time to time in the course of the last fortnight or so. This was the society's first appearance in Boston, for matter of that, the first time that Mr. Frank Damrosch has done anything in this city. The occasion was in every way an interesting, in most ways a delightful one. It was good to see a large audience gathered to greet our visitors, better still to find them in an enthusiastic mood, throwing off that chilly solemnity with which Boston used to give icy welcome to strangers in the times of yore.

The chorus of the society numbers fifty-three singers, all paid professionals, with good, well-trained voices and (de jure as well as de facto) willing to submit to arduous rehearsing. Mr. Frank Damrosch, the conductor of the society, makes good the favorable reports that have come to us of him from time to time; judging by what he did last evening, one has no hesitation in recognizing him as not only an experienced conductor, thoroughly master of the technics of his art, but a born conductor as well, with a natural gift for it. The result is as might have been expected; the chorus sings truly admirably, with both force and beauty of vocal tone, security, accuracy of rhythm, well-graded effects of light and shade, and exceptionally true intonation. Mr. Damrosch has collected and trained a fine instrument in this chorus, and does with it what he pleases.

In view of the rare excellence of singers and conductor, it was a pity that our city could not offer them the hospitality of a decent organ. That unspeakable instrument which has so long peeked into a corner of the Music Hall is well calculated to foil the best musical endeavors; Mr. Goodrich, almost an ideal organist for the situation, both by instinct and experience, can do much, but he cannot do the impossible. That is the trouble with music; it is like cookery, one wrong ingredient can spoil the whole broth! With one instrument out of tune, a whole orchestra, and chorus to boot, is thrown hopelessly out of kilter; and, when that instrument is an organ, in tune neither with itself nor with anything else, the result is disastrous. We have all lamented the vileness of this organ, for our own sakes; but when it comes to having to offer it to visitors we can only blush.

Another unfortunate circumstance—which is not new to us here—was that only one rehearsal could be had with the orchestra. But this is an old story; to alter its catastrophe would take more money than any society I know of has to spend.

Interesting and delightful as the chorus itself and Mr. Damrosch were, the music they brought us was still more so. Let it not be deemed invidious to say this; no matter how fine performers may be, they are never in a more normal position than in giving precedence to the music they perform.

The first part of the programme was made up of selections from the older sacred music for unaccompanied chorus. I might have called it a cappella music without further ado, were it not for one consideration which forced itself upon my mind with peculiar distinctness last evening. In general, the a cappella style is associated with the strict contrapuntists of the fifteenth and sixteenth centuries; and last evening I could not but feel a peculiar fitness in thus limiting the term. I am speaking now of immediate impressions, not in the least influenced by preconceived ideas; I speak merely of how the music impressed me at the time.

Of the five unaccompanied things sung, four at least were distinctly fine and beautiful; works of men who were thorough masters of the styles in which they severally wrote. Well, the only one of these five compositions in which I could feel that the executive means employed by the composer were thoroughly and uniquely adequate to the style in which he wrote was the Palestrina "Stabat Mater"; and this happened to be the only one that was in the strict a cappella style—with the limitation of the term mentioned above. This wonderful "Stabat Mater" is in the strict modal counterpoint of the best period of the sixteenth century, the period in which the style reached its culmination. And I do not think that it was only Palestrina's superior genius, the feeling that he could put the four other men in his pocket (strong though this feeling was), that gave this impression of the absolute adequacy of the means to the artistic intention. I think it was more the style itself than anything else. The "Stabat Mater" rang out as a thing utterly complete in itself, from which nothing could be subtracted, to which nothing could be added, without diminishing its lustre. It was totus teres atque rotundus!

Surely it were hard to imagine anything more soulful, more admirably written, than Lotti's "Crucifixus"; it is a dream of beauty. But here something of modern tonality keeps cropping up, with modern harmony, modern individuality of emotion—which contrasts so sharply with Palestrina's wholly impersonal mysticism—and the unaccompanied chorus seemed no longer quite adequate to the situation. I kept longing for an orchestra, for the sub-bass of an

The thing is no longer conceived in the pure old a cappella spirit, but in the spirit of the stilo concertante of Lotti's day; and the combination of voices with instruments, the support of orchestral tone, is an essential factor of this style. I felt the same with the things by Michael Haydn and Praetorius; there was not that absolutely satisfying completeness of impression produced by the Palestrina thing. When it came to the number by von Herzogenberg—the ingenious gentleman who has probably broken the record for doing execrable work in filling out Bach scores—with its alternation of styles running all the way from Arcadelt to Massenet, the effect was almost comic.

Why was Bach's "Trauer-Ode" called an "Ode of Mourning"? A "Trauer-Marsch" is a funeral march, a "Trauer-Wagen" a funeral coach; then why should not a "Trauer-Ode" be a funeral ode? The composition was not given entire, nor otherwise in its original shape; two recitatives and four airs were omitted and the chorals interpolated by Rust were sung. Moreover, the recitatives given were sung, not as solos, but by all the respective voices in unison. Considering, however, what solo singers today do with Bach and Handel recitatives, this last was no hardship; the effect was even singularly fine and solemn. I wish every oratorio singer present would make a note of it.

The work is of infinite beauty and expressive depth. It shows Bach fairly at his greatest. Some changes had to be made in the orchestration; the viola da gamba parts were played on 'celli, the oboe d'amore parts, on English horns, and the lute parts, on a pianoforte. With this I have no disposition to quarrel; little can have been lost thereby. Only, would not the harp have been a better substitute for the lute than a pianoforte? I can not say that I really know what a lute sounds like; but I will go bail that it does not sound like a modern pianoforte, for (thank heaven!) nothing under the sun sounds like that. But the pianoforte was a great help in that astounding "bell" recitative; and this is probably why it was used throughout.

The work could not make quite the impression the Palestrina "Stabat Mater" did; it was too sorely handicapped. I have said that the organ was out of tune; at the beginning, the orchestra was no better, the wind instruments being lamentably "off." That is the trouble with a Bach cantata; generations of musicians have gone wild over it, it looks absolutely divine in the score, and, when you hear it, it sounds like the devil! Somehow flutes do not seem able to tune for a Bach cantata. To be sure, the instruments got into better tune as the work wore on, and, by the time the final chorus came, all save the organ was as it should be. Apart from the frequently impure intonation, the orchestra did some very good playing indeed; the chorus sang superbly. I can not like the unaccompanied chorals; in a Bach choral I want everything, yes, everything, to play with the chorus. I do not like being reminded of a four-part song—even of a supremely fine one. In most of the chorals in his cantatas Bach distinctly indicates the coöperation of orchestra and organ; and I doubt if he distinctly commands their absence in a single case. That the one choral sung with organ (but without orchestra) last evening did not sound particularly well was the fault of the organ, and proves nothing.

Of the third part of the concert, made up of unaccompanied part-songs, I need not speak further than to say that the singing was exquisite. But it would take more than that to reconcile me to a part-song sung by chorus; with four solo voices I can stand it, but a chorus—well, that is my partial depravity.

But let Mr. Damrosch be thanked heartily for the feast he came on here to give us. He carries golden opinions back to New York, and we shall all be more than glad to greet him again. W. F. A.

Boston Journal.

WEDNESDAY, MARCH 28, 1900.

ITS FIRST IN BOSTON

Mr. Damrosch's Club in Music Hall.

Musical Art Society Sings.

The Program Was Most Varied.

The Musical Art Society of New York, Mr. Frank Damrosch, conductor, sang here for the first time in Music Hall last evening. It was assisted by Mr. J. Wallace Goodrich, organist, and members of the Boston Symphony Orchestra.

The story of the origin of this society has already been told by the Journal. The society is composed of about 50 carefully chosen singers, who are paid for time spent in rehearsal and in concert. The society was founded in December, 1893. The formidable list of directors, associate directors, founders, subscribers to the founders' fund, members and associate members was printed at length in the program-book.

The program was as follows:

Crucifixus (eight-part)..........Lotti
Stabat Mater..........Palestrina
Caligaverunt oculi mei.........Michael Haydn
Es ist ein Ros' entsprungen..........Michael Praetorius
Comest Thou, Light of Gladness?........Herzogenberg
Cantata, "Ode of Mourning". ....Bach
Gold'ne Fluren..........Anton Dvorak
Wiegenlied..........Anton Dvorak
Ay Wakin O!..........Arranged by Lambeth
Ye Banks and Braes..Arranged by Lambeth
Liebe dir ergeb' ich mich..........Cornelius

Genuine Pleasure.

The first genuine pleasure was awakened by the fine performance of Haydn's "Caligaverunt Oculi mei." The music itself is more grateful to modern ears than are the pieces that preceded under the conditions which necessarily attended. The music of Palestrina and composers of that class is foreign to men and women of this period, first of all on account of the absence of the tonalities to which the latter are accustomed. Under proper conditions it is the highest and purest type of religious music, for it makes no direct appeal, it is free from the suspicion of earthly feeling or emotion, it is as a thing enskied and mystic. In a cathedral, sung by singers trained in the traditions, the effect is irresistible, o'erpowering to any hearer of imagination and sympathy. In a shabby hall, shabby in spite of the brave attempt last night to make it less bleak and forbidding, with glaring lights and not one circumstance of architectural beauty, worship, or tradition, this music must make its way unaided; there is absolutely nothing to put the average hearer in sympathetic mood. The musician may wonder at the marvelous weaving together of voices, at the incredible polyphonic skill, at the pure spirit of the composer, but unless he be a man of rare spiritual concentration the music is to him chiefly a contrapuntal masterpiece. No matter how well it may be sung, there is little or no thought in the audience of the solemn service for which it was written. Then, too, you must take into consideration the great difficulties that attend the performance of such music; and you have a right to doubt whether a conductor, unless he has made a special study of such music under a master who is acquainted thoroughly with traditions, can interpret with due attention to the indispensable and approved nuances, with unerring accuracy in the matter of tempo.

Lotti and Palestrina.

For these reasons I say of the performance of the pieces by Lotti and Palestrina only this: There was a highly creditable attempt, and there was an opportunitp given many to gain at least some idea of masterpieces of ancient vocal composition.

But the first genuine interest was in hearing the music of Michael Haydn. Here the listener was reminded of the sorrows and longings and hopes of poor humanity, and the musical expression was no longer an exotic language, or the quiring of celestial and mystic voices.

The same may be said in varying degree of the choruses that followed, although it was a pity to find the society wasting time on the two pieces by Dvorák. Take Bach's "Ode of Mourning," for instance, which was sung without the arias and with the omission of two recitatives. The first recitative that was sung was dull and dreary, but how dramatic the second, "From Lofty Towers!" How noble the fugued chorus, how inspiring, how positive—I might well say muscular—and triumphant in its faith! And the chorales are for the most part indescribably beautiful.

The society shows the results of careful training, in attack and release of chords, in the sustaining of phrases, in dynamic gradations. The quality of tone was not strikingly rich in any part, nor were the parts invariably well balanced, but there was true musical strength in forte passages, and there was always the thought of reserve strength. The intonation in the music by Lotti, Palestrina and Bach was not always pure, but the difficulties in the "Crucifixus" and the "Stabat Mater" are great. On the whole, the society made a very favorable impression and New York may well be congratulated on having such a beneficent factor in its musical life. The singers and conductor were heartily applauded by a good-sized audience, and it is to be hoped that they will honor this city henceforth with a yearly visit.

Philip Hale.

BOSTON HERALD.

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VOL. CVII., NO. 87.

WEDNESDAY, MARCH 28, 1900.

MUSICAL ART SOCIETY.

The New York Singing Organization Heard at Music Hall Last Evening—Well Received.

The Musical Art Society of New York, Mr. Frank Damrosch, director, made its first appearance in this city, at Music Hall, last evening. The organization has been in existence for six years, this being its seventh season. Its main object appears to be the performance of vocal music by the older masters that would otherwise remain unheard. In the course of its career up to this date it has given a large number of unfamiliar compositions by Palestrina, Orlando di Lasso, Josquin de Pres, Allegri, Bach, Lotti and others of the early school, as well as selections from more recent musicians. It consists of some 60 professional soloists, and its aim is lofty.

Its programme last evening was:

Crucifixus..........Lotti
Stabat Mater..........Palestrina
Caligaverunt oculi mei........Michael Haydn
Es ist ein Ros' entsprungen..Michael Praetorius
Comest Thou, Light of Gladness..........H. von Herzogenberg
Ode of Mourning..........J. S. Bach
"Gold'ne Fluren" and Wiegdnlier".....Dvorak
"Ay Wakin O!" and "Ye Banks and Braes," arranged by H. A. Lambeth.
Liebe dir ergeb' ich mich........P. Cornelius

The singing, with the exception of the Bach cantata, was all unaccompanied: in other words, a capella. Mr. Wallace Goodrich was at the organ, and there were 28 members of the Boston Symphony Orchestra for the instrumental element in the Bach work.

The Palestrina Stabat Mater, one of the most beautiful of the composer's masterpieces, would, of itself, have made the concert one of exceptional interest. The easy flow of its wonderful harmonies, the exquisite interweaving of the voices, and the noble simplicity of the whole combine to make this setting of the poem searchingly impressive. It bears its age—three hundred and odd years—with surprising vigor and freshness. Its effect in the surroundings for which it was intended must be overwhelming. The Bach cantata, which was composed to commemorate the death of the wife of the Elector of Saxony, was given in an abridged form, the solos being omitted, and only the choruses, the chorales and some of the recitatives being sung. The result was somewhat monotonous. The Michael Haydn selection was among the more purely beautiful works of the evening, and as it was also the music in which the singers acquitted themselves most perfectly in regard to smoothness, tone, color and sentiment, its charm was potent.

As for the singing of the society, it was creditable, but by no means remarkable. It emits a smooth and excellent volume of tone; but there seemed to be a due balance lacking somewhere, and a need for strengthening one of the parts, apparently the contraltos. Nor was the intonation always true, the singers showing a marked tendency to flat, especially on subsiding from a forte to a piano. Then, too, some of the soprano voices seemed worn, especially in their attack of a high note. Taken altogether, the chorus has scarcely the freshness and brilliancy of tone that is displayed by the Cecilia. However, it sang with steadiness and precision, its coloring was admirable, and its pianissimo of exquisite purity. The least praiseworthy singing of the concert was heard in the chorales of the Bach cantata, in which the sopranos in particular were now uneven and now explosive in tone.

All things considered, the performances were in the main interesting, and the visit of the strangers was valuable in showing us what has been achieved elsewhere in choral work, notably by the representative chorus of New York. It was also important as a suggestion to our own singing societies to enlarge their sphere of usefulness in making known the wealth of music that they have hitherto neglected; or that they have ignored since the Boylston Club, some years ago, made an effort to revive, without meeting with the encouragement it deserved.

The audience last evening gave the newcomers a cordial welcome, and its applause was hearty and warmly appreciative. Mr. Damrosch conducted with ability and authority, and is to be thanked for having given Boston an opportunity to hear his chorus, which is so much esteemed in New York, and the noble music that formed so large a part of his fine programme.

BOSTON DAILY ADVERTISER
ESTABLISHED 1813.
The Official Paper of the State.
The Official Paper of the City.
WEDNESDAY MORNING, MAR. 28, 1900.

A GRAND CHORUS.

Musical Art Society of New York Sings in Music Hall.

It has been long years, if ever, since the ears of musical Boston have been so gloriously assailed as during last evening at Music Hall, when that famous mixed choir of professional singers, the Musical Art Society of New York, under the direction of Frank Damrosch, gave a programme of unsurpassed beauty and richness. Long, long may it be again before our cup, so often brimming, runs over again!

It has not been altogether the fault of Boston that it has not brought forth such sweetness from its own strength. We have not the numbers of the metropolis. Where could we draw on for 60 or, indeed, 25 professional voices of like excellence to these? It is only within 6 yrs. that Mr. Damrosch, full of zeal, has drawn together and moulded into a whole his famous body of singers. Before that even his enthusiasm quailed at the idea of Palestrina. M. Haydn and Bach in the mouths of amateurs. The very austerity, the noble serenity and largeness of the music demanded more than mere numbers could furnish. With this purpose, he aimed at the highest.

Let imitation attest the measure of his success; in many cities musical societies patterned upon this are springing up. The whole country will be leavened in time. And this was the conductor's ambition, to bring before the public a class of composition practically unknown, but of great beauty, the works of Palestrina and his school, of Bach and the more modern masters of a capella music.

To interpret this character of composition, Mr. Damrosch has brought together a chorus of fine material—finer never sang here. Every member is rated as a soloist. Under his intelligent direction they have become almost organic. To describe them as displaying an ensemble remarkable alike in tempo and force, and as clothing the mechanics of their art with the most exalted purity of tone and certainty of expression, is to say scarcely more than half the truth. So faultless was the melody that in the times the voices blended, it was as if one grand, heroic, mobile voice rang out. One had only to shut the eyes to believe it.

The programme has been praised. It thus made up: 1. Crucifixus (8-part), A. Lotti; Stabat Mater, G. P. da Palestrina; Caligaverunt oculi mei, M. Haydn; Es ist ein Ros' entsprungen, M. Praetorius; Comest Thou, Light of Gladness? H. Von Herzogenberg; Cantata, "Ode of Mourning," J. S. Bach. 2. Bohemian Songs, Gold'ne Fluren. Wiegenlied, A. Dvorak; 2. Scotch Folk-Songs, Ay Wakin O! Ye Banks and Braes, arranged by H. A. Lambeth; Liebe dir ergeb' ich mich, P. Cornelius.

There comes a time in music, as well as in other arts and sciences, when it is urgent to stop, adjust the compass and note how far the elements have drawn the vessel from its course. The programme of, for the most part, early music, built up on the simple diatonic scale, guileless of modern chromatic eccentricities, eerie dissonances and rushing homophonic blares, has the value of an historic perspective. Here the earliest masters started, and in lofty sublimity, moving serenity, dignity without mystery or without harshness, have never been surpassed.

If these sentiments have not gone out of our lives, if human nature still responds with admiration to their suggestion, it is fitting that we should become familiar with them, and as the branches of a wide-spreading tree follow overhead its roots under the ground, so by hovering over these sentiments we shall keep our musical genius broad and sane.

The opposition of the 2 modes, old and new, deepens the significance of both, and after such an evening as the last it is not to the modern that the thoughts come back. These beautiful, old-time compositions are like the Greek marbles. They give us the conception of another sphere, where strenuousness is not the chief end of life.

There are no shimmering triplets, no glaring contrasts, no rushing chromatics. The ear is soothed by flowing melody while it is occupied in analyzing the beauty of construction. There is again reminder that evolution was not all catastrophy; and so there is stimulation in these cool, starry compositions of the elder masters.

The Crucifixus of Lotti was sung with the most perfect clarity of intonation, a round, rich smoothness that somehow seemed almost as sacred as the subject.

The "Stabat Mater" was beyond satisfaction. It was distinguished by the grand simplicity and whole-souled melody which befits it. There was not a flaw in the performance, not a stumble in the attack of a phrase, not the flutter of an intonation. Admiration halts for words. Only the most thorough drilling, the most painstaking devotion could have accomplished such wonders.

It was a repetition of fulsome eulogy to recount the numbers. It may be remarked that in the Von Herzogenberg Motett a tenor division of uncommon strength and quality was disclosed, and lent especial interest to an otherwise beautiful composition.

The Bach "Ode of Mourning" had the organ (Mr. Wallace Goodrich) and 28 members of the Boston Symphony Orchestra to support the chorus. It was, as the book suggested, cut to the choruses and 2 recitatives, two of the recitatives and the 4 arias being omitted. Though this naturally diminished the effect of the work as appeal to all of the sentiments, it did not affect its value as describing several sides of Bach's genius or as exhibiting the capability of the chorus. In the fragments presented there are many shades of expression, from despair, through dolor and abstraction to religious exaltation. The opportunity is one never to be forgotten.

The 2 Dvorak pieces were pretty cradle songs, cosily cuddled in with the 2 Scotch songs, before the noble Cornelius composition. "Ye Banks and Braes" was granted an encore, least satisfactory though it was. One cannot feel the sentiment by hearing it chanted in chorus.

"Liebe, dir Ergeb' ich Mich" brought nobly this noble evening to a close. Deep and fervorous it was throughout, but in the last stanzas there was some deep-chested, full-throated singing that stamped the occasion and made it current for days and months to come.

Boston Daily Globe.
WEDNESDAY, MAR. 28, 1900

MUSICAL ART SOCIETY.

Singers from New York City Display Great Skill in Choral Singing Under Direction of Mr Frank Damrosch.

In Music hall last evening the Musical Art society of New York gave an illustration of skill in choral work which was notable, even in this city which can boast of several societies that have attained high rank in this form of musical art. The New York choir, now in its seventh season, comprises about 60 professional singers, who under the direction of Mr Frank Damrosch, have given to the public a class of vocal composition which requires the cooperation of professional singers in order to do full justice to the noblest works ever written for the church. The difficulties and intricacies of the writings demand great vocal skill for proper interpretation, and so Mr Damrosch organized the present society from the ranks of professional singers, his object being to attain so far as possible an ideal standard of choral singing. The membership of the society comprises many ladies and gentlemen prominent in the social and musical circles in New York city, and the influence of the organization throughout this country has been very great, typifying as it does the purest and loftiest forms of musical art.

Last evening's audience was quite large, enthusiastic and unmistakably fashionable, and the usually barren stage and back wall were decorated with palms and festoons of green. The ladies and gentlemen of the society were in evening dress, and all of the numbers on the program, except the Bach cantata, were sung without instrumental accompaniment. The program was as follows: "Crucifixus," Antonio Lotti; "Stabat Mater," Palestrina; "Caligaverunt oculi mei," Michael Haydn; "Es ist ein Ros' entsprungen," Michael Praetorius; "Comest Thou, Light of Gladness?" H. Von Herzogenberg; cantata, "Ode of Mourning," Bach; "Gold'ne Fluren" and "Wiegenlied," Dvorak; Scotch folk songs, arranged by H. A. Lambeth; "Ay Wakin O!" and "Ye Banks and Braes;" "Liebe dir ergeb' ich mich," Peter Cornelius. The orchestra was made up of symphony men.

The principal part of the program was devoted to ancient compositions, religious in import and of marked intrinsic merit. The voices in the society are admirably balanced, and if there is any fault to find it is with the tenor contingent, that body at times not seeming able to preserve its proper tonal relations with the other voice parts. The execution, so far as lights and shades and attack are concerned, was splendid in almost every instance, and the volume of harmony, when the size of the organization is remembered, was of splendid resonance and sonority. The "Stabat Mater," by Palestonia, that magnificent example of secular music, was sung with grand effect, the precision and promptness of the entering voice parts being notably bold and unwavering. Throughout the evening there was no uncertainty in vocal attack, and the proper effects were given as they should be; at the outset, and not as is frequently the case with amateur singers, as sort of anticlimax.

The Bach "Ode to Mourning" possibly was given in a manner rather precise, some parts of the work being omitted because of its great length, but no fault could be found with the singing of the choruses beginning "O, Child of Sin" and "Lord Jesus Christ," both of which deserve high praise. Of the lighter selections Dvørak's "Gold'ne Fluren" should be mentioned as deserving greatest commendation for finish and delicacy of treatment, but Lambeth's choral setting "Ye Banks and Braes" evidently was the greater favorite, receiving an encore. The other numbers call for no special mention, aside from the fact that the same high musicianship was evident in each. Mr Damrosch had double recalls, at least, after every number and the brief part allotted the symphony men in the Bach cantata was consciencioiusly performed.

The society dined in a body at the Parker house, previous to the concert, and after it was over they returned to the hotel for supper, leaving for New York at midnight.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CVII., NO. 88.
THURSDAY, MARCH 29, 1900.

It is to be hoped the fair members of New York's Musical Art Society have not taken home a collection of "colds"; but if those decollete ladies don't have pneumonia they are lucky! The reputation of our beloved Music Hall is none of the best in regard to ventilation, for it is as icy as a tomb, while an audience can be asphyxiated as easy as turn your hand over. In short, there never was such an auditorium for destructive draughts as Music Hall, and when I saw those bare arms and shoulders filing on to the stage I prayed heaven might temper the wind to the shorn lambs. Somebody should have warned these strangers that high necks and long sleeves, not to mention fur shoulder capes, were needful to health and comfort in that shabby and sacred hall. But just wait a bit. If we only survive till next season, we shall not have to run risks of taking every manner of cold. It must be said of the concert last Tuesday night that the stage was highly decorated, and the smart gowns were not the least of it. Boston's eye, accustomed to the Handel and Haydn and Cecilia choruses, fairly blinked with delight at the—well, the difference. But we can't have everything, can we?

Of course nothing except wild horses will keep young music loving society away from the Dohnanyi recital, so there's no need of mentioning the date or the programme. This youthful artist, however, will have no chance of being spoiled by feminine adulation, for he remains only a brief time over here. Europe claims him, although another season he promises to visit us again, for he, too, is charmed by the cordial reception given to him everywhere. It was due to a special invitation of the conductor of the Symphony orchestra that Ernest von Dohnanyi crossed the ocean to give Boston that delightful surprise at the last concert. Thanks, then, to Mr. Gericke, for this good judgment, as well as for his protege.

Overheard at Music Hall: "Doesn't this remind you of 'The Wooing of Phyllis'? 'Now, tenors!'"

PROVIDENCE JOURNAL,
PUBLISHED BY THE
PROVIDENCE JOURNAL COMPANY,
THURSDAY, MARCH 29, 1900.

SYMPHONY CONCERT.

Appearance of Ernst von Dohnanyi a New Star Among Pianists.

The sixth concert by the Boston Symphony Orchestra was given last evening in Infantry Hall. There was a good attendance, a fine programme and an unusual degree of enthusiasm was evoked by the superb performance of Mr. Ernst von Dohnanyi, a new star in the pianistic firmament. In the absence of Mr. Gericke, owing to illness contracted while on tour during the past week, Mr. Franz Kneisel conducted. The loss of the regular conductor was not apparent, however, so far as the work of the orchestra was concerned, for the playing was fully up to the usual high standard, and the concert as a whole was one of the most enjoyable of the series. The programme included the following numbers:

Symphony in G-major, "Oxford" (Peters, No. 9; Rieter-Biedermann, No. 2) ....Josef Haydn
- I. Adagio (G-major)
  Allegro spiritoso (G-major).
- II. Adagio (D-major).
- III. Minuetto: Allegretto (G-major).
  Trio (G-major).
- IV. Presto (G-major).

Concerto for Pianoforte, No. 4, in G-major, Op. 58..............Ludwig van Beethoven
- I. Allegro moderato (G-major).
- II. Andante con moto (E-minor).
- III. Rondo: Vivace (G-major).
  (Cadenzas by Mr. Dohnanyi.)

Suite No. 1 from the music to "Peer Gynt," Op. 46........Edvard Hagerup Grieg
- I. Morning Mood: Allegro pastorale (E-major).
- II. Aase's Death: Andante doloroso (B-minor).
- III. Anitra's Dance: Tempo di Mazurka (A-minor).
- IV. In the Hall of the Mountain King; the imps are chasing Peer Gynt: Alla marcia e molto marcato (B-minor).

Overture to "Oberon"..Karl Maria von Weber

In the arrangement of the programme a return was made to the style of previous seasons in placing the symphony first, a custom which has been violated in the preceding concerts of this year. The change has never been popular, and the return last night to the former mode of arrangement was noted with pleasure. In listening to an orchestral concert from an hour and a half to two hours in duration, the longer and more intricate work, which naturally calls for the closest and most sustained effort of attention, is heard to better advantage at the beginning, when the brain of the listener is neither tired by prolonged strain nor distracted by recurring images of what has gone before.

The symphony of Haydn's, which was chosen to open the programme, is one seldom played nowadays. Nevertheless, it is one of the best of that eminent master's many contributions to symphonic literature. Despite a certain thinness of instrumentation common to all the works of that period, due to the practical absence of brass (except horns) and the consequent prominence given to the string department, the symphony is a very melodious and interesting work. And then, Haydn certainly knew how to write for the strings if any man ever did. The work was played with great delicacy and precision.

Grieg's "Peer Gynt" suite is always a welcome number, and this, too, has not been heard recently. Its four finely contrasted movements, each a gem in itself, are among the finest specimens of "programme music," and never fail of warm recognition. None of the moderns have succeeded in producing anything more original or startling than the famous closing movement of this suite, which some one has termed "a veritable musical hornet's nest." It was played with all the requisite dash and power. A brilliant performance of Weber's tremendously effective "Oberon" overture brought the concert to a close.

The soloist for the evening was Mr. Ernst von Dohnanyi, the latest pianistic sensation, who made his debut in this country two weeks ago, and who has been greeted with a unanimous chorus of praise from the critics. It is difficult to speak of his work without going into superlatives, for, indeed, he is in many ways one of the most remarkable players we have heard in recent years. There is a finish and maturity in his achievements which one could not reasonably expect when his years are taken into consideration, unless we admit that genius is not amenable to the usual limitations of time. He is entirely free from tricks and mannerisms. His admirable technic is to him but the vehicle to convey the real meaning of the music as he conceives the composer to have intended it. A remarkable feature of his playing, on the technical side, is his wonderfully clear and evenly graded touch, in which no pianist, not even De Pachmann or Paderewski, excels him. This gives him unusual command of pianissimo effects, yet he does not indulge in unseemly or exaggerated contrast. At the same time, his fortissimo is peculiarly effective, powerful and commanding, without ever degenerating into mere noise. The concerto of Beethoven's, in which he elected to make his debut, is a fine work, and one especially fitted to bring out his peculiar excellencies as pianist and interpreter. Altogether, his performance was a masterly one, and fully deserved the vigorous recalls which followed.

Mr. Dohnanyi has some reputation already as a composer, and the cadenzas which he used were of his own making. They are musicianly and appropriate. As was said by Mr. Perabo, the well-known pianist, when Dohnanyi played this same work in Boston: "It is a great and pleasant duty to call attention to the superior performance of Mr. Dohnanyi in Beethoven's Fourth Concerto. The interpretation is wholly free from modern frailties, the expression nobly natural and the tempo just right, shedding a holy light over the many intimate nooks on these sacred premises. The interpolated portions are also most interesting. After the main work is shut off by the hold in the orchestra, the modern cadenza usually starts out with plenty of ammunition in both pockets to fight Indians, causing enthusiasm among the groundlings (who cannot distinguish between an artist and a subscriber), chasing phantom Sioux or even planting flowers 'that bloom in the spring, and have nothing to do with the case.' Not so with Mr. Dohnanyi. His cadenza is related to the subjects of the movement, narrated in a poetic and interesting way by the soloist, adding fresh buds to the healthy plant and using the composer's invitation to do so with tenderness and discretion."

The seventh concert by the Symphony Orchestra will be given on the evening of Wednesday, April 11.

THIS WEEK'S SYMPHONY CONCERT SOLOIST.

Boston Journal.
FRIDAY, MARCH 30, 1900.

ANOTHER IN THE JOURNAL'S SERIES OF PORTRAITS.

MARIE BREMA.

Marie Brema (Braun) was born at Liverpool. Her father was a German, and some say that her mother was a Virginian. She began as an actress; at first in amateur theatricals in Liverpool, and then she made her début in "Adrienne Lecouvreur" at Oxford, June, 1891, in Henry Arthur Jones's company. She had meanwhile studied singing under Bessie Cox and Henschel, and she made her first appearance as a singer at a Monday "Pop" concert at London in February, 1891. Her operatic début was as Lola in "Cavalleria Rusticana," London, Oct. 19, 1891. She then sang Orpheus, and she traveled in a concert company with Gérardy and Plunket Greene. After other appearances in opera and oratorio, a pupil of Alfred Blume, she went to Germany, learned the part of Kundry under Levi and sang it and Ortrude at Bayreuth in 1894. Her fame soon spread and since then she has appeared in opera and concert in leading cities of Europe. Her first appearance in Boston was April 1, 1895, as Brangaene in the first performance of "Tristan und Isolde" in this city. Her son, a bass baritone, was married to Rose Ettinger, an American coloratura singer, in December of last year.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, MARCH 28, 1900.

Music in Brooklyn.

A POSTER up in the lobby of the Academy of Music last Saturday evening announced the illness of Mr. Gericke. It was the closing concert of the Boston Symphony orchestra in Brooklyn this season. Instead of the regular conductor, the baton was wielded by Franz Kneisel, the concertmeister, and very skilfully wielded, too. It was stated that Mr. Gericke became seriously ill in Philadelphia on Friday night with the grip, and being unable to travel, the orchestra proceeded to Brooklyn without him. As the Brooklyn concerts by the Boston Symphony orchestra are but a repetition of the concerts given the same week in Manhattan an extended criticism in the Brooklyn notes is superfluous. The readers of THE MUSICAL COURIER will find on another page of this issue excellent reports of the concerts in Manhattan. Dohnányi, the young Hungarian pianist, who succeeded in capturing New York, Boston and Philadelphia, was also the soloist in Brooklyn, and great was the reception extended to this rarely gifted young man. As at the concert at Carnegie Hall last Thursday evening, Dohnányi played the Beethoven Concerto in G major and his performance of it was incomparably beautiful and finished. The orchestral numbers in the Brooklyn concert were the overture to Weber's "Oberon," three of the Moorish dances from Paine's opera, "Azara," and the Seventh Symphony of Beethoven.

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PHILADELPHIA OFFICE THE MUSICAL COURIER,
4230 Regent Square, March 24, 1900.

THE week we have the Boston Symphony here is, for obvious reasons, a very quiet one locally. The program of the first concert on Monday night was one that failed to meet the approval of many critics as well as the general public. It was somewhat heavy through lack of contrast, which the orchestra, as a rule, gives us in the programs. However, one's tendency to grow weary was soon dismissed at the appearance of the new pianist, Ernst von Dohnányi. Yes, it was this very appearance that aroused one's interest from the start. Mr. Dohnányi, instead of adopting the usual tactics of the virtuoso, walked as unassumingly and quietly to his place at the piano as though he were a member of the orchestra. And then, too, his personal appearance was a delightful change, both his hair and coat sleeve were cut an ordinary length, the one, neatly brushed, the other showing a good expanse of cuff. As an artist, Mr. Dohnányi may be spoken of in the highest terms. His technic, clear and firm, does not, however, overshadow his powers of expression, the variety and depth of which completely won his audience.

Friday night was the second concert, the last of the series for this season, and most enjoyable it was. I unfortunately missed the "Bartered Bride" overture, and the first movement of Mr. Adamowski's solo, owing to the fact that Mr. Comee, the manager, had been called over to the Walton on business while a group of shivering reporters in the draughty corridor awaited his return. I was lazily watching Mr. Adamowski's acknowledgments of the applause after the second movement in the Spanish Symphony when I became conscious of a sudden exit of flying coattails—there was a sudden buzzing among the men, and the audience, too, for that matter, and the announcement made that owing to the sudden illness of Mr. Gericke, the concertmeister, Mr. Kneisel, would conduct the concert, which he proceeded to do, with the baton gracefully held between his thumb and first finger, to the evident satisfaction of those present.

By the way, I wish there was some way by which an audience could express sympathy. It seemed so heartless to greet the announcement of Mr. Gericke's sickness with a round of applause; yet we all wanted to extend a cordial welcome to Mr. Kneisel upon his assuming the baton, a thing I cannot recollect happening here before.

Mr. Adamowski's reading of the Spanish Symphony by Lalo was masterful in every respect, and he excelled himself in the last movement. The other numbers on the program were Paine's ballet music from the opera "Azara," dainty and weird, and Brahms' beautiful Symphony No. 2.

Music in Baltimore.

There is but one regret connected with the Boston Symphony concerts here—that there are but five each season. The final one for this year took place at Music Hall last Tuesday evening.

So that, for those of us who have not the good fortune to summer abroad there will be a music famine until next November.

Of course there are a few more good concerts to come, but the Symphony concerts are naturally the events of our season.

The program last Tuesday evening opened with the Schumann Symphony, No. 4, in D minor. Then followed Beethoven's G major Concerto for piano, played by Ernst von Dohnányi; the "Hamlet" Fantaisie, overture of Tschaikowsky and the overture to the "Bartered Bride" of Smetana.

The symphony was read and played unsurpassably. A magnificent performance was given the stupendous "Hamlet" overture, to which no better contrast could have been found than the fascinating one to the "Bartered Bride," which brought to a close a great concert.

Dohnányi gave a scholarly and reverent reading of the Beethoven Concerto. Probably the most admirable quality of his performance was the absolute subordination of mere technic (though a remarkable one) to the higher and better means of expression.

The Boston Symphony Concerts.

THE final two of the series of ten concerts of the Boston Symphony Orchestra were given at Carnegie Hall Wednesday afternoon and Thursday evening of last week. The attendance was large at both functions and the manager, Mr. Comee, informed a representative of THE MUSICAL COURIER that the New York season has been a profitable one. For several years it seemed as if this unique organization would have to discontinue its visits to our city, but the splendid artistic standard and the discouraging playing of the Philarmonic Society have proved potent factors in the success of the band from Boston. That a city of the enormous wealth of Greater New York does not support an orchestra of superior quality is a disgrace. We have our Higginsons, no doubt, but they are too modest to come forward and testify in a financial manner their love of music in its noblest form—the symphonic orchestra.

The program of the Wednesday matinee was as follows:

Overture to the Bartered Bride	Smetana
Spanish Symphony for violin and orchestra, in D minor, op. 21	Lalo
Hamlet, Fantasy-Overture, op. 67	Tschaikowsky
Symphony No. 7, in A major, op. 92	Beethoven

Soloist, T. Adamowski.

The Smetana overture is a familiar property of all virtuoso orchestras. Its dainty, chattering themes and ingenious counterpoint—it derives from Mozart and Gluck—were delicately outlined by Mr. Gericke. For the so-called Spanish Symphony of Lalo we have little sympathy. In the hands of a Sarasate or a Loeffler—the latter introduced it here with this organization—it has a certain superficial grace, but the music in it is skin deep, its themes are weak, and the Spanish coloring smudged on. The piece was played by one of the first violins. Tschaikowsky's "Hamlet" is not his most virile, interesting or well-made work, but it is Tschaikowsky-ian in its cantabile, and the "ghost" theme is very effective. The entrance of Fortinbras; indicated in the march measures, is characteristically contrived. This and the Seventh Symphony received a most finished reading. Mr. Gericke's propensity for getting a variety of tonal values was not missing, and there was rude energy withal in the final allegro of the Beethoven number.

At the Thursday evening concert the following was the program:

Symphony No. 36, in C major (Koechl, No. 425) (B. & H., No. 6)	Mozart
Concerto for piano, No. 4, in G major, op. 58	Beethoven
Symphonic Poem, Thus Spake Zarathustra, op. 30	Richard Strauss
Overture to Oberon	Weber

Soloist, Ernst von Dohnányi.

Owing to the severe indisposition of Mr. Gericke—which resulted finally in his being compelled to forego the direction of the Philadelphia concert last Friday—the extremely interesting Mozart Symphony was withdrawn and Schumann's fourth in D minor substituted. The writer listened with marked pleasure to the Mozart work, given in Boston week before last. Of it W. F. Apthorp wrote:

"This symphony stands as No. 6 (op. 34) in Breitkopf & Härtel's first edition of the score. It is marked No. 5 in the four-hand piano arrangement by Jules André, published by André in Offenbach. It was composed certainly before 1784. Otto Jahn writes: 'A second symphony was written by Mozart in great haste on his journey through Linz in November, 1783; it was apparently that in C major (part 6, 425 K.), which, with another short symphony in G major (part 6, 444 K), bears traces of Haydn's influence, direct and indirect. Several years lie between these symphonies and the next in D major (part 1, 504 K.).' The identity of the works seem to be pretty well proved. Koechel writes: 'According to H. F. Niemeczek, it was dedicated by Mozart to a Count von Thun; this may be looked upon as decisive that this symphony is the one composed in Linz, as Mozart was very kindly taken up by Count Thun, and the dedication of his symphony, written in Thun's house, is accordingly natural.' This dedication, however, has to be taken on Niemeczek's authority, for the autograph score has been lost. Koechel gives the place and date of its composition as November 3, 1783, in Linz. It is generally numbered among the 'Vienna symphonies.'"

Little need be said of the Schumann composition, parts of which show the sad ravages of time. The Romanze and the Scherzo were charmingly delivered. Schumann is after all a charming *genre* painter and not a symphonist, but no orchestra, no conductor can make the last movement interesting, with its choppy phrasing and its "made in Germany" flavor. Those fault finders of the scoring of the late Johannes Brahms are recommended a liberal dose of Schumann's muddy and uninspiring efforts at instrumentation. Charm, as we remarked above, is in this music, but as a symphony it cannot stand against any one of the four signed by Brahms.

Ernst Von Dohnányi, whose remarkable playing was critically discussed in these columns last week, made an overwhelmingly successful début. He was given a welcome at the end of his classically beautiful performance of Beethoven's classically romantic Concerto that left no doubt as to the temper of his metropolitan reception. We are sick unto death of the Woolly Horse in piano playing, and noted with gratification the absence of personal display, the unfeigned modesty and devotion of Von Dohnányi to his task. He is a most artistic pianist, and one in the direct descent of Rubinstein and d'Albert. His technics are not obtruded, though one could not help recognizing the practiced hand of the master in every detail; in the smooth, powerful trills, the even scales, the singing touch, the powerful musical tone and, above all else, in the lovely phrasing.

Here is a musician first and a virtuoso afterward. There was no tossing of hair and hands, and an abiding sense of musical depth and power was even present. Mr. Von Dohnányi's cadenzas were quite in the picture, the first being, as it should be, more musical. In the second there were glimpses of the big virtuoso manner, and we are sure that when he chooses this youth can play Beethoven, Schumann, Chopin, Liszt and Brahms with all the passional breadth that may be needed. But in the most poetic of Beethoven's concertos—one is tempted to write the most idyllic ever penned—the Hungarian pianist played in the right mood-key throughout. He was recalled many times, but did not play again. We are curious to hear him in recital.

The Strauss Symphonic poem becomes greater and more wonderful at every hearing. It is rich in exquisite details and Mr. Gericke did not fail to bring them all out. Such virtuosity has never been heard before in this city. The fugue—surely a parody on the fugal form as is Berlioz in his "Dies Irae!"—was clearly realized, and while the insane muddle toward the close did not sound any the less ugly, its logic was more apparent. Development is a passion with this composer, and the working out sections are miracles of polyphony, of harmonic experimentings and exotic coloring. Nothing like "Also Sprach Zarathustra" ever came from the hand of man. The Weber overture caused a violent wrench to one's musical imagination. Far better would it have been if Mr. Gericke had sent us home on the ragged edge of that extraordinary Strauss tonality.

List of Works Performed at These Matinees During the Season of 1899-1900.

Beethoven—Symphony No. 7, Overture to Goethe's Egmont.
Bellini—Casta Diva, from Norma, Madame Sembrich.
Berlioz—Three movements from the Romeo and Juliet Symphony.
Brahms—Three Hungarian Dances, Nos. 1, 2 and 6. (Scored for orchestra by the composer and Albert Parlow.)
Cherubini—Overture to Anacreon.
Dvorák—Concerto for violoncello, Alwin Schroeder. (First time at these concerts.)
Goldmark—Overture to the Prometheus Bound.
Goldmark, Rubin—Overture to Hiawatha. (MS. First time.)
Lalo—Symphonie Espagnole, for violin and orchestra, T. Adamowski.
Liszt—Hungarian Rhapsody, No. 1.
Mozart—Aria, L'amero, saro Costante, from Il Re Pastore, Madame Sembrich (violin obligato by Franz Kneisel).
Rimsky-Korsakoff—Symphonic Suite, Scheherazade.
Saint-Saëns—Concerto for piano, No. 4, Mark Hambourg.
Schubert—Unfinished Symphony.
Schumann—Symphony No. 1.
Schütt—Concerto for piano, No. 2, Ludwig Breitner.
Smetana—Overture, The Bartered Bride.
Tschaikowsky—Hamlet, Fantasie-Overture, Capriccio Italien.

List of Works Performed at These Concerts During the Season of 1899-1900.

Beethoven—Symphony No. 2, Symphony No. 8, Concerto for Piano, No. 4, Ernest von Dohnányi.
Berlioz—Overture to King Lear.
Brahms—Tragic Overture.
Franck, César—Symphony in D minor, Les Eolides. (First time.)
Glazounoff—Symphony No. 6. (First time.)
Humperdinck—Moorish Rhapsody. (First time.)
Loeffler, Charles Martin—Nights in the Ukrain, concert piece for violin and orchestra, Franz Kneisel. (First time.)
Mendelssohn—Overture to the Legend of The Fair Melusina, concerto for violin, Miss Leonora Jackson.
Moszkowski—Two movements from Suite No. 1.
Mozart—Symphony in C major (Koechel, No. 425) (B. & H., No. 6), Aria, Wohl denn! from Titus, Madame Olitzka. (Clarinet obligato by Mr. Selmer.)
Rubinstein—Concerto for piano, No. 4, Mark Hambourg.
Saint-Saëns—Aria, Mon Cœur s'ouvre à ta Voix, Madame Olitzka.
Strauss, Richard—Till Eulenspiegel's Merry Pranks, Symphonic poem, Thus Spake Zarathustra.
Wagner, Siegfried—Overture, Der Bärenhäuter. (First time.)
Weber—Overture to Oberon.

Savage and the Music Hall.

In a recent interview H. W. Savage said: As the agent for the present owners of the Music Hall property, I wish to correct the unauthorized and contradictory series of statements appearing in this morning's issue of the Boston *Post*.

This purchase of the old Music Hall was made February 8, 1899, over a year ago, by a syndicate which I represent and of which R. H. Allen is simply one member, and was a real estate transaction pure and simple. The property is in the market and can be purchased to-day.

Mr. Allen has never had a plan of securing a license for himself or of running a vaudeville entertainment in conjunction with the sale of drinks. He has not been in New York consulting with me on this matter, but has been in Havana, is still South, and I have not seen him for a month.

In connection with my real estate business, I have had plans drawn which simply contemplate modernizing the interior of the hall and adding to the comfort and convenience of its patrons.

I am not retained to handle any vaudeville enterprise, nor is that my line of work. Since the termination of my connection with the Castle Square Theatre I have had no intention of establishing a permanent opera company in Boston.

THE HOME JOURNAL.
NEW YORK:
WEDNESDAY, MARCH 28, 1900.

Smetana's "Bartered Bride" overture, Lalo's Spanish violin symphony, Tschaikowsky's "Hamlet" fantasy overture and Beethoven's seventh symphony had a hearing at the afternoon concert of the Boston Symphony Orchestra last week. Mr. T. Adamowski was the soloist. The orchestra was not up to its usual mark, possibly the prevalence of the grip had much to do with this, but in the Beethoven Symphony, and especially in the "Hamlet" overture, there was a distinct deficiency in the nuance and in the usual high excellence of interpretation expected from those players. Mr. Adamowski played Lalo's graceful composition in very fine fashion, and the Smetana overture was brilliantly given, but the tempi of the Beethoven Symphony were exaggerated and the general interpretation was academic, dry and pedantic. Justice was not at all done to the "Hamlet" overture, and Tschaikowsky's beautiful music sounded lifeless and dull. All the romance in it was elided, and even its most poignant beauties were obscured and slurred.

The evening concert brought forth a new pianist of whom great things were trumpeted, and this time not in vain—Mr. Ernest Von Dohnanyi, who played Beethoven's G Major concerto. Dohnanyi is a pupil of d'Albert, and plays after the manner of Busoni or Von Buelow. He is an extreme classicist and his intepretation of Beethoven's concerto was wonderfully lovely and perfect in detail, and altogether free from that sentimentalism too many great players of to-day introduce into their Beethoven playing. Dohnanyi is as great in Beethoven as Paderewski is in Chopin, and students and those who are earnest music lovers should lose no opportunity of hearing this new artist. Dohnanyi's phrasing is exquisite; his technique marvellous, and that sublimity, the chief characteristic in the music of Beethoven, so often mis-presented as sentimentality by the great pianists of our time, is beautifully grasped and understood by this pianist. Dohnanyi has not that rich, velvety touch that was Rubinstein's, but he has the earnestness, the high artistic conscientiousness that was Rubinstein's. In Dohnanyi we have a pianist who can give us Beethoven—Beethoven, the prophet, the seer, the greatest of musical gods, the Beethoven Von Bulow understood and Rubinstein interpreted.

At this concert the orchestra gave Schumann's D minor symphony, Strauss's "Thus Spake Zarathustra" and Weber's Oberon Overture, a truly representative programme. In the Schumann symphony there might have been more of that transcendental romanticism associated with this composer's music and so integral a part of its beauty, but the technical work was perfect. Strauss' magnificent composition received complete justice. The more one hears this work the more one likes it and discovers new beauties, and the less one feels the chaos of many passages, and much that was ugliness becomes transformed into beauty. "Thus Spake Zarathustra" is a tone poem to be grappled with and lived up to. As to the Weber overture, Gericke and his men rattled through it as a duty, and performed their duty badly. But it is a long jump from Hegel to Hans Christian Andersen.

The Philharmonic concert opened with Mendelssohn's ever fresh and charming "Midsummer Night's Dream" overture, which could have been played better, but was still fairly well given. There is something radically wrong with the first violins in this orchestra, and Mr. Paur is not to blame for short-comings apparently beyond his power of correction. Miss Marie Brema sang an aria from Gluck's "Orpheus" and four songs, making great show of temperamental emotion and Leo Schulz played Schumann's violoncello concerto, a not particularly interesting composition, but, inasmuch as it is seldom performed, concert goers must be grateful to the artist for giving them an opportunity of hearing it. Mr. Schulz played brilliantly, with fine technique, phrasing and much finesse in interpretation. Rubinstein's "Ocean" symphony was wrongly placed on the programme. It should have been given first, for deeply emotional music of this sort is best heard when the mind is freshest, and after two soloists, one of whom contributed far more than was necessary to the programme, the audience must have been too tired to grasp many of the nicer and more subtle beauties of Rubinstein's composition. However, it was well played, though on another occasion it is to be hoped Mr. Paur will give us a better opportunity to enjoy this soulful and rhapsodic symphony.

ALEXANDER MCARTHUR.

BOSTON DAILY ADVERTISER
ESTABLISHED 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, APR. [illegible]

The Symphony Concert—Marie Brema Welcomed.

The concert opened with Schubert's overture to "Alfonso and Estrella," a work which shows Schubert clinging rather timidly to the set overture form and avoiding development of figures as much as possible. Schubert's charm in this, as in most of his instrumental works, is in the contrasting of pretty melodies, songs in disguise. It seems almost incredible that Dvorak should have written (in a recent magazine article) that Schubert's chief claim to glory lay in his instrumental works; Schubert thought song, as Beethoven thought orchestra, and Schumann thought piano, whatever the composition in hand might have been. His lack of contrapuntal knowledge prevented Schubert from becoming very great in the classical instrumental forms, and the last act in his art-life was to arrange for contrapuntal lessons from Sechter, in order to remedy this defect. He died about ten days after arranging for these lessons.

Mme. Marie Brema was welcomed cordially upon her appearance but it is doubtful if she attained the height that the audience anticipated. Her first number was a peculiar ballad, with orchestra, by St. Saens,—"La Fiancee du Timbalier." The interpretation of this was often stagy and exaggerated. Possibly the artist felt the monotony of the first dozen verses and tried to force dramatic effect into them. As a matter of fact it is only when the procession marches by and the poor maiden seeks in vain for her drummer (not unlike Burger's "Lenore," this) that a degree of intensity is attained. For a ballad intended as a vocal solo more definite and continuous action is required, as witness the poems which the great ballad composer, Carl Loewe, selected,—"Erl-king," "Sir Oluf," "Archibald Douglas," ed id genus omne!

The climax, however, is here undeniably effective, even if not novel, but it comes too late to save the work. Madame Brema gave a species of vocal recitation, intermingled with much tremolo and many faults of intonation. She did better in her subsequent numbers, Wagner's "Schmerzen" and "Traeume," but we still prefer to hear her in her legitimate domain, the German opera, for upon the concert platform a degree of vocal excellence is demanded and intense emotion does not have quite the effect that it achieves when combined with stage accessories. The singer was twice recalled after each appearance, and has no reason to complain of her welcome at the hands of our public.

The first "Peer Gynt" suite, by Grieg, does not seem to wear threadbare in the slightest degree. The little game of tag which the gnomes play in their mountain abode excites the audience as much as it ever did. It was superbly played on this occasion, with an ensemble that was memorable, and had Mr. Gericke been less firm in his refusal, it would have received an encore. We are glad to note that even if our conductor allows the rule against encores at these concerts to be broken by a few favorite soloists, he does not propose to break it himself.

The concert ended with Mendelssohn's "Scotch" symphony, which we consider far and away the best of this composer's orchestral works. But the work has faded a little; its defects show forth more plainly than they used to do. When the composition was written, those deep passages for the clarinette, which picture darkness and foreboding, in the early part of the symphony, were novel; only Weber and Mendelssohn had then understood the spectral tone-color which was in the youngest instrument of the orchestra; but at present these effects have been so much used that they have become conventional. The clear sonata form of the first movement is commendable (with subordinate and closing themes in the dominant minor, in the old-fashioned way), but the storm which arises in the code scarcely holds its own against the more modern tempests of the musical repertoire.

The gem of the work is, of course, the Scherzo, with its delightful theme on the clarinette. In the last movement also the clarinette has beautiful work to do, and all these important passages were well-played at this performance. The theme of the Scherzo is the most truly Scottish melody that ever was written by a German composer. It is curious to note how almost all the great composers of Germany have come under the spell of the Scottish folk-song, and none of them have been able to reproduce it. Beethoven un-Scotched several Gaelic songs for Thompson, of Edinburg; Schumann Teutonized several of Burns' poems; Franz wrote magnificent German music to "Nun hol't mir eine Canne Wein"; and Max Bruch made most furious onslaughts upon "The Campbells are comin'", as well as upon several other Scottish tunes; but all without catching the true lilt and swing of Scottish minstrelsy; Mendelssohn alone has here given a melody which would satisfy a Scot.

But the languishing Adagio no longer causes the slightest thrill. Here we have the point-lace Mendelssohn of the "Songs without Words," a sentimentality which suggests nothing higher than the "Books of Beauty," which were in vogue in the early part of the century. It comes dangerously near the border-line of mawkishness.

The finale makes some amends; the bold rhythmic treatment of the chief theme is not unlike Beethoven's work in the first movement of his seventh symphony, and that bit of clarinette (above alluded to), just before the coda, suggests the loneliness of the Trossachs about as well as any music can do. We found this movement rather prosaically read; it was all martial instead of presenting strong contrasts, and the final hymn of thanksgiving was not worked up as it might have been. In this movement one finds the weakest Mendelssohn as well as the strongest, for the little organ-point of brasses at the end of the coda suggests Dockstader's negro minstrels rather than the climax of a symphony.

Louis C. Elson.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. CVII, NO. 91.
SUNDAY, APRIL 1, 1900.

THE SYMPHONY CONCERT.

Mme. Marie Brema Appears as the Soloist.

She is Heard to the Best Advantage in the Wagner Songs—The Dainty Grieg Suite Is Charmingly Interpreted by Mr. Gerick, and Delightfully Played.

The 20th concert of the Boston Symphony orchestra's season took place in Music Hall last evening. The programme was:

Overture to "Alphonso and Estella"...Schubert
"La Fiancee du Timbalier"........Saint-Saens
Suite No. 1, from "Peer Gynt"..........Grieg
"Schmerzen" and "Fraume"..........Wagner
(Scored for orchestra by Felix Mottl.)
"Scotch" symphony..................Mendelssohn

Mme. Marie Brema was the soloist.

The bright and well balanced programme, as will be seen, was made up of music wholly familiar to Symphony concert audiences, the only exception being Saint-Saens' effective setting of Victor Hugo's fine poem. The dainty Grieg suite was charmingly interpreted by Mr. Gericke, and beautifully played. The coloring throughout was exquisite, and the applause bestowed on the performance was the heartiest of the evening. In fact, the audience clamored for a repetition of the last movement, but Mr. Gericke was, it is pleasing to record, rigidly inflexible in maintaining his rule against encores, and the pity of it is that his wise course is not imitated at other concerts, and a steadily growing evil put an end to. A delightfully sympathetic reading of the Mendelssohn symphony was given. Rarely, indeed, is so smooth, brilliant and admirably accented rendering of the scherzo heard as was accorded it on this occasion.

The Saint-Saens ballad is in the composer's most thoughtful vein, and echoes the spirit of the poem in all its changing moods with striking fidelity. There is a splendid outburst at the return of the soldiers, and the lapse from joy, as the girl anticipates clasping her drummer lover to her heart, to her despair as the regiment goes on its way and the drummers pass, and her lover is not among them, is searching in its keen dramatic pathos. The orchestration of the work is among the triumphs of the composer in an art in which he excels.

Mme. Brema again brought the exaggerated expression of the opera stage into the concert room in her singing, and in her search for intensity of sentiment both oversang and overacted. This high pressure style is not favorable to the production of that large simplicity which is an essential in good art. Where everything is emphasized to the fullest extent possible, climaxes are anticipated, and when they are reached they fall flat.

The singer's reading was extravagant throughout; there was neither sincerity nor artistic reserve power in it. The stage-stagey dominated the effort from beginning to end. Then, too, tones were exploded unmeaningly, and not always with purity of intonation, and what is most desirable in vocal method was too often absent. It seemed as if the style in which Mme. Brema interpreted the ballad was not quite suited to the atmosphere of a Symphony concert. But, however that may be, she was warmly applauded and twice recalled.

In the Wagner songs, by the way, admirably scored by Herr Mottl, she was heard to better advantage, though even here the sentiment verged somewhat on "gushiness," and there was, now and then, aberration in pitch; but, on the whole, the artist made a better impression in them than she did in her earlier effort.

The programme for the next concert is: Overture, "Sapho," Goldmark; concerto for pianoforte, by Mrs. H. H. A. Beach, first time; ballet suite, by Rameau-Mottl, and symphony No. 1, Borodin. Mrs. Beach is to be the soloist.

Boston Journal.
SUNDAY. APRIL 1, 1900.

Marie Brema in Saint-Saëns's Ballad at the Symphony Concert

The program of the 20th concert of the Symphony Orchestra, Mr. Gericke conductor, in Music Hall last night, was as follows:

Overture to "Alphonso and Estrella"..
Schubert
"La Fiancée du Timbalier," Ballad with Orchestra..............Saint-Saëns
Suite No. 1 from the music to "Peer Gynt" ....Grieg
Songs with Orchestra...................Wagner
(The Accompaniment scored for Orchestra by Felix Mottl.)
(a) "Schmerzen."
(b) "Traeume."
Symphony in A minor.........Mendelssohn

This concert provoked amiability and the gentleman-like joy that according to Athenaeus is one of the chief objects of music. The overture by Schubert is interesting solely from the standpoint of the antiquarian. There is little of the genius of Schubert in it, and the second theme of the allegro is, as Mr. Apthorp says in the program book, "exceedingly simple"—that is, if by "simple" he means "foolish." The suite by Grieg was delightfully played, and the Scherzo of the symphony gave much pleasure. The first movement of the same symphony is skillfully made and all that, but it reminds one of an apparently endless and genteel Songs Without Words that is finally overtaken by a smart shower. No wonder that Mendelssohn dedicated the work to Queen Victoria. It probably at last excited her to write her celebrated Journal.

Marie Brema sang, or rather recited dramatically, Saint-Saëns's "Fiancée du Timbalier," which was composed in 1887 and first sung at a Lamoureux concert, Feb. 19, 1888, by Mrs. Montalba. I say she recited rather than sang it, for I do not wish to dwell on faulty intonation and faulty tone-production. She recited with considerable facial expression and pectoral emotion, and she was often effective. The songs of Wagner were better suited to her voice and Bayreuth delivery, and by them, also, she won applause.

Boston Courier.
ESTABLISHED [illegible]5. MARCH 31, 1900.

Mr. Gerick understands thoroughly the advantage there is in putting an audience into a cheerful, light mood to begin with, and his first number is generally of such sort that the listener is at once possessed by a desire to hear something more and prepared to bestow a more serious attention, should that be required. Accordingly, he headed his twentieth programme with the gay, neat, entertaining, melodious and buoyant "Alfonso and Estrella" overture of Schubert, first heard in Boston, we think, at a Harvard concert, years and years ago. At the extreme end of the programme he set Mendelssohn's "Scotch" symphony, as welcome as familiar, and played like the overture with an exquisite finish adorning the acube and delicately appreciative perception of its every fancy and detail of expression and color. Scarcely less of an acquaintance was the "Peer Gynt" suite of Grieg, which held the middle place in the series of selections and was greatly enjoyed, since each of its poetic and yet dramatic numbers had just the apt motion and received the true tone-coloring.

Mme. Marie Brema just (we wish we could honestly say fresh) from her many Wagner successes in New York appeared as the soloist, and sang in the latter part of the evening the Master's "Schmerzen" and "Traume" and earlier a setting of Victor Hugo's ballad "La Fiancee du Timbalier."

This thrilling ballad, exquisitely set to music by Saint Saens, was rendered with great dramatic power by Mme. Brema, the contrasting emotions of hope and fear, pride in the return of the victorious army, followed by the heart breaking discovery by the poor "fiancee" that her drummer-boy is missing from the gay pageant—these varied emotions, perfectly indicated in the music, were interpreted with rare expressiveness and feeling by both artist and orchestra.

Next week we are promised two novelties—the new pianoforte concerto by Mrs. Beach whose compositions are always so welcome and a ballet suite by Rameau-Moth. Mrs. Beach is to play the pianoforte.

Boston Sunday Globe.
SUNDAY, APRIL 1, 1900.

TWENTIETH SYMPHONY CONCERT.

The 20th of this season's symphony concerts was given in Music hall last evening, to the enjoyment of the usual crowded audience. The soloist was Mme Marie Brema, and the program was as follows:

Overture to "Alphonso and Estrella," Op 69 ....Franz Schubert
"La Fiancee du Timbalier," ballad with orchestra, Op 82 ....Camille Saint-Saens
Suite No. 1 from the music to "Peer Gynt," Op 46 ....Edvard Hagerup Grieg
Songs with orchestra ....Richard Wagner
(The accompaniment scored for orchestra by Felix Mottl.)
(a) "Schmerzen"
(b) "Traume"
Symphony No. 3, in A minor, "Scotch," Op 56 ....Felix Mendelssohn-Bartholdy

The distinguished singer who has been heard here with much pleasure in grand opera was greeted with great cordiality and her three numbers were heartily applauded. That Mme Brema is a noble artist, that she has a voice of splendid power and delightful quality and that she sings with magnificent expression, no one will deny, and yet it cannot be said that her performance with the Symphony orchestra was wholly satisfactory. She is distinctly a dramatic singer, and her forceful and impassioned style is more agreeable in grand opera than in concert.

She sang the Saint-Saens ballad with splendid spirit and generally with fine effect, but there were a few passages in which the sentiment seemed over accented, and where there was unnecessary exaggeration in the contrasted volume of tone. In the Wagner songs Mme Brema was heard to better advantage, although greater simplicity of style would not have been unwelcome in her interpretation of "Schmerzen." The music and sentiment of the "Traume" song is very similar to that of the great love scene in the second act of "Tristan and Isolde," and the singer gave it expression with admirable effect.

The three orchestral numbers were thoroughly enjoyable, and often as they have been played here, they have never been given more finished, more expressive or more wholly gratifying interpretations than they received yesterday under Mr Gericke's direction. The variedly contrasted music of the "Peer Gynt" suite was played with captivating results, especially the dainty dance of the third movement, which was given exquisitely. The brilliant fourth movement was also played superbly.

The manifold beauties of the "Scotch" symphony have surely never been more clearly portrayed, and there was ample reason for the enthusiastic outburst of applause which rewarded the conductor at the conclusion of the performance.

Mrs H. H. A. Beach will be the soloist this week, playing for the first time her new C sharp minor concerto for pianoforte. The other numbers will be the overture from Goldmark's "Sapho," a ballet-suite by Raineau-Motti (first time) and Borodin's first symphony.

THE HOME JOURNAL.
NEW YORK:
WEDNESDAY, MARCH 28, 1900.

Smetana's "Bartered Bride" overture, Lalo's Spanish violin symphony, Tschaikowsky's "Hamlet" fantasy overture and Beethoven's seventh symphony had a hearing at the afternoon concert of the Boston Symphony Orchestra last week. Mr. T. Adamowski was the soloist. The orchestra was not up to its usual mark, possibly the prevalence of the grip had much to do with this, but in the Beethoven Symphony, and especially in the "Hamlet" overture, there was a distinct deficiency in the nuance and in the usual high excellence of interpretation expected from those players. Mr. Adamowski played Lalo's graceful composition in very fine fashion, and the Smetana overture was brilliantly given, but the tempi of the Beethoven Symphony were exaggerated and the general interpretation was academic, dry and pedantic. Justice was not at all done to the "Hamlet" overture, and Tschaikowsky's beautiful music sounded lifeless and dull. All the romance in it was elided, and even its most poignant beauties were obscured and slurred.

The evening concert brought forth a new pianist of whom great things were trumpeted, and this time not in vain—Mr. Ernest Von Dohnanyi, who played Beethoven's G Major concerto. Dohnanyi is a pupil of d'Albert, and plays after the manner of Busoni or Von Buelow. He is an extreme classicist and his intepretation of Beethoven's concerto was wonderfully lovely and perfect in detail, and altogether free from that sentimentalism too many great players of to-day introduce into their Beethoven playing. Dohnanyi is as great in Beethoven as Paderewski is in Chopin, and students and those who are earnest music lovers should lose no opportunity of hearing this new artist. Dohnanyi's phrasing is exquisite; his technique marvellous, and that sublimity, the chief characteristic in the music of Beethoven, so often mis-presented as sentimentality by the great pianists of our time, is beautifully grasped and understood by this pianist. Dohnanyi has not that rich, velvety touch that was Rubinstein's, but he has the earnestness, the high artistic conscientiousness that was Rubinstein's. In Dohnanyi we have a pianist who can give us Beethoven—Beethoven, the prophet, the seer, the greatest of musical gods, the Beethoven Von Bulow understood and Rubinstein interpreted.

At this concert the orchestra gave Schumann's D minor symphony, Strauss's "Thus Spake Zarathustra" and Weber's Oberon Overture, a truly representative programme. In the Schumann symphony there might have been more of that transcendental romanticism associated with this composer's music and so integral a part of its beauty, but the technical work was perfect. Strauss' magnificent composition received complete justice. The more one hears this work the more one likes it and discovers new beauties, and the less one feels the chaos of many passages, and much that was ugliness becomes transformed into beauty. "Thus Spake Zarathustra" is a tone poem to be grappled with and lived up to. As to the Weber overture, Gericke and his men rattled through it as a duty, and performed their duty badly. But it is a long jump from Hegel to Hans Christian Andersen.

The Philharmonic concert opened with Mendelssohn's ever fresh and charming "Midsummer Night's Dream" overture, which could have been played better, but was still fairly well given. There is something radically wrong with the first violins in this orchestra, and Mr. Paur is not to blame for short-comings apparently beyond his power of correction. Miss Marie Brema sang an aria from Gluck's "Orpheus" and four songs, making great show of temperamental emotion and Leo Schulz played Schumann's violoncello concerto, a not particularly interesting composition, but, inasmuch as it is seldom performed, concert goers must be grateful to the artist for giving them an opportunity of hearing it. Mr. Schulz played brilliantly, with fine technique, phrasing and much finesse in interpretation. Rubinstein's "Ocean" symphony was wrongly placed on the programme. It should have been given first, for deeply emotional music of this sort is best heard when the mind is freshest, and after two soloists, one of whom contributed far more than was necessary to the programme, the audience must have been too tired to grasp many of the nicer and more subtle beauties of Rubinstein's composition. However, it was well played, though on another occasion it is to be hoped Mr. Paur will give us a better opportunity to enjoy this soulful and rhapsodic symphony.

ALEXANDER MCARTHUR.

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The Official Paper of the City.
MONDAY MORNING, APR. 2, 1900.

The Symphony Concert—Marie Brema Welcomed.

The concert opened with Schubert's overture to "Alfonso and Estrella," a work which shows Schubert clinging rather timidly to the set overture form and avoiding development of figures as much as possible. Schubert's charm in this, as in most of his instrumental works, is in the contrasting of pretty melodies, songs in disguise. It seems almost incredible that Dvorak should have written (in a recent magazine article) that Schubert's chief claim to glory lay in his instrumental works; Schubert thought song, as Beethoven thought orchestra, and Schumann thought piano, whatever the composition in hand might have been. His lack of contrapuntal knowledge prevented Schubert from becoming very great in the classical instrumental forms, and the last act in his art-life was to arrange for contrapuntal lessons from Sechter, in order to remedy this defect. He died about ten days after arranging for these lessons.

Mme. Marie Brema was welcomed cordially upon her appearance but it is doubtful if she attained the height that the audience anticipated. Her first number was a peculiar ballad, with orchestra, by St. Saens,—"La Fiancee du Timbalier." The interpretation of this was often stagy and exaggerated. Possibly the artist felt the monotony of the first dozen verses and tried to force dramatic effect into them. As a matter of fact it is only when the procession marches by and the poor maiden seeks in vain for her drummer (not unlike Burger's "Lenore," this) that a degree of intensity is attained. For a ballad intended as a vocal solo more definite and continuous action is required, as witness the poems which the great ballad composer, Carl Loewe, selected,—"Erl-king," "Sir Oluf," "Archibald Douglas," ed id genus omne!

The climax, however, is here undeniably effective, even if not novel, but it comes too late to save the work. Madame Brema gave a species of vocal recitation, intermingled with much tremolo and many faults of intonation. She did better in her subsequent numbers, Wagner's "Schmerzen" and "Traeume," but we still prefer to hear her in her legitimate domain, the German opera, for upon the concert platform a degree of vocal excellence is demanded and intense emotion does not have quite the effect that it achieves when combined with stage accessories. The singer was twice recalled after each appearance, and has no reason to complain of her welcome at the hands of our public.

The first "Peer Gynt" suite, by Grieg, does not seem to wear threadbare in the slightest degree. The little game of tag which the gnomes play in their mountain abode excites the audience as much as it ever did. It was superbly played on this occasion, with an ensemble that was memorable, and had Mr. Gericke been less firm in his refusal, it would have received an encore. We are glad to note that even if our conductor allows the rule against encores at these concerts to be broken by a few favorite soloists, he does not propose to break it himself.

The concert ended with Mendelssohn's "Scotch" symphony, which we consider far and away the best of this composer's orchestral works. But the work has faded a little; its defects show forth more plainly than they used to do. When the composition was written, those deep passages for the clarinette, which picture darkness and foreboding, in the early part of the symphony, were novel; only Weber and Mendelssohn had then understood the spectral tone-color which was in the youngest instrument of the orchestra; but at present these effects have been so much used that they have become conventional. The clear sonata form of the first movement is commendable (with subordinate and closing themes in the dominant minor, in the old-fashioned way), but the storm which arises in the code scarcely holds its own against the more modern tempests of the musical repertoire.

The gem of the work is, of course, the Scherzo, with its delightful theme on the clarinette. In the last movement also the clarinette has beautiful work to do, and all these important passages were well-played at this performance. The theme of the Scherzo is the most truly Scottish melody that ever was written by a German composer. It is curious to note how almost all the great composers of Germany have come under the spell of the Scottish folksong, and none of them have been able to reproduce it. Beethoven un-Scotched several Gaelic songs for Thompson, of Edinburg; Schumann Teutonized several of Burns' poems; Franz wrote magnificent German music to "Nun hol't mir eine Canne Wein"; and Max Bruch made most furious onslaughts upon "The Campbells are comin' ", as well as upon several other Scottish tunes; but all without catching the true lilt and swing of Scottish minstrelsy; Mendelssohn alone has here given a melody which would satisfy a Scot.

But the languishing Adagio no longer causes the slightest thrill. Here we have the point-lace Mendelssohn of the "Songs without Words," a sentimentality which suggests nothing higher than the "Books of Beauty," which were in vogue in the early part of the century. It comes dangerously near the border-line of mawkishness.

The finale makes some amends; the bold rhythmic treatment of the chief theme is not unlike Beethoven's work in the first movement of his seventh symphony, and that bit of clarinette (above alluded to), just before the coda, suggests the loneliness of the Trossachs about as well as any music can do. We found this movement rather prosaically read; it was all martial instead of presenting strong contrasts, and the final hymn of thanksgiving was not worked up as it might have been. In this movement one finds the weakest Mendelssohn as well as the strongest, for the little organ-point of brasses at the end of the coda suggests Dockstader's negro minstrels rather than the climax of a symphony.

Louis C. Elson.

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THE SYMPHONY CONCERT.

Mme. Marie Brema Appears as the Soloist.

She is Heard to the Best Advantage in the Wagner Songs—The Dainty Grieg Suite Is Charmingly Interpreted by Mr. Gerick, and Delightfully Played.

The 20th concert of the Boston Symphony orchestra's season took place in Music Hall last evening. The programme was:

Overture to "Alphonso and Estella"	Schubert
"La Fiancee du Limbslier"	Saint-Saens
Suite No. 1, from "Peer Gynt"	Grieg
"Schmerzen" and "Fraume" (Scored for orchestra by Felix Mottl.)	Wagner
"Scotch" symphony	Mendelssohn

Mme. Marie Brema was the soloist.

The bright and well balanced programme, as will be seen, was made up of music wholly familiar to Symphony concert audiences, the only exception being Saint-Saens' effective setting of Victor Hugo's fine poem. The dainty Grieg suite was charmingly interpreted by Mr. Gericke, and beautifully played. The coloring throughout was exquisite, and the applause bestowed on the performance was the heartiest of the evening. In fact, the audience clamored for a repetition of the last movement, but Mr. Gericke was, it is pleasing to record, rigidly inflexible in maintaining his rule against encores, and the pity of it is that his wise course is not imitated at other concerts, and a steadily growing evil put an end to. A delightfully sympathetic reading of the Mendelssohn symphony was given. Rarely, indeed, is so smooth, brilliant and admirably accented rendering of the scherzo heard as was accorded it on this occasion.

The Saint-Saens ballad is in the composer's most thoughtful vein, and echoes the spirit of the poem in all its changing moods with striking fidelity. There is a splendid outburst at the return of the soldiers, and the lapse from joy, as the girl anticipates clasping her drummer lover to her heart, to her despair as the regiment goes on its way and the drummers pass, and her lover is not among them, is searching in its keen dramatic pathos. The orchestration of the work is among the triumphs of the composer in an art in which he excels.

Mme. Brema again brought the exaggerated expression of the opera stage into the concert room in her singing, and in her search for intensity of sentiment both oversang and overacted. This high pressure style is not favorable to the production of that large simplicity which is an essential in good art. Where everything is emphasized to the fullest extent possible, climaxes are anticipated, and when they are reached they fall flat.

The singer's reading was extravagant throughout; there was neither sincerity nor artistic reserve power in it. The stage-stagey dominated the effort from beginning to end. Then, too, tones we e exploded unmeaningly, and not always with purity of intonation, and what is most desirable in vocal method was too often absent. It seemed as if the style in which Mme. Brema interpreted the ballad was not quite suited to the atmosphere of a Symphony concert. But, however that may be, she was warmly applauded and twice recalled.

In the Wagner songs, by the way, admirably scored by Herr Mottl, she was heard to better advantage, though even here the sentiment verged somewhat on "gushiness," and there was, now and then, aberration in pitch; but, on the whole, the artist made a better impression in them than she did in her earlier effort.

The programme for the next concert is: Overture, "Sapho," Goldmark; concerto for pianoforte, by Mrs. H. H. A. Beach, first time; ballet suite, by Rameau-Mottl, and symphony No. 1, Borodin. Mrs. Beach is to be the soloist.

Boston Journal.
SUNDAY, APRIL 1, 1900.

Marie Brema in Saint-Saëns's Ballad at the Symphony Concert—

The program of the 20th concert of the Symphony Orchestra, Mr. Gericke conductor, in Music Hall last night, was as follows:

Overture to "Alphonso and Estrella"..	Schubert
"La Fiancée du Timbalier," Ballad with Orchestra	Saint-Saëns
Suite No. 1 from the music to "Peer Gynt"	Grieg
Songs with Orchestra (The Accompaniment scored for Orchestra by Felix Mottl.) (a) "Schmerzen." (b) "Traeume."	Wagner
Symphony in A minor	Mendelssohn

This concert provoked amiability and the gentleman-like joy that according to Athenaeus is one of the chief objects of music. The overture by Schubert is interesting solely from the standpoint of the antiquarian. There is little of the genius of Schubert in it, and the second theme of the allegro is, as Mr. Apthorp says in the program book, "exceedingly simple"—that is, if by "simple" he means "foolish." The suite by Grieg was delightfully played, and the Scherzo of the symphony gave much pleasure. The first movement of the same symphony is skillfully made and all that, but it reminds one of an apparently endless and genteel Songs Without Words that is finally overtaken by a smart shower. No wonder that Mendelssohn dedicated the work to Queen Victoria. It probably at last excited her to write her celebrated Journal.

Marie Brema sang, or rather recited dramatically, Saint-Saëns's "Fiancée du Timbalier," which was composed in 1887 and first sung at a Lamoureux concert, Feb. 19, 1888, by Mrs. Montalba. I say she recited rather than sang it, for I do not wish to dwell on faulty intonation and faulty tone-production. She recited with considerable facial expression and pectoral emotion, and she was often effective. The songs of Wagner were better suited to her voice and Bayreuth delivery, and by them, also, she won applause.

Boston Courier.
ESTABLISHED 1825. MARCH 31, 1900.

Mr. Gerick understands thoroughly the advantage there is in putting an audience into a cheerful, light mood to begin with, and his first number is generally of such sort that the listener is at once possessed by a desire to hear something more and prepared to bestow a more serious attention, should that be required. Accordingly, he headed his twentieth programme with the gay, neat, entertaining, melodious and buoyant "Alfonso and Estrella" overture of Schubert, first heard in Boston, we think, at a Harvard concert, years and years ago. At the extreme end of the programme he set Mendelssohn's "Scotch" symphony, as welcome as familiar, and played like the overture with an exquisite finish adorning the acube and delicately appreciative perception of its every fancy and detail of expression and color. Scarcely less of an acquaintance was the "Peer Gynt" suite of Grieg, which held the middle place in the series of selections and was greatly enjoyed, since each of its poetic and yet dramatic numbers had just the apt motion and received the true tone-coloring.

Mme. Marie Brema just (we wish we could honestly say fresh) from her many Wagner successes in New York appeared as the soloist, and sang in the latter part of the evening the Master's "Schmerzen" and "Traume" and earlier a setting of Victor Hugo's ballad "La Fiancee du Timbalier."

This thrilling ballad, exquisitely set to music by Saint Saens, was rendered with great dramatic power by Mme. Brema, the contrasting emotions of hope and fear, pride in the return of the victorious army, followed by the heart breaking discovery by the poor "fiancee" that her drummer-boy is missing from the gay pageant—these varied emotions, perfectly indicated in the music, were interpreted with rare expressiveness and feeling by both artist and orchestra.

Next week we are promised two novelties—the new pianoforte concerto by Mrs. Beach whose compositions are always so welcome and a ballet suite by Rameau Moth. Mrs. Beach is to play the pianotorte.

Boston Sunday Globe.
SUNDAY, APRIL 1, 1900.

TWENTIETH SYMPHONY CONCERT.

The 20th of this season's symphony concerts was given in Music hall last evening, to the enjoyment of the usual crowded audience. The soloist was Mme Marie Brema, and the program was as follows:

Overture to "Alphonso and Estrella," Op 69	Franz Schubert
"La Fiancee du Timbalier," ballad with orchestra, Op 82	Camille Saint-Saens
Suite No. 1 from the music to "Peer Gynt," Op 46	Edvard Hagerup Grieg
Songs with orchestra (The accompaniment scored for orchestra by Felix Mottl.) (a) "Schmerzen" (b) "Traume"	Richard Wagner
Symphony No. 3, in A minor, "Scotch," Op 56	Felix Mendelssohn-Bartholdy

The distinguished singer who has been heard here with much pleasure in grand opera was greeted with great cordiality and her three numbers were heartily applauded. That Mme Brema is a noble artist, that she has a voice of splendid power and delightful quality and that she sings with magnificent expression, no one will deny, and yet it cannot be said that her performance with the Symphony orchestra was wholly satisfactory. She is distinctly a dramatic singer, and her forceful and impassioned style is more agreeable in grand opera than in concert.

She sang the Saint-Saens ballad with splendid spirit and generally with fine effect, but there were a few passages in which the sentiment seemed over accented, and where there was unnecessary exaggeration in the contrasted volume of tone. In the Wagner songs Mme Brema was heard to better advantage, although greater simplicity of style would not have been unwelcome in her interpretation of "Schmerzen." The music and sentiment of the "Traume" song is very similar to that of the great love scene in the second act of "Tristan and Isolde," and the singer gave it expression with admirable effect.

The three orchestral numbers were thoroughly enjoyable, and often as they have been played here, they have never been given more finished, more expressive or more wholly gratifying interpretations than they received yesterday under Mr Gericke's direction. The variedly contrasted music of the "Peer Gynt" suite was played with captivating results, especially the dainty dance of the third movement, which was given exquisitely. The brilliant fourth movement was also played superbly.

The manifold beauties of the "Scotch" symphony have surely never been more clearly portrayed, and there was ample reason for the enthusiastic outburst of applause which rewarded the conductor at the conclusion of the performance.

Mrs H. H. A. Beach will be the soloist this week, playing for the first time her new C sharp minor concerto for pianoforte. The other numbers will be the overture from Goldmark's "Sapho," a ballet-suite by Raineau-Motti (first time) and Borodin's first symphony.

DOHNÁNYI.

NEW YORK PRESS NOTICES.

(*From New York " Tribune," March 23, 1900.*)

A New Piano Player.

THE most interesting of Mr. Gericke's offerings at the last of this season's concerts in the Borough of Manhattan by the Boston Symphony Orchestra was Beethoven's G-major pianoforte concerto, with the solo part played by Ernst von Dohnányi, in whom, since he sprang into public notice two years ago or thereabouts, the musical public have felt a very proper interest—very proper because the incidents which created it were not of the ordinary sensational or meretricious kind. Mr., or Herr, or Monsieur, or Pan, Dohnányi won a prize in composition which had drawn the eyes of the musicians and had astonished and delighted London, but he did not, because of that circumstance, immediately start out with a flourish of trumpets upon a conquest of the world. Had Mr. Gericke, who was one of the adjudicators in the Bösendörfer composition, in which he was victorious, not been so anxious for his co-operation in a series of the Boston Orchestra concerts as to prevail upon him to come to America for that series alone, we should not have heard him. He came, therefore, under unusual conditions, and he has fulfilled a lovely mission. His achievement last night was brightly illuminative not of pianoforte virtuosoship, as that term is popularly understood, but of sweet, healthy musicianship. He played the concerto from the beginning like a musician who knew it because he loved it, because he knew it down to its inmost heart-beats. He made no display of pianistic feats, and since he did not try to do anything in that direction it is not to be said what his capacity as a specialist may be. It is doubtful if he could bewilder were he to try, for there are elements in pianoforte playing which have been exploited here over and over again this season which are not at his command, if we are to judge by the evidence afforded last night. So much of charm as lies in pure sensuousness of tone is only moderately represented in his playing. There were times when a more fluent legato would have been agreeable, and the instrument which he plays has a lovelier tone than that which he produced, but his reading was permeated by a spirit of poetry which was all the more heart warming because it was so utterly free from the slack of sentimentality, or weakness of any kind. All was sane and sound, the utterance of a man who felt, as Beethoven said, that it was the purpose of music to strike fire from the soul of man, not to put it in the melting mood. Not the least interesting of his demonstrations of a noble birth in music was made in the two cadenzas of his own composition, which he introduced in the concerto. In the first, especially, there was a capital illustration of the correct appreciation of the duty of a virtuoso in writing a cadenza—the duty to stick in letter and spirit to the text set by the composer. The success of the young artist with the public was complete and emphatic. He was recalled over and over again to acknowledge the grateful tributes of the audience.

(*From New York "Times," March 23, 1900.*)

THE Boston Symphony Orchestra gave the final concert of its series at Carnegie Hall last night in the presence of an audience large in numbers and generous in applause.

The solo performer in the Beethoven concerto last night was Ernst von Dohnányi, a young pianist who has already made a name for himself on the other side of the Atlantic, and who was acclaimed with delight at his recent American début in Boston. To please both Boston and New York falls to the lot of few pianists, and Mr. Dohnányi may account himself fortunate, or exceptionally gifted, for he achieved an immediate and well-earned success here. It was evidence of his respect for his art as well as of his readiness to subject himself to the most critical examination that he elected to make himself known through the medium of a work which calls for the purest and loftiest style of piano playing, and offers no possibility of concealing musical shallowness behind a blinding display of virtuosity.

Mr. Dohnányi played the concerto beautifully. His reading of it was distinguished by a dignified continence of color, a broad and reposeful clarity, a surety of purpose, and an exquisite adaptation of all the details to the general exposition. His enunciation of the themes was manly, straightforward, and musically balanced. His building up of the climaxes of the development was full of power and brilliant in lucidity. His technic was ample, and manifestly there was an abundance of reserve force. His finger work was particularly vigorous, strong, and elastic. Indeed, throughout the first movement the crisp clearness of his musical diction evoked constant admiration. In the second he showed a fine command of tone color and the art of singing upon the piano. The last movement was filled with variety and contrast. But what was most important was the true appreciation of the Beethoven spirit. As an exposition of form and an analysis of context the interpretation recalled the performances of Dr. von Bülow at his best. It was a chaste, elevated, and refreshingly sane interpretation, yet high in conception, and both sincere and direct in presentation. Mr. Dohnányi is a young man, but he is already an artist of high rank.

(*From New York " World," March 23, 1900.*)

Dohnányi's Great Success.

The Classic Young Pianist Carries Audience by Storm.

ERNST von Dohnányi, the young Hungarian pianist, made his début in New York at Carnegie Hall last evening and achieved a great success. He justified all the extravagant praise that London, and recently Boston, has lavished upon him.

In these days of personal assertiveness in art such a pianist is a surprise. He is an interpreter of the classic type. Everything he does is primarily musicianly. He does reverence to the composer, subordinating himself entirely. There is no display of his skill, no perversions for the sake of exhibiting special facilities of execution. He is refined, dignified, modest. His playing is of the purest type, honest, unaffected, sane.

What he may do with the romántic composers is something which can only be ascertained when he gives a recital, as he probably will soon. But as an exponent of Beethoven's music he may be set down as one of the first among contemporary pianists. Last night he played the noble concerto in G major. He read the work with intelligence, sympathy and feeling. He did not attempt to poetize it, nor did he go to the other extreme of prosaic inflexibility. He was eloquent within purely artistic forms. It seemed as if years had elapsed since Beethoven had had such an interpreter.

His equipment is perfect—an exquisite touch, a rare command of tone color, a discreet control of force, a subtle skill in his emphases. In the two cadenzas of his own, which he introduced in the concerto, he displays brilliant imagination.

(*From New York "Herald," March 23, 1900.*)

Pianist's Successful Début.

ERNST von Dohnányi, the Hungarian pianist, made his début here with the Boston Symphony Orchestra in Carnegie Hall last night.

It is not often nowadays that a Beethoven concerto arouses great enthusiasm. But this pianist's playing of that composer's Opus 58 (G major) was technically so flawless, his tone was so clear and sympathetic, and his interpretation so poetic, that the audience recalled him no less than six times. Few young pianists have been so warmly welcomed here.

(*From New York " Sun," March 23, 1900.*)

Boston Symphony Concert.

Ernst von Dohnányi, the Pianist, Makes His Début in New York.

THE Boston Symphony Orchestra closed its New York season last night at Carnegie Hall, and introduced a new pianist, Ernst von Dohnányi, to local audiences. The chief interest of the audience centred naturally in M. Dohnányi, who has already gained some repute abroad, although he is only 22 years old. He was heard in Beethoven's Fourth Concerto, a number which gives little opportunity for display of his technical powers. He played it with judgment, and revealed the possession of a truly classical style. His tone is not large, but equal and discreet. It has the singing quality in an unusual degree. M. Dohnányi is not sensational in any phase of his art. He made no attempt at brilliant or dazzling playing, which the concerto did not allow. While lacking the tremendous power of Eugen d'Albert, he is plainly to be recognized as one of his pupils. A cadenza made of the themes of the concerto, evidently of the pianist's own composition, showed that he possessed excellent technical equipment.

(*From New York " Press," March 23, 1900.*)

New Pianist Plays for Us.

Ernst Von Dohnányi Heard at Last Symphony Concert.

FITTING was the close last night to the series of concerts of the Boston Symphony Orchestra in Carnegie Hall. The concert served to introduce a new pianist of European reputation, Ernst von Dohnányi. He proved himself an artist of exceptional merit. His playing of Beethoven's great concerto in G major was characterized by suavity and delicacy rather than strength. The audience grew unusually demonstrative over him, and called him out many times after his number. Undoubtedly he is an artist of much promise.

(*From New York " Staats-Zeitung," March 23, 1900.*)

GESTERN Abend gab das Bostoner Symphonie Orchester sein letztes New Yorker Concert in dieser Saison.

Als Solist trat Herr Ernst von Dohnányi auf. Er ist noch ein Jüngling, aber doch schon ein voller Künstler. Er spielte das Beethoven'sche G-dur Concert, und zwar so schön, wie es hier nur sehr selten gespielt worden ist. Dohnányi ist einer von den Gediegenen, aber nicht von den Trockenen Technisch war er nicht nur untadelig, sondern er liess auch vermuthen, dass er die modernsten Virtuosenthaten verrichten kann, ohne mit der Wimper zu zucken. Viel schwerer wiegt aber, dass er ein praktischer Musiker ist. Den ersten Satz des Concertes spielte er geradezu gross. Dohnányi ist hochwillkommen in Amerika. Wir haben zu viel ungesunde Sentimentalität im Klavierspiel hier gehabt, wir können eine Portion Gesundheit vertragen.

(*From New York " Evening Post," March 23, 1900.*)

THE final concert of the Boston Symphony Orchestra was heard last night by an audience which nearly filled Carnegie Hall and which had plenty of occasion for applause, for the concert was the most enjoyable one the Bostonians have given us in a long time.

Mr. Ernst von Dohnányi, the young Hungarian pianist who has been so much lauded in Vienna and London, made his New York début at this concert with Beethoven's G major concerto—a queer choice, for it is not a piece that enables one to estimate a pianist's powers in many directions. It is a pity that he did not play his own concerto, which won the Bösendorfer prize in Vienna. Under the circumstances the critic is compelled to defer pronouncing judgment until the young pianist has been heard in a varied recital. So much may be said, however, that he played yesterday much more like a German than a Hungarian, intellectually rather than emotionally, with academic precision and literalness rather than with the power of individual conception, which is in our days expected of a musician as much as of an actor. He did not exhaust the possibilities of tone-coloring, which even the unidiomatic writing of Beethoven for the piano permits. But in other respects, as a literal reading of the notes, his playing was most enjoyable, especially in the beautiful andante, which he phrased with superlative art and genuine devotion. He was cordially applauded.

(From New York "Mail and Express," March 23, 1900.)

THE last few weeks of a busy New York musical season are not often chosen by foreign musicians of reputation as a time to effect their débuts here, but this year two men, both of considerable note, have pitched upon these latter days for their introduction. One of them, Mr. Ernst von Dohnányi, a young Hungarian pianist, made his first appearance here last night at Carnegie Hall, at the tenth and final New York concert of the Boston Symphony Orchestra. The other, Mr. Ernst von Schuch, conductor of the Royal Opera, Dresden, arrived from Europe yesterday for a fortnight's visit, and will conduct two concerts in the Metropolitan Opera House within ten days.

Such short trips mean that these musical visitors would like to repeat the American tour on a larger scale next winter. and if Mr. von Schuch proves as interesting and accomplished a conductor as Mr. Dohnányi did a pianist last night, both will be welcomed by future New York audiences.

Mr. Dohnányi chose the fourth Beethoven piano concerto, in G major, as the vehicle for his entrance here. It was a fortunate selection, for the pianist's style appeared well adapted to disclose its beauties. Mr. Dohnányi read the solo part with breadth, contrast and a sense of its solidity and dignity. He made no effort to sentimentalize the music, holding aloof, indeed, from color and richness in his tone, especially in the first movement, when these qualities might have been effective, used in moderation. He showed an unexpected domination of a feeling for classicism, in this movement, though this took the form of a dignified simplicity, rather than of dryness or formalism.

It was in the two cadenzas, both of his own composition, and in the second movement, that Mr. Dohnányi revealed a more romantic side of his art. His cadenzas were no mere fireworks, but showed a logical development from material at hand in the concerto, carried through remote keys and arranged so as to afford a contrast to the preceding music. The cadenzas seemed curiously modern in spirit, compared with the rest, but that was inevitable. They incidentally brought in some long legato phrases quite grateful after the shorter ones of the Beethoven score. In a word, Mr. Dohnányi made a good impression last night as a reader of Beethoven.

Technically, the young Hungarian has a strong equipment. Accuracy, boldness and power were combined in his clean touch, and asserted themselves especially in some of the difficult ascending passages of the movement, and in the proclamation of the melodic material of the same division. A certain legato quality seemed lacking, and a hardness was occasionally felt. His left hand was noticeably strong, but his touch seemed even and fully under control. No dexterous passage in this Beethoven concerto appeared to give the pianist any trouble.

The occasions for sensuous beauty of tone are not numerous or extended enough in this concerto to show conclusively whether a pianist be master of this valuable quality. So far as could be discovered last night, this is not Mr. Dohnányi's strongest point, but there will probably be better opportunities later to form a clearer idea. On the whole, Mr. Dohnányi proved a pianist well worth hearing. The audience gave him a cordial welcome, and the applause was genuine and well deserved. Mr. Gericke and the band provided a superb accompaniment, if it be fair to use such a term.

(From New York "Commercial Advertiser," March 23, 1900.)

THE last Boston Symphony concert of the season, given in Carnegie Hall last night, was also one of the best, for the program was interesting and superbly played, and a new pianist made a most favorable impression.

The soloist was Ernst von Dohnányi, a young Hungarian, who in the last two years has won much solid success in England and Europe. He has come to this country little heralded by advance agents, and it is likely that few of the audience last night who do not keep closely in touch with the musical world knew much about him. In Beethoven's G major concerto he won a most solid success. Few young pianists (he is only twenty-two) have shown such solid and musicianly attainments as did this young man. The impression left is that he is first a musician and then a pianist. What he may do in music of the romantic school is yet to be seen, but as an expounder of Beethoven he is a most worthy pupil of his master, Eugen d'Albert. His tone is mellow, yet brilliant. He has a fine command of color effects, which he used with admirable discretion. There are few opportunities for virtuosity pure and simple in this concerto, but he gave ample evidence of the possession of a fine technique, especially in the cadenzas, which were of his own composition, and, it may be added, showed much musical skill. His work was characterized by a sober and healthy restraint. He was entirely free from the affectations and eccentricities which so often mar the pleasure one receives from a pianist, and yet he held the close attention of the audience during all the time he was at his instrument. It is to be hoped that he will soon be heard in recital.

(From New York "Evening Sun," March 23, 1900.)

THE last concert to be given in New York this season by the Boston Symphony Orchestra took place at Carnegie Hall last evening. Mr. Gericke presented an attractive program, the feature of special interest being the New York début of the young Hungarian pianist, Ernst von Dohnányi, who made such a favorable impression on the occasion of his American début at Cambridge last week.

Von Dohnányi is still a very young man, and there is as little of braggadocio in his appearance as there is in his playing, which is quite remarkable, considering that a bombastic self-assertiveness is prone to be a predominating characteristic of the majority of piano virtuosos now before the public. He gave a distinctly dignified reading of Beethoven's Fourth Concerto, which he chose as the medium of his entrée here, and displayed an intellectual grasp and a keen artistic perception that made his ability immediately apparent. He has temperament, but it is absolutely under his control, and this, combined with his well-rounded technique, his delicacy of touch and refinement of expression, made his performance a distinctly artistic achievement.

The pianist played [illegible], which were well wrought out, in the spirit of the concerto. The orchestral accompaniment, with the exception of some discrepancies in the first movement, and the Rondo, was quite all that could be desired. Von Dohnányi was enthusiastically applauded, and had to respond to repeated recalls.

(From New York "Evening World," March 23, 1900.)

New Pianist Makes a Hit.

Von Dohnányi, a Young Hungarian, Heard at the Boston Symphony Orchestra's Farewell Concert.

THE Boston Symphony Orchestra's concert at Carnegie Hall last night served to introduce to New York music lovers a new pianist, Ernst von Dohnányi, already well-known in Europe. He is a young, solidly built, strong-faced, dark-haired Hungarian, with just the suggestion of a budding mustache and a smile of great sweetness. For his initial effort he chose Beethoven's G major concerto, and it may be said at once that his début was most successful. His playing is poetic, yet virile; his touch clean-cut and incisive, without any caressing suggestiveness. A lofty sentiment and sympathy pervaded his reading last night. His tone is full and of exquisite singing quality. He was recalled again and again.

A large and brilliant audience enjoyed the concert to the full, and made manifest its regret that it was the farewell appearance for the season of this superb band.

(From New York "Evening Journal," March 24, 1900.)

IT was a genuine musical treat to hear Mr. Ernst von Dohnányi's poetic rendition of Beethoven's fourth concerto. How refreshing to have the piano treated gently, after the cuffing and banging it often has at the hands of modern virtuosi.

It was also delightful to hear this beautiful concerto again. He played it reverently, and sank his own individuality to bring out more prominently the classic simplicity and meaning of the composition. He also subordinated his technic to meet these ends. One could tell that he had a lot of reserve power and technic, but he had these absolutely in control, and it was another striking evidence of dignified musicianship that he did not try to make an effect with them.

He has a soft, sweetly singing touch, and made the slow movement dreamy and poetic. Perhaps it would have been more effective if played somewhat more impetuously, so as to work up to its dramatic climax, but Mr. Dohnányi's conception was lovely in its peaceful repose.

In the last movement, and also in the first, his finger work was strongly certain. His cadenzas were just modern enough to satisfy the ear after the beautiful simplicity of the preceding music. Mr. Dohnányi won much applause and deservedly. New Yorkers have reason to be grateful to the Boston Symphony Orchestra for the delightful series of concerts they have given here during the season. In point of interest and dignity these concerts ranked above everything else musical.

APRIL 1, 1900

The concert at the Music Hall Tuesday night given by the Musical Art Society of New York, Mr. Frank Damrosch directing, must be put down as a leading society as well as musical event of the week and one which well deserved the interest which was shown by the large audience. One could scarcely believe that the platform of the dingy old Music Hall could take on so attractive and even elegant appearance as was given it by the noble palms, some 25 feet tall, which were placed at the sides and back, and the ropes of laurel bordering the front of the stage and reaching far overhead. The well set up chorus, too, was a revelation, and one would have known at first sight that the women were not to the Boston musical manner born. They were in full evening dress, every one of them, and their white gowns, with the pale blues, yellows and pinks, combined to make an exquisite wave of coloring and were a splendid setting for well rounded shoulders and arms. On looking down upon the stage from the balcony it was really most impressive before a note had been sung, and the question involuntarily came to one's mind, why can't similar Boston organizations, in a measure, at least, try for the same effect.

Some of these there were Maj. and Mrs. Henry L. Higginson, who brought quite a party; Mr. and Mrs. Barthold Schlesinger and Miss Schlesinger, Mr. and Mrs. Thomas C. Thacher, Mr. and Mrs. Henry S. Howe, Mr. William R. Cabot, Dr. and Mrs. Oliver Wadsworth, Mrs. Ogden Codman, Mr. Hugh Codman, the Hon. Edward Atkinson and party, Mr. Frank Jackson, Mrs. Henry M. Whitney and Miss Whitney, Mr. R. M. Cushing, Mr. and Mrs. I. Tucker Burr, Jr., Mr. and Mrs. Andrew Wheelwright, Mrs. Apthorp, Mr. and Mrs. B. J. Lang, Miss Lang, Mrs. Henry M. Rogers, Mr. W. P. Blake and Miss Blake, Miss Lena Little, Mrs. Thacher Loring, Mr. Pierson Beebe, Mrs. J. Emery Tippett, Miss Tippett, Mr. Johnson Morton, Mr. and Mrs. F. P. Vinton, Mr. Warren Kellogg, Mr. and Mrs. George W. Chadwick, Mr. and Mrs. Clement Houghton, Miss Mary Bullard, Mrs. Ebenezer Gay, with her son, Mr. E. Howard Gay; Mme. de Angelis, Mrs. Gardner, Miss Fanny French, Mrs. S. B. Field, Mr. and Mrs. Arthur Norris Milliken, Col. Hallowell, Mr. and Mrs. George L. Osgood, Mrs. John B. Osborn, Mrs. Eliot Mayo, Mr. Arthur Maynard, Mr. and Mrs. F. R. Comee, Mr. Eugene Hagar and Miss Hagar, Mr. and Mrs. Hiram Tucker, Mr. and Mrs. A. F. Estabrook, Mr. C. C. Ryder, Prof. Buck, Mr. and Mrs. Norman McLeod, Miss Osgood and Dr. Hamilton Osgood.

The society dined together at the Parker House before the concert, and afterward they had time for supper before leaving on the midnight train for New York.

BOSTON COURIER,

MARCH 31, 1900

THE MUSICAL ART SOCIETY—THE SYMPHONY, ETC.

In those good old days when the Boylston Club lived and sang, Mr. Osgood did not let a season pass by without dignifying the Christmas or the Eastertide with something rare and strange drawn from the illimitable treasures of ancient ecclesiastical music, wisely chosen and reverently performed. But lately such music is heard no more, unless the Cecilia happens to take up some simple single composition in a general concert. It was good, therefore, that the Musical Art Society of New York came to Boston on Tuesday evening and presented in Music Hall a programme almost entirely made up of that elder church music, including the wonderfully interwoven harmonies of Palestrina's pure and pathetic "Stabat Mater," an eight part "Crucifixus" of Lotti, a lovely hymn of Haydn and Bach's "Ode of Mourning" cantata. The society, which consists of about fifty professional singers, exists for the sole purpose of performing such music and its members have the encouragement of a sufficient pecuniary remuneration for their study time as well as of distinguished, fashionable and cultivated patronage and an eminent directorate. The results, obtained under the intelligent and judicious direction of Mr. Frank Damrosch are fine and honorable, and the passing defects are merely technical—such as a not ever equal balance of tone, an occasional deflection from the pitch in some difficult profession, or a little sharpness of tone as if from slightly over urged upper voices. But such main matters as the steady mutual cling of the unaccompanied voices, the even march of chords, the contrast of volume and co[illegible], the development of dynamic gradations and the sympathetically intellectual shaping and em-

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THE BOSTON

SATURDAY EVENING

Gazette

ESTABLISHED 1813

March 31

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The Musical Art Society of New York, Mr. Frank Damrosch director, gave its first concert in Boston in Music Hall on Tuesday evening. The program was:

Crucifixus .... Lotti
Stabat Mater .... Palestrina
Caligaverunt oculi mei...... Michael Haydn
Es ist ein Ros' entsprungen............ Michael Praetorius
Comest Thou, Light of Gladness........ H. von Herzogenberg
Ode of Mourning................ J. S. Bach
"Gold'ne Fluren" and Wiegdnlier". Dvorak
"Ay Wakin O!" and "Ye Banks and Braes," arranged by H. A. Lambeth.
Liebe dir ergeb' ich mich..... P. Cornelius

It was a most artistic recital, and the ambition of the society is worthy of the very highest praise. The works produced gave evidence of the most careful study and intelligent direction; in gradation of tone, in light and shade, in precision of attack the singers were at their best. On the other hand neither the quality nor volume of tone produced is striking, there was an absence of brilliancy and of proportion, and more than an occasional lapse from the true pitch. It was a delight to hear the Palestrina "Stabat Mater" and to imagine the tremendous effect it would produce when given under proper conditions. It is doubtful if a fair idea could be formed of the Bach work in the abridged form in which it was given; but there was not the slightest doubt about the beauty and fascination of the Haydn selection, or of the artistic and effective manner in which it was interpreted. A society that has the lofty aims of the Musical Art Society of New York cannot fail to be educational in the highest sense of the word; its work is particularly needed at the present time, when a love for things formless, noisy and ugly has almost become an epidemic in the art world. Mr. Damrosch and his fellow artists are to be heartily congratulated on the solidity of their work, on their artistic sincerity, and on the favorable effect they produced on a most discriminating and enthusiastic audience.

BOSTON SYMPHONY CONCERT.

Brilliant Musical Event at the Coliseum Last Night.

The Boston Symphony orchestra, now in their nineteenth concert season, played before an overflowing and extremely appreciative audience at the Coliseum last evening. The program was opened with Franz Schubert's unfinished symphony in B minor, two numbers, I, Allegro moderato, II, Andante con moto, E minor. This is a marvelous piece of work, full of rich harmony and prolific in original ideas and delicate movements.

The second number was by Franz Liszt, concerto for pianoforte, No. 1, in E flat major, and was the feature of the evening, introducing Mr. Ernst Von Dolmanyi, the noted pianist, who played with inspiring distinctiveness and perfect execution. The orchestral work was strong and rich and showed mature conception and execution. The applause was overwhelming, and the tempest of acclaim brought out the soloist again and again.

The next number on the program was by Edward Hagerup Grieg, Suite No. 1, from the music to "Peer Gyut," op. 46. The first movement of this suite, (Morning Mood), contains a pastoral theme on the strings, interrupted first by the 'celli, now again the theme, which is taken up by the reed instruments, and then the horns, and finally dies away with soft smoothness into the end. The second movement (The Death of Aase) is a short, sorrowful lay, played with covered strings, and leaves a lasting impression. The third movement (Anaitra's Dance) is also with covered strings, in which the triangle chimes out a dainty, skipping air, which is very restful after the more pretentious numbers. The fourth and last movement (In the Hall of the Mountain King) was weird, and filled with passages of Satanic order.

The fourth number of the program was a suite of two items by Richard Wagner, and is opened by the 'celli, in a slow, moody, passage, which is at the same time broad and noble, and ends with the full orchestra in a graceful and beautiful melody, which is delightfully blended. The second number in the suite begins in a rather slow, pensive manner and works up into a little song as of welcome, and then swells fourth with a full chorus, and again dies away like the sobbing and wailing of a lost soul, and then gradually increases in volume until it swells forth in tremendous volume as though the whole world were full of joy and song.

Mr. Wilhelm Gericke, the conductor, is a powerful man in his capacity and inspires his orchestra, who are ever on the alert, and responded to every movement of his magic baton.

MONDAY, APRIL 2, 1900

Music Hall: Boston Symphony Orchestra

The twentieth Symphony concert was given in the Music Hall on Saturday evening, the programme being as follows:

Schubert: Overture to "Alfonso und Estrella," opus 69.
Saint-Saëns: "La Fiancée du Timbalier," Ballad with Orchestra, opus 82.
Grieg: Suite No. 1, from the Music to "Peer Gynt," opus 46.
Wagner: Songs (the Accompaniment scored for Orchestra by Mottl)—"Schmerzen," "Träume."
Mendelssohn: Symphony No. 3, in A minor, "Scotch," opus 56.

Mme. Marie Brema was the singer.

The performance of Schubert's "Alfonso und Estrella" overture was a revelation—to one listener at least. This overture used to be a warhorse of the Harvard Musical Association, and I used to abominate it heartily; the second theme seemed to me trivial beyond endurance, notwithstanding all Dresel's well-meant endeavors to make me like it. I was quite prepared to dislike it more than ever last Saturday evening; but no! there was something in Mr. Gericke's reading that showed the thing in a new light, and I enjoyed it thoroughly; the second theme, far from sounding trivial, seemed very charming, even elegant. Thus do we live and learn.

After the A minor pianoforte concerto and the G minor quartet, Grieg's first suite from "Peer Gynt" seems to me about the best thing we have had from him. The grace of the opening pastoral and of Anitra's dance is very genuine and appealing, the tender pathos of Aase's death, equally true and penetrating; it has been proved to me by several people—as far as argument can prove anything—that the last movement is terribly vulgar; but, for the life of me, I cannot feel it to be so. There is a vein of quasi-comic cynicism in it which seems to me to fit the situation to a T; as Beethoven said of the awful music in the incantation scene of Weber's "Freischütz," that, given the situation, he did not see how the scene could have been set to music in any other way, so do I feel about this scene in the Hall of the Mountain King; I cannot help enjoying it. For one thing, the performance was masterly.

Excepting the Vivace in F Major, which can be placed beside anything of its sort in the whole field of music, the "Scotch" symphony shows, to my mind, the moribund side of Mendelssohn mainly. True, the symphony is a wonderfully fine piece of musical architecture, and there is unquestionably a vast deal of beauty of outline in it; the colouring is not over-rich, it is true, but it fits the form; the work might have been more brilliantly, but I do not see how it could have been better, scored. But the rather flaccid song-without-words vein of melody in the first movement does not lend itself kindly to such vast developments; even Mendelssohn's phenomenal technics cannot veil the disproportion between the character of the thematic material and the inflated dimensions of the movement. The theme of the Adagio is cheap, its ever-recurring upward skip of a major 7th, vulgar, without any passionate conviction to save its vulgarity; Mendelssohn was not the man to clasp his chest with both hands and wriggle his torso like an opera tenor with effect; and this is, upon the whole, just what this melody does. Barring the scherzo, which is a gem of genius fit to outlive the ages, I like the finale best; it has been pooh-poohed enough in all conscience, but I cannot but find it very lively and poetic. All but that 6-8 peroration, which is perhaps as dismal a failure as anything the composer ever wrote. One can hardly believe that fond friends thought at one time that the man who could write that could write a successful opera! The performance of the whole symphony was admirable; in the scherzo Mr. Gericke seemed rather to ignore the "non troppo" in the tempo-marking, taking the movement at lightning speed; it was all very effective in its way, but I think a shade slower tempo would have given the rhythm more swing.

Saint-Saëns's "Fiancée du Timbalier" is a brilliantly clever piece of work—Saint-Saëns is nothing if not clever—but falls considerably short of the brilliancy of Victor Hugo's poem. Victor Hugo can hardly have written anything with a more exciting and unflagging verve than this ballad; from beginning to just before the end, it is a continuous climax, with but one interruption—the passage about the old gypsy, which furnishes a welcome contrast—and, by the time the heroine cries out, "Voici les timbaliers," your heart has got to thumping at a great rate; the sudden tragic catastrophe is effective, in spite of the self-consciousness, the transparent affectation of simplicity, with which it is written. To all of this Saint-Saëns has furnished an appropriate musical background, rather than absorbed it into a composition of genius. The music is intelligently adequate, but not sublimating; it does not spoil sport, so to speak, but adds nothing. Mme. Brema sang it grandly, with infinite verve and brilliancy; pity only that she did not change her manner in the last stanza, where the narrator steps in; it seems to me that, following out Victor Hugo's idea, this ought to be sung with stony, blood-curdling indifference, not with tragic pathos. The poet's assumed nonchalance—as who should say "rien que la mort!"—ought to be reflected in the delivery.

Mme. Brema sang the two Wagner songs very beautifully indeed. Except "Im Treibhause," these two songs are the best of the set; in "Schmerzen," in particular, Wagner comes nearer to the best Lied style than anywhere else in his works. I have always found "Träume" a little irritating, because so inferior to the scene in "Tristan" that Wagner afterwards developed out of it; but I own that this feeling is beginning to wear off. Felix Mottl's orchestration of the accompaniments is really splendid, done with due help got from consulting Wagner's own scores. In "Träume" he as nearly reproduces the coloring in the corresponding passages in "Tristan" as can be done without a bass-clarinet; his single trumpet in "Schmerzen"—probably suggested by the "Siegfried-Idyll"—is superbly effective; throughout he has been guided by the contents of the poem, in the true Wagner way. Mme. Brema was deservedly applauded and recalled with unfeigned enthusiasm.

The next programme is: Goldmark, overture to "Sappho," opus 44; Mrs. H. H. A. Beach, concerto for pianoforte, in C-sharp minor, opus 45 (first time); Rameau-Mottl, ballet suite (first time); Borodin, symphony No. 1. Mrs. H. H. A. Beach will be the pianist.

APRIL [illegible], 1900.

BOSTON SYMPHONY.

I had not heard enough when the program was brought to a close, last evening. After but a taste of what can be done by this most wonderful of orchestras and a pianist of such ability as Ernst Von Dohnanyi it was in a sense disappointing to be cut off so abruptly with a short program and not an encore of any description. Conductor Gericke was there with his musicians, about 75 in number, including Mr. Kneisel, Alwin Schroeder and others, but not Mr. Adamowski. The large audience was all seated and the doors closed before a bow was drawn or a note sounded. All was quiet and in readiness for the first strains of the Schubert "Unfinished Symphony" which came upon one like the breath of some unseen being, the low deep tones of the 'celli and double basses being the introductory measures, after which the violins take up the accompaniment, followed by the theme introduction by oboes and clarinets. The melody is a plaintive one, and the developments of the theme is gradual to the climax where it is abruptly stopped and held in the balance by a sustained D with horns and bassoons. Modulation process begins and the themes are repeated and elaborated until the first movement is brought to a close with a short coda.

The second movement is the Andante Con Moto in 3-8 time. This movement is started by the strings and the loud forte passage is quickly taken up by the wood winds and brass as a subsidiary which is followed by a clarinet solo as an entrance to the second theme. The usual modulations follow and a subsidiary is again taken up, this time by full orchestra and the movement is finished by a D major theme with a coda. The symphony is deep and all there is in it is extracted in a Schubert style only, by Mr. Gericke.

Ernst Von Dohnanyi, who is a Hungarian pianist of the Paderewski type, was very favorably received, last evening, and in fact so enthusiastically applauded that an encore should have been given as an acknowledgment of the appreciation. His selection of a Liszt concerto with orchestra accompaniment was a most fortunate one and all seemed to be of one opinion, namely, that it was the best production of its kind ever heard in Hartford. The work is a symphonic poem and a most difficult concerto to execute. Mr. Dohnanyi was its master at all times and the absolute precision and correctness by both pianist and orchestra made the rendering the remarkable success that it was.

The Grieg "Peer Gynt" suite was all that was anticipated and more too. The music of this suite was written by Grieg for Ibsen's drama, and the selection was made for concert performance by Grieg himself. The first movement, "Allegretto pastorale," consists of the development of a single theme, the melody being carried by the cello throughout. The accompaniment is of a rolling arpeggio style which was made very effective by the strings and wood winds. The second movement, "Andante doloroso," is played with muted strings. It portrays the death of Aase, the mother of Peer Gynt, and is sombre in the extreme. This is followed by the third movement, also in pianissimo and Mazurka tempo. The fourth and last movement seemed to be the most pleasing to last evening's audience. It accompanies the scene in which Peer Gynt is hunted by imps and the characterization of the movement is "a veritable musical hornets' nest."

The Wagner number, the last on the program, is taken from "Die Meistersinger," which is a musical comedy and a comic companion to Tannhauser. The selections given last evening were taken from the original score. There was some disappointment that some of the heavier Wagner music was not chosen, but it was Wagner in every phase and touched the desired emotion.

The Teachers' guild made a decided success of this venture and great credit is due them for even this short visit of the Boston Symphony orchestra and the eminent young soloist, Ernst Von Dohnanyi, who appeared for the first time in this city.

[97]

SUNDAY HER
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Some of those there were Maj. and Mrs. Henry L. Higginson, who brought quite a party; Mr. and Mrs. Barthold Schlesinger and Miss Schlesinger, Mr. and Mrs. Thomas C. Thacher, Mr. and Mrs. Henry S. Howe, Mr. William R. Cabot, Dr. and Mrs. Oliver Wadsworth, Mrs. Ogden Codman, Mr. Hugh Codman, the Hon. Edward Atkinson and party, Mr. Frank Jackson, Mrs. Henry M. Whitney and Miss Whitney, Mr. R. M. Cushing, Mr. and Mrs. I. Tucker Burr, Jr., Mr. and Mrs. Andrew Wheelwright, Mrs. Apthorp, Mr. and Mrs. B. J. Lang, Miss Lang, Mrs. Henry M. Rogers, Mr. W. P. Blake and Miss Blake, Miss Lena Little, Mrs. Thacher Loring, Mr. Pierson Beebe, Mrs. J. Emery Tippett, Miss Tippett, Mr. Johnson Morton, Mr. and Mrs. F. P. Vinton, Mr. Warren Kellogg, Mr. and Mrs. George W. Chadwick, Mr. and Mrs. Clement Houghton, Miss Mary Bullard, Mrs. Ebenezer Gay, with her son, Mr. E. Howard Gay; Mme. de Angelis, Mrs. Gardner, Miss Fanny French, Mrs. S. B. Field, Mr. and Mrs. Arthur Norris Milliken, Col. Hallowell, Mr. and Mrs. George L. Osgood, Mrs. John B. Osborn, Mrs. Eliot Mayo, Mr. Arthur Maynard, Mr. and Mrs. F. R. Comee, Mr. Eugene Hagar and Miss Hagar, Mr. and Mrs. Hiram Tucker, Mr. and Mrs. A. F. Estabrook, Mr. C. C. Ryder, Prof. Buck, Mr. and Mrs. Norman McLeod, Miss Osgood and Dr. Hamilton Osgood.

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Mendelssohn: Symphony No. 3, in A minor, "Scotch," opus 56.

Mme. Marie Brema was the singer.

The performance of Schubert's "Alfonso und Estrella" overture was a revelation—to one listener at least. This overture used to be a warhorse of the Harvard Musical Association, and I used to abominate it heartily; the second theme seemed to me trivial beyond endurance, notwithstanding all Dresel's well-meant endeavors to make me like it. I was quite prepared to dislike it more than ever last Saturday evening; but no! there was something in Mr. Gericke's reading that showed the thing in a new light, and I enjoyed it thoroughly; the second theme, far from sounding trivial, seemed very charming, even elegant. Thus do we live and learn.

After the A minor pianoforte concerto and the G minor quartet, Grieg's first suite from "Peer Gynt" seems to me about the best thing we have had from him. The grace of the opening pastoral and of Anitra's dance is very genuine and appealing, the tender pathos of Aase's death, equally true and penetrating; it has been proved to me by several people—as far as argument can prove anything—that the last movement is terribly vulgar; but, for the life of me, I cannot feel it to be so. There is a vein of quasi-comic cynicism in it which seems to me to fit the situation to a T; as Beethoven said of the awful music in the incantation scene of Weber's "Freischütz," that, given the situation, he did not see how the scene could have been set to music in any other way, so do I feel about this scene in the Hall of the Mountain King; I cannot help enjoying it. For one thing, the performance was masterly.

Excepting the Vivace in F Major, which can be placed beside anything of its sort in the whole field of music, the "Scotch" symphony shows, to my mind, the moribund side of Mendelssohn mainly. True, the symphony is a wonderfully fine piece of musical architecture, and there is unquestionably a vast deal of beauty of outline in it; the colouring is not over-rich, it is true, but it fits the form; the work might have been more brilliantly, but I do not see how it could have been better, scored. But the rather flaccid song-without-words vein of melody in the first movement does not lend itself kindly to such vast developments; even Mendelssohn's phenomenal technics cannot veil the disproportion between the character of the thematic material and the inflated dimensions of the movement. The theme of the Adagio is cheap, its ever-recurring upward skip of a major 7th, vulgar, without any passionate conviction to save its vulgarity; Mendelssohn was not the man to clasp his chest with both hands and wriggle his torso like an opera tenor with effect; and this is, upon the whole, just what this melody does. Barring the scherzo, which is a gem of genius fit to outlive the ages, I like the finale best; it has been pooh-poohed enough in all conscience, but I cannot but find it very lively and poetic. All but that 6-8 peroration, which is perhaps as dismal a failure as anything the composer ever wrote. One can hardly believe that fond friends thought at one time that the man who could write that could write a successful opera! The performance of the whole symphony was admirable; in the scherzo Mr. Gericke seemed rather to ignore the "non troppo" in the tempo-marking, taking the movement at lightning speed; it was all very effective in its way, but I think a shade slower tempo would have given the rhythm more swing.

Saint-Saëns's "Fiancée du Timbalier" is a brilliantly clever piece of work—Saint-Saëns is nothing if not clever—but falls considerably short of the brilliancy of Victor Hugo's poem. Victor Hugo can hardly have written anything with a more exciting and unflagging verve than this ballad; from beginning to just before the end, it is a continuous climax, with but one interruption—the passage about the old gypsy, which furnishes a welcome contrast—and, by the time the heroine cries out, "Voici les timbaliers," your heart has got to thumping at a great rate; the sudden tragic catastrophe is effective, in spite of the self-consciousness, the transparent affectation of simplicity, with which it is written. To all of this Saint-Saëns has furnished an appropriate musical background, rather than absorbed it into a composition of genius. The music is intelligently adequate, but not sublimating; it does not spoil sport, so to speak, but adds nothing. Mme. Brema sang it grandly, with infinite verve and brilliancy; pity only that she did not change her manner in the last stanza, where the narrator steps in; it seems to me that, following out Victor Hugo's idea, this ought to be sung with stony, blood-curdling indifference, not with tragic pathos. The poet's assumed nonchalance—as who should say "rien que la mort!"—ought to be reflected in the delivery.

Mme. Brema sang the two Wagner songs very beautifully indeed. Except "Im Treibhause," these two songs are the best of the set; in "Schmerzen," in particular, Wagner comes nearer to the best Lied style than anywhere else in his works. I have always found "Träume" a little irritating, because so inferior to the scene in "Tristan" that Wagner afterwards developed out of it; but I own that this feeling is beginning to wear off. Felix Mottl's orchestration of the accompaniments is really splendid, done with due help got from consulting Wagner's own scores. In "Träume" he as nearly reproduces the coloring in the corresponding passages in "Tristan" as can be done without a bass-clarinet; his single trumpet in "Schmerzen"—probably suggested by the "Siegfried-Idyll"—is superbly effective; throughout he has been guided by the contents of the poem, in the true Wagner way. Mme. Brema was deservedly applauded and recalled with unfeigned enthusiasm.

The next programme is: Goldmark, overture to "Sappho," opus 44; Mrs. H. H. A. Beach, concerto for pianoforte, in C-sharp minor, opus 45 (first time); Rameau-Mottl, ballet suite (first time); Borodin, symphony No. 1. Mrs. H. H. A. Beach will be the pianist.

W. F. A.

APRIL 5, 1900.

BOSTON SYMPHONY.

I had not heard enough when the program was brought to a close, last evening. After but a taste of what can be done by this most wonderful of orchestras and a pianist of such ability as Ernst Von Dohnanyi it was in a sense disappointing to be cut off so abruptly with a short program and not an encore of any description. Conductor Gericke was there with his musicians, about 75 in number, including Mr. Kneisel, Alwin Schroeder and others, but not Mr. Adamowski. The large audience was all seated and the doors closed before a bow was drawn or a note sounded. All was quiet and in readiness for the first strains of the Schubert "Unfinished Symphony" which came upon one like the breath of some unseen being, the low deep tones of the 'celli and double basses being the introductory measures, after which the violins take up the accompaniment, followed by the theme introduction by oboes and clarinets. The melody is a plaintive one, and the developments of the theme is gradual to the climax where it is abruptly stopped and held in the balance by a sustained D with horns and bassoons. Modulation process begins and the themes are repeated and elaborated until the first movement is brought to a close with a short coda.

The second movement is the Andante Con Moto in 3-8 time. This movement is started by the strings and the loud forte passage is quickly taken up by the wood winds and brass as a subsidiary which is followed by a clarinet solo as an entrance to the second theme. The usual modulations follow and a subsidiary is again taken up, this time by full orchestra and the movement is finished by a D major theme with a coda. The symphony is deep and all there is in it is extracted in a Schubert style only, by Mr. Gericke.

Ernst Von Dohnanyi, who is a Hungarian pianist of the Paderewski type, was very favorably received, last evening, and in fact so enthusiastically applauded that an encore should have been given as an acknowledgment of the appreciation. His selection of a Liszt concerto with orchestra accompaniment was a most fortunate one and all seemed to be of one opinion, namely, that it was the best production of its kind ever heard in Hartford. The work is a symphonic poem and a most difficult concerto to execute. Mr. Dohnanyi was its master at all times and the absolute precision and correctness by both pianist and orchestra made the rendering the remarkable success that it was.

The Grieg "Peer Gynt" suite was all that was anticipated and more too. The music of this suite was written by Grieg for Ibsen's drama, and the selection was made for concert performance by Grieg himself. The first movement, "Allegretto pastorale," consists of the development of a single theme, the melody being carried by the cello throughout. The accompaniment is of a rolling arpeggio style which was made very effective by the strings and wood winds. The second movement, "Andante doloroso," is played with muted strings. It portrays the death of Aase, the mother of Peer Gynt, and is sombre in the extreme. This is followed by the third movement, also in pianissimo and Mazurka tempo. The fourth and last movement seemed to be the most pleasing to last evening's audience. It accompanies the scene in which Peer Gynt is hunted by imps and the characterization of the movement is "a veritable musical hornets' nest."

The Wagner number, the last on the program, is taken from "Die Meistersinger," which is a musical comedy and a comic companion to Tannhauser. The selections given last evening were taken from the original score. There was some disappointment that some of the heavier Wagner music was not chosen, but it was Wagner in every phase and touched the desired emotion.

The Teachers' guild made a decided success of this venture and great credit is due them for even this short visit of the Boston Symphony orchestra and the eminent young soloist, Ernst Von Dohnanyi, who appeared for the first time in this city.

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LY TIMES, THURSDAY, APRIL 5, 190

BOSTON SYMPHONY CONCERT.

An extraordinary concert in many respects was that of last night, and one that will brightly and incisively dwell in the memory of the vast audience which attended. It was the first free and plenteous draught of good orchestral music rendered in modern concert style to which our community has been admitted for many months. Time was when three or four Thomas concerts became a regular allowance during the season. And our city was then but half as large, and less than half as cultured in the art. Yet, this is almost the first grand orchestral music we have heard during the present winter. But, it made up! Not in quantity, but in quality, since the programme was singularly short, less than eighty minutes of performance. The announcement had been for 8 o'clock. At 8 half the audience still stood massed on Main street and in the long arcade which leads to the Coliseum gate. And, by the watch, the slow progress from the sidewalk to the door, with the crowd, took twenty-two minutes. Finally at twenty minutes to 9, after the wait and the cold draught through the lattice work, which forms one wall of the arcade, nearly all the people got into their seats and Conductor Gericke raised his baton. At this moment the Coliseum presented a most brilliant appearance. Floor and galleries were alive with people, every one was there and every one was in plain view, and this remarkably brilliant audience gave the impression of vast numbers and eager expectation. The concert began.

If anything more melodious than the two parts of Franz Schubert's unfinished symphony has been composed not many have heard it. It is a flow of exquisite harmony with an emotional color that constantly varies not in the changing themes but frequently in the treatment of the same theme. The one lovely melody is now full of sprightly life, then flashing with abundant joy, palpitating with passion, or dissolved in tenderest love and melancholy. And, under each expression flows a deeper stream that seizes upon the hidden fancies of the soul and floats them. The romance, the warmth, the melodiousness of these strains captivated ear and mind. One might linger long on the musical construction and the original effects of this composition, but it is the poesy of treatment, its melodious qualities, its emotional suggestion that seize upon the audience. And here we also had the proof of the quality of the great orchestra and its famous conductor. With wonderful mastery of technique and perfect solidarity of work and expression they joined a freedom of treatment that almost conveyed the idea of spontaneity. The music was like a river rushing at will—and yet it sparkled with subtle tonal shadings, with daintiness of handling, with brilliancy of effects and a clear, picturesque production that bluffed and delighted the connoisseur and conveyed to him the proof of long art and severe training, inspired by fullest comprehension. Moreover, a bloom of poesy, a fragrance of romantic fancy overlaid it all, and filled the hearer with that joy which a perfect art production imparts. It entered the soul of all. Gericke is academic to the highest degree, but he is a musician and a poetic interpreter in ever fiber of his being. Clear and powerful, shimmering with color and vibrating with tenderness, he renders the score. And the liveliest sympathy between him and the audience is established after the very first number and endures to the last note.

The grand Liszt Concerto brought us a young Hungarian pianist, Ernst von Dohnanyi. He is quite young and of sympathetic appearance. His performance was fascinating, masterful. He held the complicated composition, in its capricious coloring, its strange tone effects, its Moorish exuberance of ornament—in short its excess of Lisztism—in the hollow of his hands, and dealt with the music as if he owned it, and it had always been his. His technique is brilliant—but that is not uncommon. Uncommon is the delicacy of treatment, the tender emotionality of expression, and the rare carrying power of his pianos and pianissimos. The piano did not sing—it fluted. And in the strong passages he rose to the height of the orchestra and kept even pace. It was a magnificent rendition. And around and above him this orchestra wove wonderful measures and painted with all the colors of the Hungarian Abbe's imagination. And the most abstruse and fanciful combinations were rendered with a finish and a live expression that imparted almost floral grace. It was a joy.

Happily we are all familiar, from the Thomas times down, with the charming Grieg Suite which was brought last night: With the pastoral morning movement, like a shepherd sounding his flute as he walks through the dewy clover, a single theme, but wafted in the morning wind and gilded by the early sun; with the solemn march or funeral chant, the treble chords giving majesty of sorrow on muted instruments, as the mother's pale form lies extended; with the dusky allurements of Anita's dance, a mazurka measure whose score is like handfuls of pearls scattered over a golden floor—vivid, full of movement, of warmth, of oriental perfume; with the weird concluding number where the imps and sprites drive Peter out of the Magic Hall, this short-cut brass chords, the dulled sses, the barking winds, the rapid [illegible] of curt measures, the rush of the single motive from one set of instruments to another, the breakneck speed and fortissimo of the whole score. We know them, and such a superb rendition made them more picturesque than ever. For, now the subtle and strange spirit of this creation became vividly manifest, we felt the touch of the Northern magic, and the loveliness of those cool, clear strains. And we saw the weird pictures in a finish and a delicacy of fancy that made us forget the means which brought them. The Grieg Suite moved nearest to the heart of the audience and great was the suggestion applause for a repetition of some of the movements, the dance and the impish chase preferably. But Mr. Gericke would not. Why? It could have broken no art law or disturbed an illusion. However, the warm, inspirational, delicately yet vividly colored production with its perfection of treatment—spiritual and technical—roused a wonderful enthusiasm in the listening masses and the thousands of faces that turned to the orchestra were almost transfigured in expression.

A Wagner number followed, a piecing together of various broad passages from the Meistersinger—a prelude, the dance of apprentices, and the march of the Meistersaenger—all from the third act of the composer's one comic opera. It was very effective, full of sonority and expression and Wagner treatment. Moreover, its splendid mass effects fascinated the ear. But the selection was faulty. Why give a patched number from the music of an opera with which few are acquainted, which has been given less than any other work of the master, and which requires knowledge of the dramatic subject to be fully appreciated? Wagner himself, who composed into the flesh of the text, has demanded a full knowledge of it for the realization of his music. An entire score, a work of pure music, or, if you please, something of which the interpretation lay near to us, could have been substituted with advantage. It was brilliantly rendered—and yet not on the level of former numbers. The dramatic fullness of effect was not in evidence, the pictures were not distinct and telling, the orchestra had not in mind the queer and odd dance of the boys, or the solemn, stately, serio-comic importance of the procession, and could not convey it.

At the close one arose with the feeling that another piano number and a further overture or rhapsodie or tone picture were due—in short, that the musical appetite was not fully satisfied. Having the magnificent orchestra and the magnificent audience there seemed no good reason why the occasion should not be improved to the full. With Oliver Twist we cried for "More!"

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, APRIL 8, 1900.
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SYMPHONY CONCERT.

The twenty-first Symphony concert was given last evening in Music Hall. The soloist was Mrs. H. H. A. Beach, pianist. The programme offered three interesting orchestral numbers, which were Goldmark's overture, "Sappho," Op. 44, Ballet suite (in three movements), by Rameau, arranged for modern orchestra by Felix Mottl, and Borodin's symphony No. 1, in E flat.

The "Sappho" overture is in Goldmark's happiest vein, and is a most pleasing and effective work. The symphony is not familiar, but has been heard here before, once at least, several years ago. It is a most interesting example of the modern Russian school, though of more conservative tendency than many examples of this school. The symphony was admirably given.

Mrs. Beach played a concerto of her own composition, Op. 45, this being the first performance. The work is neither remarkable for inventive power nor interesting orchestral treatment, though the pianoforte writing is brilliant and elaborate, yet often reminiscent. The work was well performed, and was received with much favor by the audience. Mrs. Beach was recalled several times, and some beautiful floral tributes were presented to her by her friends.

Boston Transcript

FRIDAY, APRIL 6, 1900

THE NEW MUSIC HALL AND DEPOTS

To the Editor of the Transcript:

In the interest of patrons of the Symphony Rehearsals from a distance, may I call attention through your columns to the extra time which the most rapid transit will require to and from the New Music Hall for reaching both the Southern and Northern terminals? This is a matter of moment to so large a proportion of the afternoon audiences, and especially to those whose return trip occupies two hours of travel, that my one word is not altogether a personal matter. The half or quarter hour's delay means to many an hour's later train and practically closes the door to such music lovers in the coming season. Could the management consider 2 P. M., or 2.15 P. M. for the season of 1900-1901, instead of 2.30, for beginning the afternoon programme? Afternoon performances at all theatres give earlier hours, and the whole aspect would be changed, if the time were thus gained, so that the average programme would end at 4 P. M. Nineteen years' of attendance, with nearly eighty miles of car travel on each rehearsal Friday, and the knowledge that greater sacrifice of time and strength is required of all students outside the city, possibly makes reasonable the writer's plea.

PLYMOUTH

Boston Sunday Globe.
SUNDAY, APRIL 8, 1900.

Mrs Beach the Soloist at the Symphony Concert.

Dohnanyi's Last Piano Recital—Handel and Haydn Society.

"Cyrano," "The Singing Girl" and Other Offerings of the Near Future.

Two novelties were on last week's symphony program, Mrs H. H. A. Beach's new pianoforte concerto in C sharp minor and a ballet suite by Jean Philippe Rameau, arranged for modern orchestra by Felix Mottl. The other numbers were the overture to Goldmark's "Sapho" and Borodin's symphony in E flat major. Mrs Beach was the solo pianist, and her new work was played for the first time. A single hearing of a composition so elaborate as the concerto affords but little chance to judge satisfactorily of the work and to do justice to the merits of a composer who has proved that a woman can write music worthy of critical consideration. Mrs Beach has always aimed high and there is nothing in her writings which pertains to the frivolous. Her songs and her more pretentious sonatas and "Gaelic" symphony are familiar to concertgoers, and each composition has shown praiseworthy results. Probably she is the only woman composer in this country deserving of more than passing notice, for she has been at all times earnest, serious and thorough, and the orchestrations of her works are her own and not the productions of others. In her concerto she has used a great deal of thematic material and the piano is largely in evidence, not always as a solo instrument, but as a part of orchestra; at least that was the impression gained from yesterday's performance.

The first movement is worked out logically, though seemingly not very clear in some of the theme developments, and there is an unaccompanied cadenza which is quite brilliant in construction. In the second and third parts the piano portion is very elaborate, alternating with the orchestra through nearly all the second movement. The third and fourth movements are not divided, the latter opening with a lively introduction on the pianoforte which is soon followed by a second cadenza, unaccompanied, and closing with a vigorous finale. Mrs Beach uses many cross harmonies, and her concerto is modern in every way. Her piano work was excellent and, of course, sympathetic, but she, like nearly all of her sex, lacked the power of coping with an orchestra like the Boston symphony, especially where so many fortissimo passages occur, and the consequence was an obscuration of some of the piano score. The audience received Mrs Beach with cordiality, and recalled her several times at the close of the concerto.

The orchestra played in its usual effective manner. The old-fashioned ballet suite by Rameau, calling for precise accentuation of rhythm, was given with commendable vigor, and the "Sappho" overture was interpreted satisfactorily.

The Borodin symphony, not specially interesting as a whole, calls for no extended praise aside from commendation for a conscientious and even performance of the work in its entirety.

The program for this week's concerts will comprise Haydn's "Military" symphony, the prelude to Wagner's "Parsifal" and Brahm's first symphony.

BOSTON DAILY ADVERTISER
ESTABLISHED 1813.
The Official Paper of the State.
The Official Paper of the City.

SATURDAY MORNING, APRIL 7, 1900.

The symphony concert management can hardly overlook the plea for a 2 p.m. beginning of the Friday rehearsals for the 1900-1901 season when it comes as it does from a lady whose symphony-going record is 19 years, and a trip of 80 miles on the cars for every concert.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
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SUNDAY, APRIL 8, 1900.

THE SYMPHONY CONCERT.

Goldmark Overture, with Its Orchestral Richness, Heard.

Masterly Reading by Mr. Gericke of the Borodin Symphony—Mrs. Beach's Concerto Another Feature—Acquitted Herself Brilliantly in the Piano Part.

The 21st of this season's concerts by the Boston Symphony orchestra, in Music Hall, was given last evening, with this programme:

Overture, "Sappho"……………….Goldmark
Concerto for pianoforte in C sharp minor.
Mrs. H. H. A. Beach
Ballet suite……………………….Rameau
(Edited by Felix Mottl.)
Symphony No. 1, in E flat…………..Borodin

The soloist was Mrs. H. H. A. Beach.

The Goldmark overture is a noble work, with great splendor of orchestral richness of effect, virile dramatic passion and beauty of themes, but it is constantly suggestive of its composer's finer and more familiar overture to "Sakuntala," especially in its sensuous color and the close resemblance of its second subject and its development. There are also moments which seem to be identical in both overtures. This does not detract from its worth, and if a composer plagiarizes from himself he is scarcely open to reproach. In any case, the work is immensely inspiring and effective, and the impressive reading and performance accorded it did full justice to its lofty dignity.

The Rameau suite, which was one of the novelties of the programme, consists of a minuet from "Platee," a musette from "Les Fetes d'Hebe," and a tambourin, from the same work, put together by Felix Mottl, whose editing doubtless included touching up the score. This latter service has been done with infinite taste and judgment, and without overmodernizing the original effect. The music is piquantly quaint in its pretty tunefulness, and very pleasing in the hearing. The last movement is something better than this in its vigor and its development. The suite was delightfully and sympathetically performed, the musette in particular being interpreted with charming grace.

The Borodin symphony is a strong and interesting work, with a marked original individuality, always solid and often brilliant in its orchestration. The scherzo and the finale are the most attractive movements, though the latter is overlong for what it has to say; but the winding up is tremendously impassioned and stirring. It is a notable example of the modern Russian school, but it is lacking in the melodiousness, the freedom and the largeness that are so conspicuous in the symphonies of Tschaikowsky. Mr. Gericke gave a masterly reading of the work, and the orchestra was at its very best in the performance of it.

Mrs. Beach's concerto was the other novelty of the evening. It is not easy to understand on a single hearing. Under these conditions it seemed to be weak in ideas, and, on the whole, crabbed and uninteresting. There is but little of flowing melody in it, with scarcely a moment of reposeful cantilena, the solo part being, for the most part, little else than difficult, and not always clear passage work.

The orchestration is steadily thick and noisy, and too frequently so massive that the solo instrument does not and cannot loom through it. The score would benefit greatly by a severe thinning out. As it is, the concerto is monotonously void of contrasts. There are fire enough and passion enough in the work, but they did not appear to lead to anything that was coherent or comprehensible. Singularly enough here was a piano concerto in which the orchestra dominated everything. Nor was it the fault of the players that the solo instrument was overwhelmed. The fault was in the remorseless heaviness of the instrumentation, that no skill or care on the part of conductor and orchestra could have modified effectually to the full advantage of the soloist.

Mrs. Beach had set herself an exacting task in the piano part, but she acquitted herself of it brilliantly, and with an affluence of fine technique. It is to be regretted that she had not afforded herself opportunities to exemplify her skill in the finer and more delicate and expressive qualities of her art. The performance was greeted with great enthusiasm, and she received three or four stormy recalls. The programme for the next concert is: "Military," symphony, Haydn; prelude to "Parsifal," Wagner, and symphony No. 1, in C minor, Brahms.

[illegible] ADVERTISER

ESTABLISHED 1813.

The Official Paper of the State.

The Official Paper of the City.

MONDAY MORNING, APRIL 9, 1900.

Symphony Concert — Mrs. Beach's Piano Concerto.

"Sappho" was given by the Symphony Orchestra last Saturday! This statement need not shock conservative Bostonians, for there was nothing in the performance that could bring a blush to the cheek of modesty. While New York revels in Daudet's "Sappho" and the fervid Nethersole, Boston contents itself with a musical "Sappho" a la Goldmark and without any stairway scene. It is a subject which is quite in Goldmark's sensuous vein, and he has portrayed the amatory Aeolian poetess with a due amount of tenderness. All Bostonians have affection for Sappho, for was she not the president of the first woman's club on record, the literary society at Mytilene? And did she not royally scold her brother Charaxus when that gentleman wanted to introduce the rather shady Rhodop's into their set"!

The overture is especially attractive in obbligato effects; the opening rhapsody for harp was exquisitely played by Mr. Schuecker, who had, for once, the lion's share of the work, and the obbligato for violin was also very beautiful as played by Mr. Kneisel. The usual Goldmarkian woodwind effects were prominent, a world of sighs.

This overture, portraying a very poetic and learned lady, was a very fitting introduction of the next number of the programme, Mrs. Beach's piano concerto, played by the composer herself. Boston is evidently proud of Mrs. Beach, and her welcome was a very decided one. This lady has no desire to shine in the smaller forms of music, but constantly essays the highest flights; she has composed some excellent songs and piano works, but her vaulting ambition has recently led her to create a large mass, a long symphony, and now a four-movement piano concerto. In the last composition she is in her own peculiar field, for she is a pianist of high ability; one therefore expected a work in which the solo instrument should dominate the orchestra, for this has been the weakness of all great pianists who have produced piano concertos; Chopin, Rubinstein and Liszt, all put their especial instrument too much in the foreground when combining it with the orchestra.

It was a surprise, therefore, to find the fault of the concerto to be in exactly the opposite direction; the orchestration swallows up the piano in many passages, and the solo instrument is not employed in sounding forth bold themes in its own definite style, but in giving constant fioriture, scales and ornate passages, against rather vague themes in the orchestra. Only in the cadenza of the first movement did the piano assume individual prominence, but here Mrs. Beach gave a great amount of virtuosity and proved her technique as brilliant as ever.

The whole first movement seemed rather indefinite, at a first hearing; although there were many individual passages of much charm, there did not seem to be that coherency and clear scheme which one finds in the masterpieces; it was a case of the dove soaring with the eagles.

To follow Brahms' lead, and give four movements to a concerto, was rather a risky proceeding, but the scherzo was very brief and presented such pretty filagree work on the solo instrument (and this dainty embroidery of tones fitted the Steinertone like a glove) that one readily condoned its interpolation. Again we wished for a lighter orchestral scoring to balance against the delicate solo work.

The largo, although given on the house-programme as combined with the finale, was in reality a movement of itself. It treated a figure which reminded of the fate-figure in Wagner's trilogy (Cesar Franck has also developed this figure in his D minor symphony) and indicated a pensive melancholy.

The finale seemed to us the best, most decisive and most original movement of the work. There were some phrases given in this that seemed to be in the vein of Dvorak's "American Symphony," although not suggesting plagiarism in the remotest degree. The entire movement was interesting and had many bold and striking contrasts.

It is unnecessary to speak of Mrs. Beach's performance of her own work; her technique was adequate to every demand made upon it. It was no slight matter to appear in a piano work on the same day that a prince of technique had electrified Boston, but even the great piano recital of the afternoon did not seem to dwarf Mrs. Beach's playing. The public were in the friendliest mood and recalled the composer-pianist four times and also added floral tributes.

A ballet-suite by Rameau, arranged by Mottl, came next. Rameau was the gentleman who wrote, somewhere about 1720, the plaintive statement that Music had said about all that it had to say, and that the Art was moribund and would soon die of inanition and necessary repetitions! A few composers named Bach, Handel, Mozart, Haydn, Chopin, Schumann, Wagner, etc., etc., whose important works came later, seem to take away the gravity of this statement. The suite was in every way delightful; just the proper compromise between classical and popular music. It was all dainty in a superlative degree and contained especial work for oboe and bassoon, both favorite obbligato instruments in the last century. Especially exquisite were the canonic touches between flute, violin and bassoon in the final "Tambourin."

Borodin's symphony, which closed the concert, is music for musicians rather than for the public; it is the most Russian of Caviar to the general. The first movement mixed the various keys in an enharmonic salad that was not altogether palatable. It had some inexplicable dissonances. But, after all, no composer need attempt to justify his dissonances or his progressions nowadays; anything goes, maugre Richter, Jadassohn and other musical obstructionists. [illegible] not exactly playful. [illegible] agined as [illegible] tarantella be the result. Of course the semi-savage dalliance with rhythms needed to occur, and a trio which drove even and triple rhythms in double harness followed.

In the third movement (Andante) the Russian was scratched and the Tartar was discovered; an Asiatic, oboe melody, seemed to suggest Grief combined with Catarrh, and even the final cadence of kettle-drums, dominant and tonic, was ingeniously developed.

This was perhaps the chief fault of the symphony, the demon of development had strangled melody in its cradle; every innocent little figure became the basis of profound displays of transformation, a development that could only appeal to the musician, and to him only from the intellectual side: the finale was full to the brim of such figure treatment.

Now as Mrs. Beach's concerto had given little melody, and Borodin's symphony gave even less (except in its Andante), that old-fashioned adjunct of music which is called "tune" was conspicuous by its absence, at this concert.

Louis C. Elson.

THE BOSTON
SATURDAY EVENING
Gazette

ESTABLISHED 1813

The Symphony Concert.

The programme for the last symphony rehearsal and concert was:

Overture, "Sapho," op. 44....Goldmark.
Concerto for pianoforte, C sharp minor, op. 45.........Mrs. H. Beach.
Ballet suite..................Rameau-Mottl.
Symphony No. 1, E flat major..Borodin.

The novelty of the programme was the concerto by Mrs. Beach and it may be said at once that it is fully equal to anything she has written. It is a most carefully considered and carefully wrought out work and it reveals the diligent student on every page. Unfortunately the diligent student is more in evidence than the inspired genius, the work is lacking in spontaniety; the ideas are not of the largest kind, and they are drawn out too thin and repeated to the point of monotony. There is no indication that the work was born of irresistible impulse; there is indication of slow, emotionless deliberation. The current is never rapid, never deep, never irresistible; the changes are surface changes, wind-puffs and pebble vibrations. As the composer did not feel deeply she does not deeply move her audience, and one is nver allowed to forget the composer in the work composed; there is no chance of saying "how noble and overpowering this or that movement is," but there are many chances of saying "how self-consciously clever the composer is." In a word the work is not a masterpiece; gives no hint at inspiration, deep feeling or large invention and has not the overwhelming force, the convincing power that masterpieces produce.

On the other hand, it is a clever work; it is modern in spirit, it is full of striking passages and bold and effective modulations, and the technical knowledge everywhere displayed is of a high and sometimes of a daring character. The instruments, however, are not combined in the most effective manner, the mixture is not clear, but muddy. With the piano Mrs. Beach always attains the color and effect she desires: the orchestra is less obedient in her hands; she uses it in one way and the result is monotonous. The most brilliant portion of the work, at first hearing, is the last movement; the least effective and the most forced is the adagio for the production of which cleverness and book knowledge are not sufficient; the scherzo is bright and spirited; the theme of the first movement seems to be lacking in originality. Mrs. Beach has given better examples of her talents than this concerto, though it may be that a second and third hearing might call for a reversal of this judgment. The piano part is very difficult, but it was played by Mrs. Beach with graceful ease, effectiveness and brilliancy. Judging from the applause the work won the approval of the large audience present to hear it.

The instrument used was called a "Steinert one," though so far as the hearer was concerned, it seemingly differed in no discernable manner from the average piano.

The programme for the next concert is Symphony No. 11, G minor, Haydn; Prelude to "Parsifal," Wagner; Symphony No. 1, C minor, Brahms.

Boston Courier.

ESTABLISHED 1795. APRIL 7, 1900.

THE KNEISEL—THE SYMPHONY—NEW WORKS BY MRS. BEACH AND DOHNANYI—THE HEINRICHS, ETC.

The twenty-first Symphony programme gave ample opportunity for the listener to exercise his attention to the full; for although only two of its four numbers were absolutely new, the rest was unfamiliar, consisting of Goldmark's sensuously poetic and picturesque rather than dramatic "Sapho" overture and the Russian Borodin's first symphony, so characteristic in themes and treatment of his race and of him. The lighter of the novelties was a suite arranged by that skilful master of orchestration, Mottl, from the dainty, graceful and light-stepping ballet music of Rameau, while the more important was Mrs. H. H. A. Beach's new pianoforte concerto in C-sharp minor, opus 45, dedicated to Mme. Teresa Carreno. This composition displays in dignified, scholarly impressive and gratifying ways that advance upon herself and that perfecting in art of which Mrs. Beach's later writings have given proof. As with Professor Paine, so with her,—each new year sees a fresher, richer and more spontaneous melody, alike in the simple salon songs and in works for the chamber, or the orchestral musician, while the variety, surety and strength of the instrumentation develop logically and agreeably, as was felt when her "Scotch" symphony was presented. The concerto begins allegro with the announcement of the primary theme by the orchestra, after which the solo instrument makes a brilliant entrance, responding and leading up to a quieter presentment of the subject. Hence the usual forms of evolution and combination are followed, a second theme of more expressive character being introduced, as well as a cantabile passage for solo first violin (rendered delightfully of course by Mr. Kneisel) until after some changes in tempo and an episode in the key of E flat, the movement comes to a brilliant and powerful conclusion. The second movement, in A major, is a scherzo, cast in the form of a "perpetuum mobile," the opening of which is led in by the cellos and violas and which grows in animation as it proceeds, although it ends lightly with long trills and chromatic runs for the piano. The third movement begins with a calm and almost melancholy largo, also in A, but soon resumes the original key and accelerates its pace to an allegro con scioltezza, which gives great scope for display in both the solo and orchestral scores and provides for some effective and brilliant cadenzas.

The fine Steinertone with Mrs. Beach's exquisite touch upon the keys, brought out a wonderful depth of tone, and responded to her call, whether for dreamy softness, sparkling vivacity, or broad maestroso effects. Her reading of the part was delightful, so sincerely earnest and unaffected, yet so instinct with feeling and intelligence. The orchestral portion was grandly giveu, and the pleasure and appreciation of the audience was evidenced by the repeated recalls of the composer.

Boston Journal.

SUNDAY, APRIL 8, 1900.

Mr. W. I. Henderson, in the course of his comments on Schuch, compliments the Boston Symphony Orchestra:

"What was gained for the art of music by bringing Mr. von Schuch here? It was a very good advertisement for Mr. von Schuch and if Mr. Grau intends to engage him as opera conductor for next season it was a fine and expensive method of introducing him to the public. But what good did it do? What did it prove? To how many persons in the audience did the familiar overtures to 'Der Freischütz,' 'Oberon,' and 'Euryanthe' sound otherwise than they had in days gone by? A few musical connoisseurs, and perhaps some of the newspaper writers, may have discovered some changes from the conventional treatment, and perhaps the orchestra, under the stimulus of a new personality, played with more spirit than usual. But was Mr. von Schuch able to transform the Metropolitan Opera House into the Boston Symphony Orchestra? It will generally be conceded that he did not, in spite of the grave assertion contained some time ago in one of our morning contemporaries that he could in one hour so completely master any orchestra as to make it play precisely as he desired it to. Mr. von Schuch attended the concert of the Boston Symphony Orchestra one week ago Thursday, and there is no doubt that he wished from the bottom of his soul that he could make the Metropolitan Opera House orchestra play like the men from the New England metropolis; but his hypnotic powers failed at the vital moment.

"Mr. von Schuch is credited by those who are acquainted with his work in Dresden with being a thoroughly competent operatic conductor in the circumstances which surround him at home. These embrace a permanent institution in which rehearsals are plentiful and his authority firmly established. There was no reason to suppose that he could come here, and, with an orchestra new to him, produce the effects which he produces at home. Nor was there any reason why the public should be expected to betray a devouring curiosity at to what he might do with his readings. Conductor worship has reached a pretty high state of development in this community, but it has not gone so far that the general public will rush to hear how a new man will read old works like the three Weber overtures with which Mr. von Schuch elected to begin his concert. And, as for music itself, it cannot be said that it reaped any immediate or lasting benefit from this recent importation. Bring Mr. von Schuch to America to stay, give him a good, permanent orchestra, or make him the conductor of the German works at the Metropolitan Opera House, and we shall be able to tell whether he is to confer any lasting benefit on music in this land. Bring him here to conduct two or three occasional concerts with an orchestra which never saw him before, and he becomes a mere sensation of the hour without a single artistic reason for his presence."

Philip Hale.

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MONDAY, APRIL 9, 1900

Music Hall: Boston Symphony Orchestra

The twenty-first Symphony concert was given in the Music Hall on Saturday evening. The programme was:

Goldmark: Overture, "Sappho," opus 44.
Mrs. H. H. A. Beach: Concerto for Pianoforte, in C-sharp minor, opus 45 (MS., first time).
Rameau: Ballet Suite (freely arranged by Felix Mottl) (first time in Boston).
Borodin: Symphony No. 1, in E-flat major.
Mrs. H. H. A Beach was the pianist.

The Goldmark overture was grandly played. The work itself would produce a stronger impression, were it not modelled so nearly exactly on the plan of the "Sakuntala;" there are even some similarities of theme that recall the earlier overture. And the comparison is not in favor of the "Sappho." One almost wishes that Goldmark had not written it, and had left the "Sakuntala" as something wholly unique and sui generis. There is, however, no little beauty in the "Sappho," a certain grandiosity at moments which, to be sure, is not true grandeur, but is very gorgeous and magnificent.

The Rameau suite, deliciously orchestrated by Mottl, is a gem. What a courtly elegance of simplicity there is in the opening minuet! That is music for gallant courtiers and high dames to dance to. The musette is very lovely, too, and the final tambourin, full of the quaintest piquant humor. The whole thing is full of genius. By the way, when will German composers and arrangers find out that a tambourin is not a tambourine? The final "e" makes a good deal of difference.

The Borodin symphony can hardly be called a great work. But there is genius in it, it is all of a piece, it has style. I must say that I get more satisfaction out of the neck-or-nothing Russians, like Borodin and Rimski-Korsakoff, than I do out of Tchaikovsky. That he, as a man of genius, as an artistic temperament, overtops them both makes no difference; Borodin and Rimski-Korsakoff are no giants; but they have more unity than he, more individuality of style. In this symphony of Borodin's you have the Asiatic Russian, and nothing but the Asiatic Russian. You may at times feel the influence of Berlioz; but, Frenchman to the finger-tips though Berlioz was, there was nothing specifically French in the musical influence he exerted; a German might show the effects of it, while losing nothing of his Teutonism, and a Russian, without giving up one jot of his Slavism. It was purely individual and "modern," with no distinctively national elements in it. We have heard better things in Boston than this symphony, but it was well worth giving; Borodin had something of his own to say, and has said it unmistakably.

Mrs. Beach's new concerto is a work to give one pause. I have now heard it, or nearly the whole of it, twice—at a private rehearsal and at the public rehearsal on Friday afternoon (for it was to this that I went, instead of to the Saturday evening concert)—besides going through the pianoforte score. It is a great pity that a composer of very distinct talent, like Mrs. Beach, should undertake nothing but such extended works for orchestra; that, instead of writing one huge symphony and one quite as huge concerto, she has not written half a dozen concert overtures, short symphonic poems or other works of more modest dimensions. Mrs. Beach seems to me to stand in the by no means common position of laboring under an over-wealth of ideas; she is immensely susceptible to suggestion, a theme nearly always suggests to her a counter-theme; she is seldom doing less than two things at once, often she does three. Her scores are wondrously rich in material. Now, to carry out this heavily laden style of orchestral writing successfully, a positively enormous skill in orchestration is necessary. What Mrs. Beach most needs is experience in listening to her own works; and while occasionally producing compositions of such extravagant dimensions, instead of frequently producing shorter things, she has too little opportunity to gain this experience. She has thus remained longer at the tentative stage than she ought; she ought by this time to have acquired more maturity of conception, a more trustworthy skill in execution. She still retains something of that characteristic trait of the beginner, a tendency to put all her eggs in one basket, to do all she can at once. In this concerto, for instance, she has done pretty nearly everything that possibly can be done with pianoforte and orchestra; there is material—essential and ornamental—enough in it to make two concertos. It is all overloaded with figural ornamentation and contrapuntal cleverness. To make some of her combinations effective and clear would take the skill of a Richard Strauss; time and again you do not hear what you see plainly before you on the page; theme and counter-theme mutually drown each other out, and all you plainly hear is an accompanying horn-phrase, really of less importance than either. No doubt there is much beauty in the work, no little genuineness of feeling, a considerable fertility of invention. But there is too much going on at the same time; that is, too much until the work has been so rescored as to make its complexity intelligible to the ear. For one thing, however, she plays it wonderfully, with consummate technique and great beauty of expression. She was enthusiastically received, as well she deserved to be.

The next programme is: Haydn, symphony in G major, "Military" (Breitkopf & Härtel, No. 11; Peters, No. 7); Wagner, prelude to "Parsifal"; Brahms, symphony No. 1, in C minor, opus 68.

W. F. A.

BOSTON DAILY ADVERTISER
ESTABLISHED 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, APRIL 9, 1900.

Symphony Concert — Mrs. Beach's Piano Concerto.

"Sappho" was given by the Symphony Orchestra last Saturday! This statement need not shock conservative Bostonians, for there was nothing in the performance that could bring a blush to the cheek of modesty. While New York revels in Daudet's "Sappho" and the fervid Nethersole, Boston contents itself with a musical "Sappho" a la Goldmark and without any stairway scene. It is a subject which is quite in Goldmark's sensuous vein, and he has portrayed the amatory Aeolian poetess with a due amount of tenderness. All Bostonians have affection for Sappho, for was she not the president of the first woman's club on record, the literary society at Mytilene? And did she not royally scold her brother Charaxus when that gentleman wanted to introduce the rather shady Rhodop's into their set"!

The overture is especially attractive in obbligato effects; the opening rhapsody for harp was exquisitely played by Mr. Schuecker, who had, for once, the lion's share of the work, and the obbligato for violin was also very beautiful as played by Mr. Kneisel. The usual Goldmarkian woodwind effects were prominent, a world of sighs.

This overture, portraying a very poetic and learned lady, was a very fitting introduction of the next number of the programme, Mrs. Beach's piano concerto, played by the composer herself. Boston is evidently proud of Mrs. Beach, and her welcome was a very decided one. This lady has no desire to shine in the smaller forms of music, but constantly essays the highest flights; she has composed some excellent songs and piano works, but her vaulting ambition has recently led her to create a large mass, a long symphony, and now a four-movement piano concerto. In the last composition she is in her own peculiar field, for she is a pianist of high ability; one therefore expected a work in which the solo instrument should dominate the orchestra, for this has been the weakness of all great pianists who have produced piano concertos; Chopin, Rubinstein and Liszt, all put their especial instrument too much in the foreground when combining it with the orchestra.

It was a surprise, therefore, to find the fault of the concerto to be in exactly the opposite direction; the orchestration swallows up the piano in many passages, and the solo instrument is not employed in sounding forth bold themes in its own definite style, but in giving constant fioriture, scales and ornate passages, against rather vague themes in the orchestra. Only in the cadenza of the first movement did the piano assume individual prominence, but here Mrs. Beach gave a great amount of virtuosity and proved her technique as brilliant as ever.

The whole first movement seemed rather indefinite, at a first hearing; although there were many individual passages of much charm, there did not seem to be that coherency and clear scheme which one finds in the masterpieces; it was a case of the dove soaring with the eagles.

To follow Brahms' lead, and give four movements to a concerto, was rather a risky proceeding, but the scherzo was very brief and presented such pretty filagree work on the solo instrument (and this dainty embroidery of tones fitted the Steinertone like a glove) that one readily condoned its interpolation. Again we wished for a lighter orchestral scoring to balance against the delicate solo work.

The largo, although given on the house-programme as combined with the finale, was in reality a movement of itself. It treated a figure which reminded of the fate-figure in Wagner's trilogy (Cesar Franck has also developed this figure in his D minor symphony) and indicated a pensive melancholy.

The finale seemed to us the best, most decisive and most original movement of the work. There were some phrases given in this that seemed to be in the vein of Dvorak's "American Symphony," although not suggesting plagiarism in the remotest degree. The entire movement was interesting and had many bold and striking contrasts.

It is unnecessary to speak of Mrs. Beach's performance of her own work; her technique was adequate to every demand made upon it. It was no slight matter to appear in a piano work on the same day that a prince of technique had electrified Boston, but even the great piano recital of the afternoon did not seem to dwarf Mrs. Beach's playing. The public were in the friendliest mood and recalled the composer-pianist four times and also added floral tributes.

A ballet-suite by Rameau, arranged by Mottl, came next. Rameau was the gentleman who wrote, somewhere about 1720, the plaintive statement that Music had said about all that it had to say, and that the Art was moribund and would soon die of inanition and necessary repetitions! A few composers named Bach, Handel, Mozart, Haydn, Chopin, Schumann, Wagner, etc., etc., whose important works came later, seem to take away the gravity of this statement. The suite was in every way delightful; just the proper compromise between classical and popular music. It was all dainty in a superlative degree and contained especial work for oboe and bassoon, both favorite obbligato instruments in the last century. Especially exquisite were the canonic touches between flute, violin and bassoon in the final "Tambourin."

Borodin's symphony, which closed the concert, is music for musicians rather than for the public; it is the most Russian of Caviar to the general. The first movement mixed the various keys in an enharmonic salad that was not altogether palatable. It had some inexplicable dissonances. But, after all, no composer need attempt to justify his dissonances or his progressions nowadays; everything goes, maugre Richter, Jadassohn and other musical obstructionists. The scherzo was not exactly playful, [illegible] agined as [illegible] tarantella be the result. Of course the semi-savage dalliance with rhythms needed to occur, and a trio which drove even and triple rhythms in double harness followed.

In the third movement (Andante) the Russian was scratched and the Tartar was discovered; an Asiatic, oboe melody, seemed to suggest Grief combined with Catarrh, and even the final cadence of kettle-drums, dominant and tonic, was ingeniously developed.

This was perhaps the chief fault of the symphony, the demon of development had strangled melody in its cradle; every innocent little figure became the basis of profound displays of transformation, a development that could only appeal to the musician, and to him only from the intellectual side: the finale was full to the brim of such figure treatment.

Now as Mrs. Beach's concerto had given little melody, and Borodin's symphony gave even less (except in its Andante), that old-fashioned adjunct of music which is called "tune" was conspicuous by its absence, at this concert.

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Ballet suite...............Rameau-Mottl.
Symphony No. 1, E flat major..Borodin.

The novelty of the programme was the concerto by Mrs. Beach and it may be said at once that it is fully equal to anything she has written. It is a most carefully considered and carefully wrought out work and it reveals the diligent student on every page. Unfortunately the diligent student is more in evidence than the inspired genius, the work is lacking in spontaniety; the ideas are not of the largest kind, and they are drawn out too thin and repeated to the point of monotony. There is no indication that the work was born of irresistible impulse; there is indication of slow, emotionless deliberation. The current is never rapid, never deep, never irresistible; the changes are surface changes, wind-puffs and pebble vibrations. As the composer did not feel deeply she does not deeply move her audience, and one is nver allowed to forget the composer in the work composed; there is no chance of saying "how noble and overpowering this or that movement is," but there are many chances of saying "how self-consciously clever the composer is." In a word the work is not a masterpiece; gives no hint at inspiration, deep feeling or large invention and has not the overwhelming force, the convincing power that masterpieces produce.

On the other hand, it is a clever work; it is modern in spirit, it is full of striking passages and bold and effective modulations, and the technical knowledge everywhere displayed is of a high and sometimes of a daring character. The instruments, however, are not combined in the most effective manner, the mixture is not clear, but muddy. With the piano Mrs. Beach always attains the color and effect she desires; the orchestra is less obedient in her hands; she uses it in one way and the result is monotonous. The most brilliant portion of the work, at first hearing, is the last movement; the least effective and the most forced is the adagio for the production of which cleverness and book knowledge are not sufficient; the scherzo is bright and spirited; the theme of the first movement seems to be lacking in originality. Mrs. Beach has given better examples of her talents than this concerto, though it may be that a second and third hearing might call for a reversal of this judgment. The piano part is very difficult, but it was played by Mrs. Beach with graceful ease, effectiveness and brilliancy. Judging from the applause the work won the approval of the large audience present to hear it.

The instrument used was called a "Steinert one," though so far as the hearer was concerned, it seemingly differed in no discernable manner from the average piano.

The programme for the next concert is Symphony No. 11, G minor, Haydn; Prelude to "Parsifal," Wagner; Symphony No. 1, C minor, Brahms.

Boston Courier.
ESTABLISHED 1795. APRIL 7, 1900.

THE KNEISEL—THE SYMPHONY—NEW WORKS BY MRS. BEACH AND DOHNANYI—THE HEINRICHS, ETC.

The twenty-first Symphony programme gave ample opportunity for the listener to exercise his attention to the full; for although only two of its four numbers were absolutely new, the rest was unfamiliar, consisting of Goldmark's sensuously poetic and picturesque rather than dramatic "Sapho" overture and the Russian Borodin's first symphony, so characteristic in themes and treatment of his race and of him. The lighter of the novelties was a suite arranged by that skilful master of orchestration, Mottl, from the dainty, graceful and light-stepping ballet music of Rameau, while the more important was Mrs. H. H. A. Beach's new pianoforte concerto in C-sharp minor, opus 45, dedicated to Mme. Teresa Carreno. This composition displays in dignified, scholarly impressive and gratifying ways that advance upon herself and that perfecting in art of which Mrs. Beach's later writings have given proof. As with Professor Paine, so with her,—each new year sees a fresher, richer and more spontaneous melody, alike in the simple salon songs and in works for the chamber, or the orchestral musician, while the variety, surety and strength of the instrumentation develop logically and agreeably, as was felt when her "Scotch" symphony was presented. The concerto begins allegro with the announcement of the primary theme by the orchestra, after which the solo instrument makes a brilliant entrance, responding and leading up to a quieter presentment of the subject. Hence the usual forms of evolution and combination are followed, a second theme of more expressive character being introduced, as well as a cantabile passage for solo first violin (rendered delightfully of course by Mr. Kneisel) until after some changes in tempo and an episode in the key of E flat, the movement comes to a brilliant and powerful conclusion. The second movement, in A major, is a scherzo, cast in the form of a "perpetuum mobile," the opening of which is led in by the cellos and violas and which grows in animation as it proceeds, although it ends lightly with long trills and chromatic runs for the piano. The third movement begins with a calm and almost melancholy largo, also in A, but soon resumes the original key and accelerates its pace to an allegro con scioltezza, which gives great scope for display in both the solo and orchestral scores and provides for some effective and brilliant cadenzas.

The fine Steinertone with Mrs. Beach's exquisite touch upon the keys, brought out a wonderful depth of tone, and responded to her call, whether for dreamy softness, sparkling vivacity, or broad maestroso effects. Her reading of the part was delightful, so sincerely earnest and unaffected, yet so instinct with feeling and intelligence. The orchestral portion was grandly given, and the pleasure and appreciation of the audience was evidenced by the repeated recalls of the composer.

Boston Journal.
SUNDAY, APRIL 8, 1900.

Mr. W. I. Henderson, in the course of his comments on Schuch, compliments the Boston Symphony Orchestra:

"What was gained for the art of music by bringing Mr. von Schuch here? It was a very good advertisement for Mr. von Schuch and if Mr. Grau intends to engage him as opera conductor for next season it was a fine and expensive method of introducing him to the public. But what good did it do? What did it prove? To how many persons in the audience did the familiar overtures to 'Der Freischütz,' 'Oberon,' and 'Euryanthe' sound otherwise than they had in days gone by? A few musical connoisseurs, and perhaps some of the newspaper writers, may have discovered some changes from the conventional treatment, and perhaps the orchestra, under the stimulus of a new personality, played with more spirit than usual. But was Mr. von Schuch able to transform the Metropolitan Opera House into the Boston Symphony Orchestra? It will generally be conceded that he did not, in spite of the grave assertion contained some time ago in one of our morning contemporaries that he could in one hour so completely master any orchestra as to make it play precisely as he desired it to. Mr. von Schuch attended the concert of the Boston Symphony Orchestra one week ago Thursday, and there is no doubt that he wished from the bottom of his soul that he could make the Metropolitan Opera House orchestra play like the men from the New England metropolis; but his hypnotic powers failed at the vital moment.

"Mr. von Schuch is credited by those who are acquainted with his work in Dresden with being a thoroughly competent operatic conductor in the circumstances which surround him at home. These embrace a permanent institution in which rehearsals are plentiful and his authority firmly established. There was no reason to suppose that he could come here, and, with an orchestra new to him, produce the effects which he produces at home. Nor was there any reason why the public should be expected to betray a devouring curiosity at to what he might do with his readings. Conductor worship has reached a pretty high state of development in this community, but it has not gone so far that the general public will rush to hear how a new man will read old works like the three Weber overtures with which Mr. von Schuch elected to begin his concert. And, as for music itself, it cannot be said that it reaped any immediate or lasting benefit from this recent importation. Bring Mr. von Schuch to America to stay, give him a good, permanent orchestra, or make him the conductor of the German works at the Metropolitan Opera House, and we shall be able to tell whether he is to confer any lasting benefit on music in this land. Bring him here to conduct two or three occasional concerts with an orchestra which never saw him before, and he becomes a mere sensation of the hour without a single artistic reason for his presence."

Philip Hale.

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Rameau: Ballet Suite (freely arranged by Felix Mottl) (first time in Boston).
Borodin: Symphony No. 1, in E-flat major.
Mrs. H. H. A Beach was the pianist.

The Goldmark overture was grandly played. The work itself would produce a stronger impression, were it not modelled so nearly exactly on the plan of the "Sakuntala;" there are even some similarities of theme that recall the earlier overture. And the comparison is not in favor of the "Sappho." One almost wishes that Goldmark had not written it, and had left the "Sakuntala" as something wholly unique and sui generis. There is, however, no little beauty in the "Sappho," a certain grandiosity at moments which, to be sure, is not true grandeur, but is very gorgeous and magnificent.

The Rameau suite, deliciously orchestrated by Mottl, is a gem. What a courtly elegance of simplicity there is in the opening minuet! That is music for gallant courtiers and high dames to dance to. The musette is very lovely, too, and the final tambourin, full of the quaintest piquant humor. The whole thing is full of genius. By the way, when will German composers and arrangers find out that a tambourin is not a tambourine? The final "e" makes a good deal of difference.

The Borodin symphony can hardly be called a great work. But there is genius in it, it is all of a piece, it has style. I must say that I get more satisfaction out of the neck-or-nothing Russians, like Borodin and Rimski-Korsakoff, than I do out of Tchaikovsky. That he, as a man of genius, as an artistic temperament, overtops them both makes no difference; Borodin and Rimski-Korsakoff are no giants, but they have more unity than he, more individuality of style. In this symphony of Borodin's you have the Asiatic Russian, and nothing but the Asiatic Russian. You may at times feel the influence of Berlioz; but, Frenchman to the finger-tips though Berlioz was, there was nothing specifically French in the musical influence he exerted; a German might show the effects of it, while losing nothing of his Teutonism, and a Russian, without giving up one jot of his Slavism. It was purely individual and "modern," with no distinctively national elements in it. We have heard better things in Boston than this symphony, but it was well worth giving; Borodin had something of his own to say, and has said it unmistakably.

Mrs. Beach's new concerto is a work to give one pause. I have now heard it, or nearly the whole of it, twice—at a private rehearsal and at the public rehearsal on Friday afternoon (for it was to this that I went, instead of to the Saturday evening concert)—besides going through the pianoforte score. It is a great pity that a composer of very distinct talent, like Mrs. Beach, should undertake nothing but such extended works for orchestra; that, instead of writing one huge symphony and one quite as huge concerto, she has not written half a dozen concert overtures, short symphonic poems or other works of more modest dimensions. Mrs. Beach seems to me to stand in the by no means common position of laboring under an over-wealth of ideas; she is immensely susceptible to suggestion, a theme nearly always suggests to her a counter-theme; she is seldom doing less than two things at once, often she does three. Her scores are wondrously rich in material. Now, to carry out this heavily laden style of orchestral writing successfully, a positively enormous skill in orchestration is necessary. What Mrs. Beach most needs is experience in listening to her own works; and while occasionally producing compositions of such extravagant dimensions, instead of frequently producing shorter things, she has too little opportunity to gain this experience. She has thus remained longer at the tentative stage than she ought; she ought by this time to have acquired more maturity of conception, a more trustworthy skill in execution. She still retains something of that characteristic trait of the beginner, a tendency to put all her eggs in one basket, to do all she can at once. In this concerto, for instance, she has done pretty nearly everything that possibly can be done with pianoforte and orchestra; there is material—essential and ornamental—enough in it to make two concertos. It is all overloaded with figural ornamentation and contrapuntal cleverness. To make some of her combinations effective and clear would take the skill of a Richard Strauss; time and again you do not hear what you see plainly before you on the page; theme and counter-theme mutually drown each other out, and all you plainly hear is an accompanying horn-phrase, really of less importance than either. No doubt there is much beauty in the work, no little genuineness of feeling, a considerable fertility of invention. But there is too much going on at the same time; that is, too much until the work has been so rescored as to make its complexity intelligible to the ear. For one thing, however, she plays it wonderfully, with consummate technique and great beauty of expression. She was enthusiastically received, as well she deserved to be.

The next programme is: Haydn, symphony in G major, "Military" (Breitkopf & Härtel, No. 11; Peters, No. 7); Wagner, prelude to "Parsifal"; Brahms, symphony No. 1, in C minor, opus 68.

W. F. A.

[illegible] APRIL 11, 1900.

[illegible]MONY CONCERT.

[illegible] Performance of a Fresh [illegible] Interesting Programme.

The seventh concert of the Symphony series was given in Infantry Hall last evening before an appreciative audience. The programme was made up of novelties, or what might be termed such, as one of the four numbers was absolutely new, and the others, though they have been played at some time in other concerts, were unfamiliar to a considerable extent. The list was as follows:

Overture, "Sappho," op. 44....Karl Goldmark
Spanish Symphony for violin and orchestra, in D minor, op. 21............Edouard Lalo
I. Allegro non troppo (D minor).
II. Scherzando: Allegro molto (G major).
III. Andante (D minor).
IV. Dondo: Allegro (D major.)
Ballet-music from the opera "Azara;" three Moorish dances....John Knowles Paine
(First time.)
I. Allegretto animato (G minor).
II. Poco meno mosso (G major).
III. Introduction: Allegretto quasi Andante. Allegretto con moto e grazioso (A major).
Symphony No. 8, in F major, op. 93 ....Ludwig van Beethoven
I. Allegro vivace e con brio (F major).
II. Allegretto scherzando (B-flat major).
III. Tempo di menuetto (F major).
IV. Allegro vivace (F major).

Goldmark's enormously brilliant overture was played with the greatest spirit and received hearty applause. This is a comparatively new work, having been composed but a half-dozen years ago, and is quite up to the level of Goldmark's previous offerings in its gorgeous instrumentation and striking effects.

The most interesting number upon the programme was undoubtedly the ballet music from Prof. John K. Paine's unpublished opera, "Azara." Though Prof. Paine, who has occupied the chair of music at Harvard for many years, has long been recognized as one of the foremost of American musicians, he has never been a polific composer. Such works as he has produced—his early oratorio, "St. Peter," and some smaller compositions, both vocal and instrumental—have been marked by strict adherence to the classical form. In this opera, the work of his later and riper years, he has, if the numbers played last night are a fair example, gone completely over to the camp of the moderns. The music is both forceful and dramatic, while retaining the graces of style and the technical fluency that have characterized Prof. Paine's other works. But for brilliancy of orchestration, for startling effects and a general effect of freedom from classicism, these dances might have been written by Wagner himself.

They were heard here last night for the first time, and were received with the greatest favor. There will be much curiosity to hear the complete work from which these excerpts are taken, and if the same brilliant character is retained therein it would seem that it could hardly fail of success.

The closing orchestral number was Beethoven's eighth symphony, one of the shortest and least often heard of the great composer's works in the symphonic form. Why it should not be played oftener is hard to understand, as it is remarkably fresh and interesting, indeed, in some ways one of the most interesting of the whole nine. It was given a particularly fine rendering, and received the heartiest applause.

The soloist of the evening was Mr. Timothee Adamowski, whose facile technic and individuality of style found ample room for display and expression in Lalo's brilliant concerto. It cannot be said that the work amounts to very much except as a vehicle for illustrating the player's ability to surmount technical difficulties; though the slow movement contains some pretty bits of cantilena. Mr. Adamowski scored a pronounced success, and bowed graciously in response to several recalls.

Mr. Gericke was back at the conductor's desk after a brief absence on account of illness, and was received with cordial demonstrations of welcome. The orchestra has never done finer work than it is now doing under his able leadership. The eighth and last concert of the series for this season will be given on Wednesday evening, April 25.

Boston Courier.

ESTABLISHED 1795. APRIL 14, 1900.

Of the Symphony there is really nothing to say beyond commending unstintedly Mr. Gericke and his forces. For the programme was thoroughly familiar,—beginning with Haydn's lively and cheery "Military" symphony, proceeding with the full, solemn Mass music and religious temper of the prelude to "Parsifal," and ending with the first symphony of Brahms. There was no soloist.

HOWARD MALCOM TICKNOR.

ESTABLISHED 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, APRIL 16, 1900.

Symphony Concert — Haydn, Wagner and Brahms.

It was purely an orchestral programme and presented no novelty of any kind, a simple musical feast to end Lent with; nevertheless after the Haydn simplicities had been disposed of the concert seemed aglow with life and interest. The list presented was Haydn, for tune, Wagner, for religion, and Brahms, for complexity. It began with Haydn's "Military" symphony. On the whole this was about as martial as the Ancient and Honorable Artillery, and suggested parade rather than battlefield. Even the second movement, with its sharp contrasts between the oboe and the trumpet, its skips from woodwind to bass drum, did not seem extremely fiery. There was an epoch when this and other movements in Haydn's symphonies were regarded as "over-loaded"! Verily, times change and music changes with them.

The Minuet, spite of a little extra force which was given to it, was not essentially different from a couple of hundred other Minuets which Haydn has composed, and after hearing the pretty chief-theme of the finale over and over one was obliged to confess that Haydn was very much like history in the matter of repeating himself.

Possibly the amiable and gossipy side of Haydn was accentuated by the power of the "Parsifal" prelude which directly followed it. The performance of this was an especially grandiose one, and sounded like a poem of Milton read after a set of verses by Tupper; the juxtaposition was very unfair to the old composer. The opening phrases of the prelude (the "Communion" or "Ahendmahl" motive) were given much louder than we have heard Mottl read them, at Bayreuth, but we think this broad treatment an improvement upon the authorized reading, even though Madame Wagner has said that her husband wished the motive "sighed out."

Most nobly did the brasses thunder forth the "Faith" motive! And what a grand old religious theme it is! Here Wagner is not the restless, modulatory composer that he becomes in the second act of this opera, but he remains as diatonic as any of the 15th century church composers, giving a fine touch of old catholic music.

There is an uncomfortable greatness in the work, yet it remains the most powerful communion service ever written. One may enjoy "The Mastersingers" more, it fits much more snugly to everyday human nature, but a gold crown will always be somewhat less snug than a felt hat, or even an Easter bonnet.

The whole prelude was rather suggestive of Easter than of Lent, (the "Good-Friday Music" would have suited better to the latter), for if ever the Church Militant and the Church Triumphant, were pictured in tones, it is in these lofty, and often stern, measures. That the work appealed to the audience was very evident, for recall followed recall, and Mr. Gericke was obliged to bow his thanks again and again.

Then came Brahms with his most characteristic symphony, the first, in C minor, the one which devout Brahmins call "the tenth symphony." Brahms did not shrivel up before Wagner as Haydn had done; his lack of intense passion was emphasized by the contrast of the works, but the sure hand, the ability to attain absolutely what he was striving for, was evident in every measure of the complex symphony.

Wagner often had Brahms' works played to him, but confessed that he was repelled by them. He once playfully exclaimed: "If Brahms sounded as well as Beethoven, he would be a great composer, too!" But he definitely denied Brahms' greatness.

As well demand of an artist who had lived all his days in Kentucky and never left his inland state, to give a great picture of the ocean, as of the phlegmatic, studious and self-centered Brahms to depict wild longing and tender yearning. One can go beyond Wagner and say that if Brahms had possessed Beethoven's emotional and idealistic nature he would have been greater than Beethoven, for we hazard the statement that the intellectual side of this C minor symphony, its wonderful and subtile development, will wear better than that of the C minor symphony which Beethoven created. One misses, however, the equipoise of brain and heart, of intellect and emotion, in the great works of Brahms.

The symphony received a great performance, and it was pleasant to observe that the composer did not cause an exodus of as large proportions as in past days. Formerly, when a Brahms work closed one of the symphony concerts, hosts of people seized their overcoats and hats and made for the doors; the courteous rule of making an exit between the movements was temporarily abrogated, and caravans started for the outer air, (finding no recognizable air in the work), even in the midst of Andantes and of Intermezzos. "Nous avons changee tout cela!" Our music-lovers have studied the master and have found hidden glories in his works, have discovered beauty where they thought all was a desert. Last Saturday not only almost the entire audience remained to the end, but the enthusiasm that burst forth at the conclusion of the Finale was remarkable. Such an outburst was a revelation; there must be a real musical culture in a city which ecstatically applauds the complex first symphony of Johannes Brahms!

Louis C. Elson.

SYMPHONY NIGHT.

A Fine Performance of Familiar Works—A Word About Mrs. Beach's Concerto Played at the Preceding Concert.

The program of the 22d Symphony concert, given last night in Music Hall, was as follows:

Symphony in G major, "Military"....Haydn
Prelude to "Parsifal"................Wagner
Symphony No. 1..........................Brahms

The symphony by Haydn was read with marked care by Mr. Gericke, and the performance was delightful for spirit, precision and finesse. The pleasure with which the work was heard came more from the exquisite performance than from the inherent beauty of the music, for many of the pages are little better than padding. The children of this world have lost in large measure the capability for enjoying the affability and amiability of such music, in which there is no goad to analysis—except to the maker of program-books—in which there is no spur to self-introspection, nor are we to be consoled by the assurance that Haydn was a skilled musician. All this is no doubt unfortunate, and some may regard it as almost criminal, but the truth remains that in this symphony Haydn does not get the other side of the skin.

The prelude to "Parsifal" is another matter. It gains, of course, immensely when it is heard at Bayreuth, with the orchestra hidden, and in the darkened theatre. Whether it is truly sacred music, or merely pseudo-sacred, is a question that need not be discussed here, although it has served pamphleteers in Germany, France, Belgium and England. Indeed, Mr. Runciman has gone so far as to denounce "Parsifal" as a distinctly immoral work. However this may be, the prelude, as played last night, made a profound effect, which, if it were only sensorial, was nevertheless real. The different bands were at their best, and strings, wood-wind, and brass were combined in splendid rivalry.

I wonder how the first movement of the symphony by Brahms would sound, if there were less respect paid to the "slow allegro." The answer made to any one objecting to certain sluggishness in tempo or protesting against sudden slackening in pace is that Brahms himself wished his music to be played that way. This is not a final, seam-stopping, hole-plugging answer. But I doubt whether any tempo, fast or slow, could make this music a thing of imperishable strength or beauty, and the symphony as a whole is inferior to the second, which is the most truly musical and spontaneous of Brahms's works in this form.

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I have been asked by a correspondent why I did not write an article about the concert of the Saturday the week before, when Mrs. Beach's new piano-concerto was played for the first time. I did write an article, and it was published in some copies of the Journal of last Sunday, but, on account of an accident in the press room, the article did not appear in the whole edition.

It is now a week since the concerto was played with Mrs. Beach herself as the pianist, and the disappointment of the first night is only deeper today. The concerto was a disappointment in nearly every way. The structure was large, pretentious; there was an over-abundance of outside ornamentation; but the interior was bare and common-place, and there was a well-defined suspicion that the foundations and walls were not substantial. The themes were not distinguished; the development was too often vague and rambling; the moods, when there were moods, were those of other composers; thus the mood of the opening measures of the slow movement was palpably Wagnerian. The first movement was long drawn out, and when there was the thought of the end, there was a curiously unexpected and meaningless appendix. The scherzo was harmonically monotonous, and the finale—not one measure now remains in the memory. The orchestration was crude and necessarily ineffective.

Mrs. Beach is indisputably a woman of pronounced musical talent. She has proved this in less ambitious works. It is a pity that she has never had a thorough, severe drill in theory and orchestration. Her symphony led one to believe that natural talent, self-study, close observation, might do much without painful labor under a pedagogue; but this piano-concerto does not encourage any such belief. The task was an ambitious one; the composer was not equal to it. There were notes, notes, notes; and where there were so many notes there were inevitably a few pretty passages; but there was little or no display of vital musical thought, proportion, skill in structure or taste or brilliance in orchestral expression.

Philip Hale.

SUNDAY, APRIL 15, 1900.

SYMPHONY CONCERT.

There was no musical frivolity shown by Mr Gericke in making up the symphony program for the 22d rehearsal and concert, the three numbers being in keeping with the character of the season's observances. Haydn's "Military" symphony, the prelude to Wagner's "Parsifal" and Brahms' first symphony contain but little that savors of gayety or abandon, and these solid works made up the program. The Haydn symphony is not very often heard nowadays, and although there is much in the long work which reveals Haydn's great ability in orchestration, the piece is so largely episodic and the movements bear so slight a relation to each other that the form and matter does not appeal very strongly to the interest of any except musical experts. The term "military" does not really suggest the character of the number, although the use of drums and cymbals in the second and fourth parts has given the martial title to the work. The orchestra gave a conscientious interpretation of each part, and in the second and also the closing portion of the fourth movement the playing was made specially interesting, the substance of the composition being less dry than in the other parts.

So far as the orchestral work was concerned the players are deserving of the usual meed of praise, for any composition at their hands receives an artistic interpretation, and yesterday's program emphasized this fact. From the old-fashioned Haydn to Wagner's "Parsifal" is a long step, and yet how grandly the Wagner prelude was given! Probably the contrast was so marked that the latter number was the gainer thereby, and it certainly did sound wonderfully impressive and as near to perfection in form and execution as one could expect. The Brahms' symphony is splendidly constructed, although the first movement is perhaps a bit austere and vague, and the last three movements are sufficiently melodic to appeal to most any musical taste. The buoyant nature of the second part was charmingly set forth, and the "peans of praise" in the last movement were sung grandly by all the instruments. Mr Gericke's reading was admirable throughout and the orchestra gave renewed evidence to that perfect "team work" always associated with the organization.

Mr Ben Davies will be the soloist this week. In addition to his arias the program will comprise Spohr's "Consecration of Tears," "Mazeppa," a symphonic poem by Liszt, first time at these concerts, and "Huldigung's Marsch," Wagner.

PROMENADE CONCERTS.

The 15th season of promenade concerts will begin Thursday evening, May 10, the orchestra being made up by the usual half-hundred Symphony men, with Mr Max Zach as conductor. The thousands of patrons will this season find their favorite amusement located in Mechanic's hall on Huntington av, but the tickets will be placed on sale at Music hall, April 23.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CVII., NO. 105.

SUNDAY, APRIL 15, 1900.

THE SYMPHONY CONCERT.

Playing of Orchestra Was of Exceptional Beauty.

There Was No Soloist—A Fine Performance of the Wagner Prelude Given—Mr. Gericke Three Times Recalled to the Conductor's Stand.

The 22d concert of the 19th season of the Boston Symphony orchestra was given in Music Hall last evening, with the following programme:

Symphony, "Military"....................Haydn
Prelude to "Parsifal"....................Wagner
Symphony No. 1, in C minor............Brahms

As will be seen, the concert was without either novelty or soloist, but it was none the less interesting on that account, for the playing of the orchestra was of exceptional beauty throughout. That fine body of artists was never heard to more splendid advantage than it was in its performance of the Wagner prelude. The wonderful volume and purity of its string tone were never exemplified with more impressive nobility, nor was the exquisite balance of the wood wind ever more delightfully set forth. Mr. Gericke's reading of the score was masterly in every way, and it is difficult to recall when it has had here as clear, as satisfying and as chastely colored an interpretation as he accorded it last evening.

How fully the audience appreciated the exceptional charm of the performance was made manifest by the prolonged applause and the three recalls of Mr. Gericke to the conductor's stand. The magnificent treatment of the first allegro of the Brahms symphony again emphasized how thoroughly in sympathy with this composer are both conductor and orchestra. The Haydn symphony is not among the master's most interesting works. Except in its finale it begins to sound almost affectedly naive in themes and orchestration. Even its prettiness is not the best prettiness of the composer. The rendering, however, was felicitously Haydnesque in spirit.

The programme for the next concert is: Symphony, "The Consecration of Tones," Spohr; symphonic poem, "Mazeppa," Liszt, for the first time at these concerts, and Wagner's "Huldigung's Marsch." Mr. Ben Davies is to be the soloist and will sing two arias.

[illegible] JOURNAL.
[illegible] BY THE
THURSDAY, APRIL 12, 1900.

SYMPHONY CONCERT.

Brilliant Performance of a Fresh and Interesting Programme.

The seventh concert of the Symphony series was given in Infantry Hall last evening before an appreciative audience. The programme was made up of novelties, or what might be termed such, as one of the four numbers was absolutely new, and the others, though they have been played at some time in other concerts, were unfamiliar to a considerable extent. The list was as follows:

Overture, "Sappho," op. 44....Karl Goldmark
Spanish Symphony for violin and orchestra, in D minor, op. 21............Edouard Lalo
- I. Allegro non troppo (D minor).
- II. Scherzando: Allegro molto (G major).
- III. Andante (D minor).
- IV. Dondo: Allegro (D major.)

Ballet-music from the opera "Azara;" three Moorish dances....John Knowles Paine
(First time.)
- I. Allegretto animato (G minor).
- II. Poco meno mosso (G major).
- III. Introduction: Allegretto quasi Andante. Allegretto con moto e graziso (A major).

Symphony No. 8, in F major. op. 93 ....Ludwig van Beethoven
- I. Allegro vivace e con brio (F major).
- II. Allegretto scherzando (B-flat major).
- III. Tempo di menuetto (F major).
- IV. Allegro vivace (M major).

Goldmark's enormously brilliant overture was played with the greatest spirit and received hearty applause. This is a comparatively new work, having been composed but a *half-dozen* years ago, and is quite up to the level of Goldmark's previous offerings in its gorgeous instrumentation and striking effects.

The most interesting number upon the programme was undoubtedly the ballet music from Prof. John K. Paine's unpublished opera, "Azara." Though Prof. Paine, who has occupied the chair of music at Harvard for many years, has long been recognized as one of the foremost of American musicians, he has never been a polific composer. Such works as he has produced—his early oratorio, "St. Peter," and some smaller compositions, both vocal and instrumental—have been marked by strict adherence to the classical form. In this opera, the work of his later and riper years, he has, if the numbers played last night are a fair example, gone completely over to the camp of the moderns. The music is both forceful and dramatic, while retaining the graces of style and the technical fluency that have characterized Prof. Paine's other works. But for brilliancy of orchestration, for startling effects and a general effect of freedom from classicism, these dances might have been written by Wagner himself.

They were heard here last night for the first time, and were received with the greatest favor. There will be much curiosity to hear the complete work from which these excerpts are taken, and if the same brilliant character is retained therein it would seem that it could hardly fail of success.

The closing orchestral number was Beethoven's eighth symphony, one of the shortest and least often heard of the great composer's works in the symphonic form. Why it should not be played oftener is hard to understand, as it is ramarkably fresh and interesting, indeed, in some ways one of the most interesting of the whole nine. It was given a particularly fine rendering, and received the heartiest applause.

The soloist of the evening was Mr. Timothee Adamowski, whose facile technic and individuality of style found ample room for display and expression in Lalo's brilliant concerto. It cannot be said that the work amounts to very much except as a vehicle for illustrating the player's ability to surmount technical difficulties; though the slow movement contains some pretty bits of cantilena. Mr. Adamowski scored a pronounced success, and bowed graciously in response to several recalls.

Mr. Gericke was back at the conductor's desk after a brief absence on account of illness, and was received with cordial demonstrations of welcome. The orchestra has never done finer work than it is now doing under his able leadership. The eighth and last concert of the series for this season will be given on Wednesday evening, April 25.

Boston Courier.
ESTABLISHED 1795. APRIL 14, 1900.

Of the Symphony there is really nothing to say beyond commending unstintedly Mr. Gericke and his forces. For the programme was thoroughly familiar,—beginning with Haydn's lively and cheery "Military" symphony, proceeding with the full, solemn Mass music and religious temper of the prelude to "Parsifal," and ending with the first symphony of Brahms. There was no soloist.

HOWARD MALCOM TICKNOR.

BOSTON DAILY ADVERTISER
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The Official Paper of the City.
MONDAY MORNING, APRIL 16, 1900.

Symphony Concert — Haydn, Wagner and Brahms.

It was purely an orchestral programme and presented no novelty of any kind, a simple musical feast to end Lent with; nevertheless after the Haydn simplicities had been disposed of the concert seemed aglow with life and interest. The list presented was Haydn, for tune, Wagner, for religion, and Brahms, for complexity. It began with Haydn's "Military" symphony. On the whole this was about as martial as the Ancient and Honorable Artillery, and suggested parade rather than battlefield. Even the second movement, with its sharp contrasts between the oboe and the trumpet, its skips from woodwind to bass drum, did not seem extremely fiery. There was an epoch when this and other movements in Haydn's symphonies were regarded as "over-loaded"! Verily, times change and music changes with them.

The Minuet, spite of a little extra force which was given to it, was not essentially different from a couple of hundred other Minuets which Haydn has composed, and after hearing the pretty chief-theme of the finale over and over one was obliged to confess that Haydn was very much like history in the matter of repeating himself.

Possibly the amiable and gossipy side of Haydn was accentuated by the power of the "Parsifal" prelude which directly followed it. The performance of this was an especially grandiose one, and sounded like a poem of Milton read after a set of verses by Tupper; the juxtaposition was very unfair to the old composer. The opening phrases of the prelude (the "Communion" or "Ahendmahl" motive) were given much louder than we have heard Mottl read them, at Bayreuth, but we think this broad treatment an improvement upon the authorized reading, even though Madame Wagner has said that her husband wished the motive "sighed out."

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There is an uncomfortable greatness in the work, yet it remains the most powerful communion service ever written. One may enjoy "The Mastersingers" more, it fits much more snugly to everyday human nature, but a gold crown will always be somewhat less snug than a felt hat, or even an Easter bonnet.

The whole prelude was rather suggestive of Easter than of Lent, (the "Good-Friday Music" would have suited better to the latter), for if ever the Church Militant and the Church Triumphant, were pictured in tones, it is in these lofty, and often stern, measures. That the work appealed to the audience was very evident, for recall followed recall, and Mr. Gericke was obliged to bow his thanks again and again.

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Wagner often had Brahms' works played to him, but confessed that he was repelled by them. He once playfully exclaimed: "If Brahms sounded as well as Beethoven, he would be a great composer, too!" But he definitely denied Brahms' greatness.

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The symphony received a great performance, and it was pleasant to observe that the composer did not cause an exodus of as large proportions as in past days. Formerly, when a Brahms work closed one of the symphony concerts, hosts of people seized their overcoats and hats and made for the doors; the courteous rule of making an exit between the movements was temporarily abrogated, and caravans started for the outer air, (finding no recognizable air in the work), even in the midst of Andantes and of Intermezzos. "Nous avons changee tout cela!" Our music-lovers have studied the master and have found hidden glories in his works, have discovered beauty where they thought all was a desert. Last Saturday not only almost the entire audience remained to the end, but the enthusiasm that burst forth at the conclusion of the Finale was remarkable. Such an outburst was a revelation; there must be a real musical culture in a city which ecstatically applauds the complex first symphony of Johannes Brahms!

Louis C. Elson.

Boston Journal.
SUNDAY, APRIL 15, 1900.

SYMPHONY NIGHT.

A Fine Performance of Familiar Works—A Word About Mrs. Beach's Concerto Played at the Preceding Concert.

The program of the 22d Symphony concert, given last night in Music Hall, was as follows:

Symphony in G major, "Military"....Haydn
Prelude to "Parsifal"................Wagner
Symphony No. 1.........................Brahms

The symphony by Haydn was read with marked care by Mr. Gericke, and the performance was delightful for spirit, precision and finesse. The pleasure with which the work was heard came more from the exquisite performance than from the inherent beauty of the music, for many of the pages are little better than padding. The children of this world have lost in large measure the capability for enjoying the affability and amiability of such music, in which there is no goad to analysis—except to the maker of program-books—in which there is no spur to self-introspection, nor are we to be consoled by the assurance that Haydn was a skilled musician. All this is no doubt unfortunate, and some may regard it as almost criminal, but the truth remains that in this symphony Haydn does not get the other side of the skin.

The prelude to "Parsifal" is another matter. It gains, of course, immensely when it is heard at Bayreuth, with the orchestra hidden, and in the darkened theatre. Whether it is truly sacred music, or merely pseudo-sacred, is a question that need not be discussed here, although it has served pamphleteers in Germany, France, Belgium and England. Indeed, Mr. Runciman has gone so far as to denounce "Parsifal" as a distinctly immoral work. However this may be, the prelude, as played last night, made a profound effect, which, if it were only sensorial, was nevertheless real. The different bands were at their best, and strings, wood-wind, and brass were combined in splendid rivalry.

I wonder how the first movement of the symphony by Brahms would sound, if there were less respect paid to the "slow allegro." The answer made to any one objecting to certain sluggishness in tempo or protesting against sudden slackening in pace is that Brahms himself wished his music to be played that way. This is not a final, seam-stopping, hole-plugging answer. But I doubt whether any tempo, fast or slow, could make this music a thing of imperishable strength or beauty, and the symphony as a whole is inferior to the second, which is the most truly musical and spontaneous of Brahms's works in this form.

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I have been asked by a correspondent why I did not write an article about the concert of the Saturday the week before, when Mrs. Beach's new piano-concerto was played for the first time. I did write an article, and it was published in some copies of the Journal of last Sunday, but, on account of an accident in the press room, the article did not appear in the whole edition.

It is now a week since the concerto was played with Mrs. Beach herself as the pianist, and the disappointment of the first night is only deeper today. The concerto was a disappointment in nearly every way. The structure was large, pretentious; there was an overabundance of outside ornamentation; but the interior was bare and commonplace, and there was a well-defined suspicion that the foundations and walls were not substantial. The themes were not distinguished; the development was too often vague and rambling; the moods, when there were moods, were those of other composers; thus the mood of the opening measures of the slow movement was palpably Wagnerian. The first movement was long drawn out, and when there was the thought of the end, there was a curiously unexpected and meaningless appendix. The scherzo was harmonically monotonous, and the finale—not one measure now remains in the memory. The orchestration was crude and necessarily ineffective.

Mrs. Beach is indisputably a woman of pronounced musical talent. She has proved this in less ambitious works. It is a pity that she has never had a thorough, severe drill in theory and orchestration. Her symphony led one to believe that natural talent, self-study, close observation, might do much without painful labor under a pedagogue; but this piano-concerto does not encourage any such belief. The task was an ambitious one; the composer was not equal to it. There were notes, notes, notes; and where there were so many notes there were inevitably a few pretty passages; but there was little or no display of vital musical thought, proportion, skill in structure or taste or brilliance in orchestral expression.

Philip Hale.

Boston Sunday Globe.
SUNDAY, APRIL 15, 1900.

SYMPHONY CONCERT.

There was no musical frivolity shown by Mr Gericke in making up the symphony program for the 22d rehearsal and concert, the three numbers being in keeping with the character of the season's observances. Haydn's "Military" symphony, the prelude to Wagner's "Parsifal" and Brahms' first symphony contain but little that savors of gayety or abandon, and these solid works made up the program. The Haydn symphony is not very often heard nowadays, and although there is much in the long work which reveals Haydn's great ability in orchestration, the piece is so largely episodic and the movements bear so slight a relation to each other that the form and matter does not appeal very strongly to the interest of any except musical experts. The term "military" does not really suggest the character of the number, although the use of drums and cymbals in the second and fourth parts has given the martial title to the work. The orchestra gave a conscientious interpretation of each part, and in the second and also the closing portion of the fourth movement the playing was made specially interesting, the substance of the composition being less dry than in the other parts.

So far as the orchestral work was concerned the players are deserving of the usual meed of praise, for any composition at their hands receives an artistic interpretation, and yesterday's program emphasized this fact. From the old-fashioned Haydn to Wagner's "Parsifal" is a long step, and yet how grandly the Wagner prelude was given! Probably the contrast was so marked that the latter number was the gainer thereby, and it certainly did sound wonderfully impressive and as near to perfection in form and execution as one could expect. The Brahms' symphony is splendidly constructed, although the first movement is perhaps a bit austere and vague, and the last three movements are sufficiently melodic to appeal to most any musical taste. The buoyant nature of the second part was charmingly set forth, and the "peans of praise" in the last movement were sung grandly by all the instruments. Mr Gericke's reading was admirable throughout and the orchestra gave renewed evidence to that perfect "team work" always associated with the organization.

Mr Ben Davies will be the soloist this week. In addition to his arias the program will comprise Spohr's "Consecration of Tears," "Mazeppa," a symphonic poem by Liszt, first time at these concerts, and "Huldigung's Marsch," Wagner.

PROMENADE CONCERTS.

The 15th season of promenade concerts will begin Thursday evening, May 10, the orchestra being made up by the usual half-hundred Symphony men, with Mr Max Zach as conductor. The thousands of patrons will this season find their favorite amusement located in Mechanic's hall on Huntington av, but the tickets will be placed on sale at Music hall, April 23.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CVII., NO. 105.
SUNDAY, APRIL 15, 1900.

THE SYMPHONY CONCERT.

Playing of Orchestra Was of Exceptional Beauty.

There Was No Soloist—A Fine Performance of the Wagner Prelude Given—Mr. Gericke Three Times Recalled to the Conductor's Stand.

The 22d concert of the 19th season of the Boston Symphony orchestra was given in Music Hall last evening, with the following programme:

Symphony, "Military"....................Haydn
Prelude to "Parsifal"....................Wagner
Symphony No. 1, in C minor..........Brahms

As will be seen, the concert was without either novelty or soloist, but it was none the less interesting on that account, for the playing of the orchestra was of exceptional beauty throughout. That fine body of artists was never heard to more splendid advantage than it was in its performance of the Wagner prelude. The wonderful volume and purity of its string tone were never exemplified with more impressive nobility, nor was the exquisite balance of the wood wind ever more delightfully set forth. Mr. Gericke's reading of the score was masterly in every way, and it is difficult to recall when it has had here as clear, as satisfying and as chastely colored an interpretation as he accorded it last evening.

How fully the audience appreciated the exceptional charm of the performance was made manifest by the prolonged applause and the three recalls of Mr. Gericke to the conductor's stand. The magnificent treatment of the first allegro of the Brahms symphony again emphasized how thoroughly in sympathy with this composer are both conductor and orchestra. The Haydn symphony is not among the master's most interesting works. Except in its finale it begins to sound almost affectedly naive in themes and orchestration. Even its prettiness is not the best prettiness of the composer. The rendering, however, was felicitously Haydnesque in spirit.

The programme for the next concert is: Symphony, "The Consecration of Tones," Spohr; symphonic poem, "Mazeppa," Liszt, for the first time at these concerts, and Wagner's "Huldigung's Marsch." Mr. Ben Davies is to be the soloist and will sing two arias.

[illegible]

MONDAY, APRIL 16, 1900

Music Hall: Boston Symphony Orchestra

At its twenty-second concert this season, the Boston Symphony Orchestra played this programme:

Haydn: Symphony in G major, "Military."
Wagner: Prelude to "Parsifal."
Brahms: Symphony No. 1, C minor.

The Haydn symphony went with animation and with the nicest finish. Wonder if many people do not have the same experience with early symphonies that we have. During the last few Haydn symphonies we have heard and the Mozart G minor symphony that was played early this winter, we have thought, throughout the first movement: "What fresh, spontaneous themes; what variety of tone color; after all, those old masters could get as beautiful effects with their little bands as the modern masters can with their overgrown orchestras." By the end of the slow movement (in the Haydn symphony, played Saturday, by the way, the "slow movement" happens to be a "military march") we have found our attention inclined to wander. By the time the minuet, after the trio, has been repeated da capo, we have given up trying to keep our minds on the music. And by the end of the finale, we have admitted to ourselves that, after all, these early symphonies sound rather trivial, and are a little tiresome to listen to. In the Haydn and Dittersdorf quartets, however, that the Kneisels played this winter, we have had no such feeling as in the symphonies. Is this the result of hearing so much orchestral music by Tchaikowsky, Dvorak and Richard Strauss?

Some conductors, notably Hans Richter, get a beautiful, mysterious effect by beginning the prelude to "Parsifal" with the softest tone possible, so faint that for a bar or two you feel rather than know that the orchestra is playing; at the close, too, Richter lets the sound die away to the merest breath. Mr. Gericke, however, chose to begin and to end the prelude with a good deal of tone. Barring this point, which is one of taste only, the prelude was beautifully played indeed, the Blood motive coming out with infinite tenderness, the Grail motive with great nobility, and the Faith motive with vast strength and power.

A sharp contrast to the prelude was the first movement of the Brahms symphony, which Mr. Gericke conducted with all the unyielding relentlessness that this music absolutely demands. He brought out beautifully, too, the poetry of the second movement and of the introduction to the finale, and the joyous spirit of the finale itself.

The orchestra played the symphony, as it played throughout the evening, superbly. The audience applauded heartily after the prelude and the Brahms symphony. The concert, indeed, was one of the best we have had this year. The programme for the next concert is as follows: Spohr, "Consecration of Tones"; Liszt, symphonic poem, "Mazeppa"; Wagner, "Huldigung's March." Mr. Ben Davies, tenor, will sing two arias.

BOSTON DAILY ADVERTISER

ESTABLISHED 1813.

The Official Paper of the State.

The Official Paper of the City.

MONDAY MORNING, APRIL 23, 1900.

Symphony Concert — Spohr's "Consecration of Tones."

We think it was Spohr's widow who said, just after his death—"He has gone to the only place where his music can be excelled!" which epitaph was afterwards plagiarized by the widow of a pyrotechnist with—"My husband has gone to the only place where his fireworks can be excelled!" If the first remark be true, and the celestial harmony be like that of Spohr, we fear it will become tiresome before even the first 10,000 years of eternity have passed!

Spohr's symphony called "The Consecration of Tones," was the first number of the concert of Saturday. It exhibited all the merits and all the defects of the Spohr school. Spohr was supposed to be romantic because he was very chromatic in his progressions, but it took only a very few minutes to convince the auditor that something besides chromatic progressions was necessary to portray passion. The "Turmoil of the Elements" with which the symphony began, was not much more impressive than the formal and contrapuntal picture of chaos with which Haydn began his "Creation." Spohr had a great gift of repetition, and his symphony has many phrases which might be labelled—"I beg to reiterate," "As I said before," "Let me tell you once more," etc. The "Sounds of Nature" were a very diminutive "Waldesweben" with a very insistent cuckoo thrown in, and a great deal of Spohr circumlocution added. The opening movement was in good form, spite of the chaotic subjects it dealt with, and had at least the advantage of being very easily comprehended.

The second movement was throughout better, for it represented the lyric side of the evolution of tones, and Spohr had a gift of writing clear and sometimes beautiful tunes. There were three of them in this and they were in good contrast to each other. The serenade gave Mr. Schroeder an excellent violoncello obbligato which was charmingly interpreted. The mingling of the three melodies, at the close of the movement, was one of the best points of the symphony, being ingenious without exhibiting that straining for effect which often appears when the modern composers set forth their juggleries with rhythms.

In the third movement grim-visaged War began to show his wrinkled front, somewhat smoothed for the occasion by our prim composer. There were trumpet fanfares, snare-drum rolls, cymbal clashes, bass-drum poundings, etc., as the army trekked on; yet the result was not sanguinary, not the capture of even a single kopje was suggested; it was the home guards on parade, with Sousa's full band at the front. The Hymn of Thanksgiving which followed ought to have ended the work, for it is the true climax and Spohr has come as near to being heroic here as his nature will allow.

The finale came in the nature of an anti-climax; a funeral theme is treated at some length and then a long portrayal of "Consolation in Tears" follows, with the same reiteration that has characterized the first movement. It was all finely played, but we fear that the symphonies of Spohr are as hopelessly antiquated as the novels of Richardson. The fact that Spohr chose to copy Haydn and Mozart and to despise Beethoven tells against him now. That he had some real desire for dramatic effects, however, is shown by his appreciation of Wagner's "Flying Dutchman."

Mr. Ben Davies was the vocalist of the concert and appeared in the second number with "Waft her, angels," which he sang very finely, with sturdy voice, excellent phrasing, clear enunciation, and commendable dramatic effect. He deserved the hearty applause that he won in this number. Not so in the second number! This was Cowen's "Dream of Endymion." Judging by the results, there is not a doubt but that Endymion had eaten mince pie and lobster salad just before going to sleep. There is no denying the fervor of this work; Cowen has pumped it in most laboriously; the thermometer is continuously at 110 in the shade; but it remains as conventional as a book of etiquette; it reminds one of Heine's little tailor who lay abed, perspiring, and dreamed of the Queen of Sheba. It is difficult to speak calmly of such weak stuff, and when one thinks of the poetic height which Cowen attained in his Scandinavian symphony, one can only be astonished the more. The ecstatic orchestration of the work may be characterized as Wagner-and-water.

Liszt's symphonic poem, "Mazeppa," has not been heard in the city for a long while. It was given in the old Philharmonic days, when Boston's orchestral music, Heavenly maid, was young, and was conducted by Bernard Listemann. This work trots out one of the best steeds in the musical stable. In this stable there stand Grane, the Walkyrian stud, Mephistopheles' pair of blacks, of the Avernian line, and the spirited charger owned and driven by Lenore's lover.

The work is not as effective as some of the "Poemes Symphoniques," but is none the less an exciting and brilliant number. The ride itself is not comparable to Berlioz's "Ride to Hades" in graphic effect, but the bold start of the composition, with cymbal clash, the death of the steed, and above all, the savagery and Orientalism of the final triumph, are thrilling touches. One could not help comparing this torrent of military ardor, with the tepid martial touches of Spohr, which had preceded; the contrast was marked even in the fanfares which occurred copiously in both compositions. The Liszt work was performed with tremendous spirit and power.

The concert ended with Wagner's overture to the "Flying Dutchman." The reading was a fine one, and the struggle between the fierce motive which represented the Dutchman and the tender phrase which portrayed Senta and the salvation of the hero, was admirably delineated. Altogether the programme was one of sustained interest even if some of the numbers were unequal in merit.

Louis C. Elson.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. CVII, NO. 112.

SUNDAY, APRIL 22, 1900.

THE SYMPHONY CONCERT.

The Melodious Spohr Symphony Is Heard Again Here.

It Was Read and Played with Surpassing Beauty of Style—The Liszt Symphonic Poem—Mr. Davies Contributed Two Solos—Singer Cordially Received.

The programme of the concert by the Boston Symphony orchestra in Music Hall, last evening, was:

Symphony, "The Consecration of Tones"...Spohr
"Deeper and Deeper Still," and "Waft Her, Angels"..........Handel
Symphonic poem, "Mazeppa"..........Liszt
Scena, "The Dream of Endymion"........Cowen
(First time in Boston.)
Overture to "The Flying Dutchman"...Wagner

Mr. Ben Davies was the soloist.

It was a pleasure to listen to the graceful and melodious Spohr symphony again; especially to the first and second movements, with their flowing harmonies and their exquisite instrumentation. The third movement has taken on something of the aspect of banality, and the finale of garrulity, but there are charming moments even in them of delightful tone-color, vigorous dramatic power and splendor of treatment.

It seems curious, in this era of extreme eccentricity in modulation, that this work should have been attacked, when it was new, for its persistent chromatic harmonies, for now there is scarcely an ambitious song that does not eclipse it in this regard. It was read and played last evening with surpassing beauty of style.

The Liszt symphonic poem is chiefly interesting for the solidity, the richness and the effectiveness of its orchestration. Otherwise, it is notable only for its brilliant incoherency and its oscillations between blatant pretentiousness and poorly disguised commonplace. However, if Liszt may not be accorded a place among the composers of truly great orchestral works, his command over instrumental color falls little, if at all, behind that of Wagner himself, and in this work, which was given with magnificent fire and emphasis, his skill in this direction is exemplified with noble impressiveness.

Mr Davies, who was welcomed with great cordiality, sang his two solos with that perfection of artistic phrasing, that smoothness, justness of expression and thorough musical skill that have always so satisfyingly distinguished his work. His voice is much worn, and has become veiled, but his singing was still interesting for its mastery of style. But why did he sing that tiresome Cowen aria with its brummagem pathos, its roaring amativeness, and its extravagant absurdity? Endymion's dream? The young man was not dreaming, but was afflicted with a cruel attack of nightmare, the result, probably, of overmuch reflection on the Wagnerian opera plots of his day.

The programme for the next and last Symphony concert of the season is: Overture, "Leonore," No. 2, Beethoven; Quintet, from "Cosi fan tutte," Mozart; and Ninth symphony, Beethoven. The soloists are to be Mme. De Vere Sapio, Miss Gertrude May Stein, Mr. Ben Davies and Mr. Herbert Witherspoon. The chorus will consist of members of the Cecilia.

There was a time a few years ago when the good Bostonian would have felt sentimental and sorry enough to say farewell to Music Hall. It will be remembered he had conniption fits when the coming change was first broached, but now he is entirely resigned at parting with the old hall that has worn its reputation out. The wisdom of this natural order of things is manifest in the ease with which the public lets go its old associations and adopts the new. It is true Music Hall is reeking with the germ association. The music microbe must be plastered thick on its walls, and ghosts must often occupy the familiar seats where so often in the flesh they listened to the eternal programmes, and dilated with the eternal emotions. In 40 years, fancy the amount. But Boston in all its sects and classes has taken part in a vast number of events which make this hall memorable. During the final Symphony concerts many an old patron has wondered how the new temple of art would seem to him, and if he should not miss the bad air and draughts of the grimy, half-lighted barn he once deemed "the best music hall in the country!" Dear, dear, let us sit tight this week, then, for if nothing earthquaky happens we shall be hearing the Symphony orchestra playing out on Huntington avenue next season.

Boston Courier.

ESTABLISHED 1795. APRIL 21, 1900.

"All things come round to him who will but wait," saith the proverb; and so Liszt's wild symphonic poem, "Mazeppa," produced in London at the end of 1876, has at last reached Boston, having been placed as the central number and novelty of the twenty-third Symphony programme. Liszt knew the story of what happened

"After dread Pultowa's day,
When fortune left the royal Swede,"

not directly from Byron's poem, from which schoolboys used to declaim and Adah Isaacs Menken to derive her most famous impersonation, but instead through the medium of Victor Hugo's version, which was meant more to portray the victory and apotheosis of genius developed through suffering than the three days' agonizing experiences of a rash young gentleman who had drawn upon his defenceless head the wrath of the jealous and cruel Tartar lord. Yet the shifting trend of the music indicates well enough the greater episodes in the flight of "that Tartar of the Ukraine Breed," which fled across desert steppes to fall dead with its perishing burden still pinioned to its back amid its amazed and horrified brethren of the wild and wandering herds. The beginning is made in a dashing allegro which passes into an andante when the desperate flight is finished and the steed drops lifeless; then when rescue, relief and restoration come, the allagro marziale of a triumphant march succeeds, ringing out bold Cossack strains in melodies of the Ukraine. The composition is most involved and difficult, and often takes on the character of wild rhapsody, far exceeding the usual reasonable limitations of the symphonic poem. Indeed a criticism of that earlier time declares that "a more incoherent series of ravings never were constructed for the torment of mankind." But in a generation mankind has heard a good deal and become used to a good deal which would have been accounted unbearable even less than thirty years ago; and the Music Hall audience, although pronouncing "Mazeppa" more trying and perplexing than the "Preludes" appeared on its introduction, yet managed to get satisfaction as well as surprise from it and to be able to appreciate and admire the superb skill, the fire, the rush, the strength and the strange effectiveness which Mr. Gericke and the orchestra imparted to the exacting score. The programme began with a noble and symmetrical reading of Spohr's most successful symphony "The Consecration of Tones," the subtitle of which is "A Characteristic Tone Painting in the form of a Symphony," after a poem by Carl Pfeiffer.

The four movements fully illustrate the poem, as well as the grace, power and poetic feeling of the composer.

Mr. Ben Davies was the soloist and in the recitative and aria from Handel's "Jephthah," as in the scene "The Dream of Endymion" by Cowen, used his fine voice to bring out the beauty of the music.

The latter number, principally in recitative, was well orchestrated; indeed the interest seemed to centre in the orchestra, since the voice, used principally for declamation, could not have the melodic charm which is its right.

The concert closed with the overture to the "Flying Dutchman," given with a fire and precision quite electrifying.

Howard Malcom Ticknor.

Boston Transcript

MONDAY, APRIL 16, 1900

Music Hall: Boston Symphony Orchestra

At its twenty-second concert this season, the Boston Symphony Orchestra played this programme:

Haydn: Symphony in G major, "Military."
Wagner: Prelude to "Parsifal."
Brahms: Symphony No. 1, C minor.

The Haydn symphony went with animation and with the nicest finish. Wonder if many people do not have the same experience with early symphonies that we have. During the last few Haydn symphonies we have heard and the Mozart G minor symphony that was played early this winter, we have thought, throughout the first movement: "What fresh, spontaneous themes; what variety of tone color; after all, those old masters could get as beautiful effects with their little bands as the modern masters can with their overgrown orchestras." By the end of the slow movement (in the Haydn symphony, played Saturday, by the way, the "slow movement" happens to be a "military march") we have found our attention inclined to wander. By the time the minuet, after the trio, has been repeated da capo, we have given up trying to keep our minds on the music. And by the end of the finale, we have admitted to ourselves that, after all, these early symphonies sound rather trivial, and are a little tiresome to listen to. In the Haydn and Dittersdorf quartets, however, that the Kneisels played this winter, we have had no such feeling as in the symphonies. Is this the result of hearing so much orchestral music by Tchaikowsky, Dvorak and Richard Strauss?

Some conductors, notably Hans Richter, get a beautiful, mysterious effect by beginning the prelude to "Parsifal" with the softest tone possible, so faint that for a bar or two you feel rather than know that the orchestra is playing; at the close, too, Richter lets the sound die away to the merest breath. Mr. Gericke, however, chose to begin and to end the prelude with a good deal of tone. Barring this point, which is one of taste only, the prelude was beautifully played indeed, the Blood motive coming out with infinite tenderness, the Grail motive with great nobility, and the Faith motive with vast strength and power.

A sharp contrast to the prelude was the first movement of the Brahms symphony, which Mr. Gericke conducted with all the unyielding relentlessness that this music absolutely demands. He brought out beautifully, too, the poetry of the second movement and of the introduction to the finale, and the joyous spirit of the finale itself.

The orchestra played the symphony, as it played throughout the evening, superbly. The audience applauded heartily after the prelude and the Brahms symphony. The concert, indeed, was one of the best we have had this year. The programme for the next concert is as follows: Spohr, "Consecration of Tones"; Liszt, symphonic poem, "Mazeppa"; Wagner, "Huldigung's March." Mr. Ben Davies, tenor, will sing two arias.

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In the third movement grim-visaged War began to show his wrinkled front, somewhat smoothed for the occasion by our prim composer. There were trumpet fanfares, snare-drum rolls, cymbal clashes, bass-drum poundings, etc., as the army trekked on; yet the result was not sanguinary, not the capture of even a single kopje was suggested: it was the home guards on parade, with Sousa's full band at the front. The Hymn of Thanksgiving which followed ought to have ended the work, for it is the true climax and Spohr has come as near to being heroic here as his nature will allow.

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The work is not as effective as some of the "Poemes Symphoniques," but is none the less an exciting and brilliant number. The ride itself is not comparable to Berlioz's "Ride to Hades" in graphic effect, but the bold start of the composition, with cymbal clash, the death of the steed, and above all, the savagery and Orientalism of the final triumph, are thrilling touches. One could not help comparing this torrent of military ardor, with the tepid martial touches of Spohr, which had preceded; the contrast was marked even in the fanfares which occurred copiously in both compositions. The Liszt work was performed with tremendous spirit and power.

The concert ended with Wagner's overture to the "Flying Dutchman." The reading was a fine one, and the struggle between the fierce motive which represented the Dutchman and the tender phrase which portrayed Senta and the salvation of the hero, was admirably delineated. Altogether the programme was one of sustained interest even if some of the numbers were unequal in merit.

Louis C. Elson.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
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SUNDAY, APRIL 22, 1900.

THE SYMPHONY CONCERT.

The Melodious Spohr Symphony Is Heard Again Here.

It Was Read and Played with Surpassing Beauty of Style—The Liszt Symphonic Poem—Mr. Davies Contributed Two Solos—Singer Cordially Received.

The programme of the concert by the Boston Symphony orchestra in Music Hall, last evening, was:

Symphony, "The Consecration of Tones"...Spohr
"Deeper and Deeper Still," and "Waft Her, Angels"........................Handel
Symphonic poem, "Mazeppa"..............Liszt
Scena, "The Dream of Endymion".........Cowen
(First time in Boston.)
Overture to "The Flying Dutchman"...Wagner

Mr. Ben Davies was the soloist.

It was a pleasure to listen to the graceful and melodious Spohr symphony again; especially to the first and second movements, with their flowing harmonies and their exquisite instrumentation. The third movement has taken on something of the aspect of banality, and the finale of garrulity, but there are charming moments even in them of delightful tone-color, vigorous dramatic power and splendor of treatment.

It seems curious, in this era of extreme eccentricity in modulation, that this work should have been attacked, when it was new, for its persistent chromatic harmonies, for now there is scarcely an ambitious song that does not eclipse it in this regard. It was read and played last evening with surpassing beauty of style.

The Liszt symphonic poem is chiefly interesting for the solidity, the richness and the effectiveness of its orchestration. Otherwise, it is notable only for its brilliant incoherency and its oscillations between blatant pretentiousness and poorly disguised commonplace. However, if Liszt may not be accorded a place among the composers of truly great orchestral works, his command over instrumental color falls little, if at all, behind that of Wagner himself, and in this work, which was given with magnificent fire and emphasis, his skill in this direction is exemplified with noble impressiveness.

Mr Davies, who was welcomed with great cordiality, sang his two solos with that perfection of artistic phrasing, that smoothness, justness of expression and thorough musical skill that have always so satisfyingly distinguished his work. His voice is much worn, and has become veiled, but his singing was still interesting for its mastery of style. But why did he sing that tiresome Cowen aria with its brummagem pathos, its roaring amativeness, and its extravagant absurdity? Endymion's dream? The young man was not dreaming, but was afflicted with a cruel attack of nightmare, the result, probably, of overmuch reflection on the Wagnerian opera plots of his day.

The programme for the next and last Symphony concert of the season is: Overture, "Leonore," No. 2, Beethoven; Quintet, from "Cosi fan tutte," Mozart; and Ninth symphony, Beethoven. The soloists are to be Mme. De Vere Sapio, Miss Gertrude May Stein, Mr. Ben Davies and Mr. Herbert Witherspoon. The chorus will consist of members of the Cecilia.

There was a time a few years ago when the good Bostonian would have felt sentimental and sorry enough to say farewell to Music Hall. It will be remembered he had conniption fits when the coming change was first broached, but now he is entirely resigned at parting with the old hall that has worn its reputation out. The wisdom of this natural order of things is manifest in the ease with which the public lets go its old associations and adopts the new. It is true Music Hall is reeking with the germ association. The music microbe must be plastered thick on its walls, and ghosts must often occupy the familiar seats where so often in the flesh they listened to the eternal programmes, and dilated with the eternal emotions. In 40 years, fancy the amount. But Boston in all its sects and classes has taken part in a vast number of events which make this hall memorable. During the final Symphony concerts many an old patron has wondered how the new temple of art would seem to him, and if he should not miss the bad air and draughts of the grimy, half-lighted barn he once deemed "the best music hall in the country!" Dear, dear, let us sit tight this week, then, for if nothing earthquaky happens we shall be hearing the Symphony orchestra playing out on Huntington avenue next season.

Boston Courier.

ESTABLISHED 1795. APRIL 21, 1900.

"All things come round to him who will but wait," saith the proverb; and so Liszt's wild symphonic poem, "Mazeppa," produced in London at the end of 1876, has at last reached Boston, having been placed as the central number and novelty of the twenty-third Symphony programme. Liszt knew the story of what happened

"After dread Pultowa's day,
When fortune left the royal Swede,"

not directly from Byron's poem, from which schoolboys used to declaim and Adah Isaacs Menken to derive her most famous impersonation, but instead through the medium of Victor Hugo's version, which was meant more to portray the victory and apotheosis of genius developed through suffering than the three days' agonizing experiences of a rash young gentleman who had drawn upon his defenceless head the wrath of the jealous and cruel Tartar lord. Yet the shifting trend of the music indicates well enough the greater episodes in the flight of "that Tartar of the Ukraine Breed," which fled across desert steppes to fall dead with its perishing burden still pinioned to its back amid its amazed and horrified brethren of the wild and wandering herds. The beginning is made in a dashing allegro which passes into an andante when the desperate flight is finished and the steed drops lifeless; then when rescue, relief and restoration come, the allagro marziale of a triumphant march succeeds ringing out bold Cossack strains in melodies of the Ukraine. The composition is most involved and difficult, and often takes on the character of wild rhapsody, far exceeding the usual reasonable limitations of the symphonic poem. Indeed a criticism of that earlier time declares that "a more incoherent series of ravings never were constructed for the torment of mankind." But in a generation mankind has heard a good deal and become used to a good deal which would have been accounted unbearable even less than thirty years ago; and the Music Hall audience, although pronouncing "Mazeppa" more trying and perplexing than the "Preludes" appeared on its introduction, yet managed to get satisfaction as well as surprise from it and to be able to appreciate and admire the superb skill, the fire, the rush, the strength and the strange effectiveness which Mr. Gericke and the orchestra imparted to the exacting score. The programme began with a noble and symmetrical reading of Spohr's most successful symphony "The Consecration of Tones," the subtitle of which is "A Characteristic Tone Painting in the form of a Symphony," after a poem by Carl Pfeiffer.

The four movements fully illustrate the poem, as well as the grace, power and poetic feeling of the composer.

Mr. Ben Davies was the soloist and in the recitative and aria from Handel's "Jephthah," as in the scene "The Dream of Endymion" by Cowen, used his fine voice to bring out the beauty of the music.

The latter number, principally in recitative, was well orchestrated; indeed the interest seemed to centre in the orchestra, since the voice, used principally for declamation, could not have the melodic charm which is its right.

The concert closed with the overture to the "Flying Dutchman," given with a fire and precision quite electrifying.

Howard Malcom Ticknor.

Boston Journal.
SUNDAY, APRIL 22, 1900.

An Old Symphony of Spohr Resurrected for the Amusement of a Nervous Generation—Messrs. de Pachmann, Marteau and Miles Gave Much Pleasure in the Afternoon.

The program of the 23d symphony concert, Mr. Gericke conductor, was as follows:

Symphony No. 4, in F major, "The Consecration of Tones" ....Spohr
Recitative, "Deeper and and deeper still," and aria, "Waft her, angels," from Jephthah" ....Handel
Symphonic Poem No. 6, "Mazeppa"....Liszt
Scena, "The Dream of Endymion".....Cowen
(First time in Boston.)
Overture to "The Flying Dutchman,"..Wagner

Spohr liked his fourth symphony. He admitted this himself in his naive autobiography. He talked about the success at the first performance, and the popularity of the work in other cities and succeeding years. Perhaps it was worth while to play it in the year 1900, so as to show how easily audiences now tucked snugly under ground were pleased. The last time I heard this music that is supposed to depict "the rigid silence of Nature before the Creation of Tone" and other things was in London. Arthur Sullivan conducted. He sat in a chair and kept dropping his monocle. And the band played on. I am not sure but that his method of conducting was peculiarly appropriate to this symphony, which in the finale finds "consolation in tears."

"Mazeppa" is a decided contrast, but in spite of its bombast and pother it is not much better music, and it is singularly ineffective, although you see Liszt laboring over it like "a tanned galley-slave chained to the oar." The ride, so far as pictorial music is concerned, has been much better done by Berlioz, Wagner and Saint-Saëns, and the march with the final apotheosic soon becomes tiresome, and is weakest where it should be strongest.

Mr. Ben Davies first appeared at a Symphony concert April 11, 1896, and he sang "Waft her, angels." He appeared April 3, 1897, and he sang "Waft her, angels." He appeared again last night, and he sang "Waft her, angels." Is his concert repertory so small? Or is this air the one thing he loves in music and thinks he sings the best? The years have used their envious teeth on his voice, which is neither as clear nor as responsive to his will as in 1896. His delivery of the recitative was at times singular in the matter of punctuation, and he made a nice distinction between "me brain" and "my breast." His second piece was "The Dream of Endymion," by Cowen. It was first sung by him at a Philharmonic concert, London, June 17, 1897. The poem, which is of a pleasingly erotic nature, was written by Mr. Joseph Bennett. As Mr. Bennett is by profession a music critic, all that he does is of course good. But Mr. Cowen—oh, Mr. Cowen! When this piece was first sung in London, the Musical Times, which, by the way, is edited by Mr. Bennett, pronounced the music "equally good in its passionate and languorous passages." It is equally good—that is to say equally bad. The melody is pointless and without distinction of any kind; the structure of the piece is without backbone, and the diluted spirits of Wagner, injected as with a hypodormic syringe, do not awaken the thing to even temporary life. Mr. Davies sang as though he really believed in the music; he sang it with all his strength.

Boston Sunday Globe.
SUNDAY, APRIL 22, 1900.

Ben Davies Sings With the Symphony Orchestra.

Last week's symphony program included Spohr's symphony, "Consecration of Tones," Liszt's symphonic poem "Mazeppa," the overture to Wagner's "Flying Dutchman" and arias by Handel and Cowen, the latter numbers introducing Mr Ben Davies as soloist. In the recitative and aria from Handel's "Jephtha," Mr Davies again demonstrated his grand abilities as an interpreter of oratorio music, and the two excerpts were sung with the usual fervor and beauty of expression with which concert patrons have so long associated this exponent of ecclesiastic music. In the aria, "Waft Her, Angels," the runs were voiced with a purity of intonation and a flexibility seldom heard in a tenor robusto. The scena from Cowen's "Dream of Endymion" was sung by Mr Davies for the first time in Boston. The romantic theme of the text and the setting were each well suited to the artist's style of work, and the sympathetic treatment of the scene was a splendid example of the noble qualities of Mr Davies' art. His voice was in admirable form, and except in a very few phrases where the fortissimo was long sustained the purity and resonance was all that could be desired. His tonal coloring was perfect and not unduly contrasted, while every phrase of the music was given its relative and proper value. After each number the artist was rapturously applauded and recalled to the platform. The orchestral background was inspiring, the accompaniments being played with a beautiful effect which at no time subordinated the work of the soloist.

Spohr's "tone poem" is a piece of descriptive writing whose difficulties are a bar to its frequent performance, and the grace and symmetry of the instrumental score is so marked that an orchestra of the highest skill is required to bring out even the more obvious beauties of the work. The four movements are quite irregular in form, and the themes range from "rigid silence in nature" to a crade song and war and funeral music. It is musical poetry of unlimited latitude, with each subject and division of subjects treated in the masterly style of Spohr. The orchestra has not given a finer example this season of its timbre than in the performance of this work, and as every contingent finds its "work laid out" in the score, general praise for each one will tell the story of the whole. In the second part the near approach to a solo by the cello warrants a special word of commendation for Mr Schroeder's contribution.

The Liszt "Mazeppa" poem was given with magnificent vigor and dash, the weird effects, rush and turmoil of the orchestration being presented in a manner thoroughly typical of the subject, that of Mazeppa's mad ride while strapped to the back of a wild horse. The closing number, the overture to "The Flying Dutchman," received a sympathetic rendering, although the brasses in a few instances were not very certain in their utterances.

The program this week for the closing concerts of the season will comprise Beethoven's "Leonore" overture, No. 2, and the ninth symphony and the quintet from Mozart's "Cosi fan tutte." The soloists will be Mme de Vere-Sapio, Miss Gertrude May Stein, Mr Ben Davies and Mr Herbert Witherspoon. The chorus will be from the Cecelia club.

Boston Transcript
MONDAY, APRIL 23, 1900

Music Hall: Boston Symphony Orchestra

The twenty-third symphony concert brought the following programme on Saturday evening, in the Music Hall:

Spohr: Symphony No. 4, in F major, "Die Weihe der Töne," opus 86.
Handel: Recitative, "Deeper and deeper still," and Air, "Waft her, angels," from "Jephthah."
Liszt: Symphonic Poem No. 6, "Mazeppa."
Cowen: Scena, "The Dream of Endymion."
Wagner: Overture to "Der fliegende Holländer."
Mr. Ben Davies was the singer.

To hear Spohr's "Weihe der Töne" in this year of grace 1900 is a curious experience. Some of it sounds perhaps better than it used to in the old days; much of it, far worse. There is nothing in Spohr's chromatics to frighten anyone nowadays; neither does his often unquestionably dramatic touch seem as operatic as it once did. The first two movements in the symphony are still charming, full of genial, melodic invention and harmonic beauty, and exquisitely scored. The march has a certain sombre dignity—the instrumentation is, by the way, surprisingly like Spontini's—and the expressiveness of the passage descriptive of the "feelings of those left behind" calls for hearty admiration. Spohr's conception here is really remarkable; the dominant emotion is neither of grief nor despair; it is a gloomy sort of restlessness and anxiety, a seeking relief in Schiller's

Beschäftigung, die nie ermattet,
Die langsam schafft, doch nie zerstört,
Die zu dem Bau der Ewigkeiten
Zwar Sandkorn nur fur Sandkorn reicht,
Doch von der grossen Schuld der Zeiten
Minuten, Tage, Jahre streicht.

The music expresses this far better and more keenly than it is expressed in Liszt's "Ideale." Upon the whole, Spohr had more brains and poetic perception than musically creative genius! But, when that Ambrosian song of Thanksgiving comes, with its mock-Handelian counterpoint, Oh, Lord! how weak the good man is! The funeral music in the last movement has a certain thoosy-moosy sincerity; one wonders where Spohr got a chance to study some Bach cantatas; not that his treatment of the choral is at all in Bach's style, far from it, but that the interludes on the wind instruments certainly do show some reflection of Bach's feeling and expression. The concluding "Consolation in Tears" is, to me, exceedingly beautiful. The performance was ideal, Mr. Schroeder's playing of the Serenade, a perfect piece of artistry.

Liszt's "Mazeppa" is one of the most interesting looking scores I ever laid eyes on; but at performance the wonder of all those ingenious combinations vanishes, and they sound pretty much like anything else. The work is cheap and ineffectual; there is no headlong rush, the steed seems tired and panting, you feel the ever-renewing obstacle, not the forward bound; there is no triumph in the closing march, the genius does not "se relève Roi" at the end. When we think that this composition was written in the thirties, and scored in 1850, we can only stand astounded at Liszt's artistic foresight; it is more modern in spirit than anything by Berlioz or Wagner at that date—unless we except the seldom-played tomb-scene, "after Garrick," in the "Roméo et Juliette." Tchaikovsky and Rimski-Korsakoff were unknown then; yet "Mazeppa" is as modern as anything either of them has written since. Only our present Richard Strauss is more modern than this "Mazeppa!" If Liszt had had only a third of Berlioz's musical invention, what a composer he would have been! The piece was admirably played, but . . .!

Wagner's "Holländer" overture was grandly given.

Mr. Ben Davies not only has a beautiful tenor, but is a thoroughly artistic singer. He sings Handel's "Waft Her, Angels" exquisitely, as we have had pretty good opportunity for judging here in Boston, for this is the third time he has sung it at the Symphony concert. But, in heaven's name, what does the man mean by singing this song so often, so relentlessly? The days of Sims Reeves are past and gone; and remember that even he did not sing "Waft Her, Angels" all the time; he would often mercifully show a medical certificate instead. We in Boston are, to a certain extent, an oratorio-ridden community; and we do not want to hear oratorio airs at Symphony concerts; we want them kept for Sunday evenings, when we can send the guest within our walls to hear them. Handel's "Waft Her, Angels Through the Skies" is beautiful, divine, if you will; but, like other winged things, it can suffer from a too inexorable "toujours." Yet, O, the inconsistency of critical humanity! when it came to Cowen's "Dream of Endymion" I felt like crying out, "Give me some more Handelian wafting instead!" If that is the best "outsider" Mr. Davies has in his stable, heaven help us all! He sang both songs most admirably, though the orchestra accompanied the one by Handel as badly and mechanically as usual. The audience greeted the singer with warm enthusiasm.

The next, and last, programme is: Beethoven, overture to "Leonore," No. 2, opus 72; Mozart, quintet, "Di scrivermi ogni giorno," from "Cosi fan tutte;" Beethoven, symphony No. 9, in D minor, "Choral," opus 125. Mme. de Vère Sapio, Miss Gertrude May Stein, Mr. Ben Davies, Mr. Herbert Witherspoon and a chorus of members of the Cecilia will assist. W. F. A.

"This Country with its Institutions, Belongs to the People who Inhabit It."
BOSTON EVENING RECORD.
Entered at the Post Office as second class mail matter.

Apr 23

THE SYMPHONY.

We think it was Spohr's widow who said, just after his death—"He has gone to the only place where his music can be excelled!" which epitaph was afterwards plagiarized by the widow of a pyrotechnist with—"My husband has gone to the only place where his fireworks can be excelled!" If the first remark be true, and the celestial harmony be like that of Spohr, we fear it will become tiresome before even the first 10,000 years of eternity have passed!

Spohr's symphony called "The Consecration of Tones," was the first number of the concert of Saturday. It exhibited all the merits and all the defects of the Spohr school. Spohr was supposed to be romantic because he was very chromatic in his progressions, but it took only a very few minutes to convince the auditor that something besides chromatic progressions was necessary to portray passion. The "Turmoil of the Elements" with which the symphony began, was not much more impressive than the formal and contrapuntal picture of chaos with which Haydn began his "Creation." Spohr had a great gift of repetition, and his symphony has many phrases which might be labelled—"I beg to reiterate," "As I said before," "Let me tell you once more," etc. The "Sounds of Nature" were a very diminutive "Waldesweben" with a very insistent cuckoo thrown in, and a great deal of Spohr circumlocution added. The opening movement was in good form, spite of the chaotic subjects it dealt with, and had at least the advantage of being very easily comprehended.

The second movement was throughout better, for it represented the lyric side of the evolution of tones, and Spohr had a gift of writing clear and sometimes beautiful tunes. There were three of them in this and they were in good contrast to each other. The serenade gave Mr. Schroeder an excellent violoncello obbligato which was charmingly interpreted. The mingling of the three melodies, at the close of the movement, was one of the best points of the symphony, being ingenious without exhibiting that straining for effect which often appears when the modern composers set forth their juggleries with rhythms.

In the third movement grim-visaged War began to show his wrinkled front, somewhat smoothed for the occasion by our prim composer. There were trumpet fanfares, snare-drum rolls, cymbal clashes, bass-drum poundings, etc., as the army trekked on; yet the result was not sanguinary, not the capture of even a single kopje was suggested: it was the home guards on parade, with Sousa's full band at the front. The Hymn of Thanksgiving which followed ought to have ended the work, for it is the true climax and Spohr has come as near to being heroic here as his nature will allow.

The finale came in the nature of an anti-climax; a funeral theme is treated at some length and then a long portrayal of "Consolation in Tears" follows, with the same reiteration that has characterized the first movement. It was all finely played, but we fear that the symphonies of Spohr are as hopelessly antiquated as the novels of Richardson. The fact that Spohr chose to copy Haydn and Mozart and to despise Beethoven tells against him now. That he had some real desire for dramatic effects, however, is shown by his appreciation of Wagner's "Flying Dutchman."

Mr. Ben Davies was the vocalist of the concert and appeared in the second number with "Waft her, angels," which he sang very finely, with sturdy voice, excellent phrasing, clear enunciation, and commendable dramatic effect. He deserved the hearty applause that he won in this number. Not so in the second number! This was Cowen's "Dream of Endymion." Judging by the results, there is not a doubt but that Endymion had eaten mince pie and lobster salad just before going to sleep. There is no denying the fervor of this work; Cowen has pumped it in most laboriously; the thermometer is continuously at 110 in the shade; but it remains as conventional as a book of etiquette; it reminds one of Heine's little tailor who lay abed, perspiring, and dreamed of the Queen of Sheba. It is difficult to speak calmly of such weak stuff, and when one thinks of the poetic height which Cowen attained in his Scandinavian symphony, one can only be astonished the more. The ecstatic orchestration of the work may be characterized as Wagner-and-water.

Liszt's symphonic poem, "Mazeppa," has not been heard in the city for a long while. It was given in the old Philharmonic days, when Boston's orchestral music, Heavenly maid, was young, and was conducted by Bernard Listemann. This work trots out one of the best steeds in the musical stable. In this stable there stand Grane, the Walkyrian stud, Mephistopheles' pair of blacks, of the Avernian line, and the spirited charger owned and driven by Lenore's lover.

The work is not as effective as some of the "Poemes Symphoniques," but is none the less an exciting and brilliant number. The ride itself is not comparable to Berlioz's "Ride to Hades" in graphic effect, but the bold start of the composition, with cymbal clash, the death of the steed, and above all, the savagery and Orientalism of the final triumph, are thrilling touches. One could not help comparing this torrent of military ardor, with the tepid martial touches of Spohr, which had preceded; the contrast was marked even in the fanfares which occurred copiously in both compositions. The Liszt work was performed with tremendous spirit and power.

The concert ended with Wagner's overture to the "Flying Dutchman." The reading was a fine one, and the struggle between the fierce motive which represented the Dutchman and the tender phrase which portrayed Senta and the salvation of the hero, was admirably delineated. Altogether the programme was one of sustained interest even if some of the numbers were unequal in merit.

[illegible] 1813.
[illegible] Paper of the State.
The Official Paper of the City.
[illegible]DAY MORNING, APRIL 30, 1900.

Closing Symphony Concert—Beethoven's Ninth Symphony.

Music Hall ended its tonal career, on Saturday night, in a blaze of glory, in which floral decorations, frenzied hurrahs, speech-making, and other unusual excitement blended. Matters began auspiciously; on entering the hall the auditor found each musician's stand decorated with flowers, while the conductor's rack was covered with floral tributes, and there was a "ninth symphony audience" present, which is equivalent to saying that the hall was packed to the doors. When Mr. Gericke entered there was applause from audience and orchestra that seemed never to cease.

The programme began with Beethoven's second "Leonora" overture (which was written first) a good and dramatic beginning of an exciting concert. The Leonora overtures, Nos. 2 and 3, cannot fail to impress upon the critical listener the weakness of the plot of Beethoven's single opera; everything happens at just the proper moment, in this opera, just as it does in a "New York Ledger" story, and the trumpet calls cannot but recall to the mind the fact that if the Governor had arrived five minutes later, Florestan would have been killed and Pizarro triumphant. But Beethoven's great music makes one blind to the literary defects of "Fidelio," just as Mozart's genius was able to float the leaden libretto of "The Magic Flute."

Mozart's greatness was demonstrated in the next number of the programme, the very seldom heard quintette from "Cosi fan Tutti." Mme. De Vere-Sapio, Miss Gertrude May Stein, and Messrs. Ben Davies, Herbert Witherspoon and William W. Walker were the singers, and their voices blended admirably. The ineffable beauty of this quintette caused it to become the gem of the concert, and it seemed to accentuate the fact that direct melodic beauty is not to be despised in Music, even though such pure and intelligible progressions would be scorned by many of the modern composers.

It also demonstrated, by vivid contrast, how unvocal Beethoven was, for the suavity and delicacy of the vocalism of this quintette, and the screaming of the finale of the ninth symphony, were as far apart as the poles. An encore followed the ending of this delicious number, an encore that would not be gainsaid spite of all rules to the contrary; the applause was persistent and furious.

After this came the great "ninth!" The first movement was grandly performed, especially in that tremendous chromatic coda in which the strings and bassoons sound like the mighty serges of the ocean.

The Scherzo is rather a grotesque than a playful movement; when Beethoven was humorous it was rather with the savagery of an Aristophanes than with the wit of a Martial. But the great development of that peculiar three-noted figure which alternately chatters and thunders through the entire movement, was splendidly done, and the kettle-drum deserves a word of especial praise. How Beethoven loved this humble instrument! Already in his first symphony he liberates it from its tonic-dominant-playing bondage, in the eighth symphony he gives it comical prominence, and here in the ninth he causes the kettle-drum to converse on equal terms with its more versatile musical brethren. The bassoon, too, (Beethoven's favorite instrument when he was in lively mood) and the horn did excellent work in the performance of this movement. The Coda was made as brusque as the composer's heart could wish.

The beauty of the Adagio, with its variation of two themes, can never be exaggerated; and Beethoven was stone-deaf when he wrote it! So deaf that he could not even hear the applause that followed it! This movement is as tender as the Scherzo is bold, or the Allegro majestic; it would be impossible to find three symphonic movements in better contrast, better foils to each other, than these instrumental ones; but now the composer introduces his voices, treats them exactly as if they were clarinettes or violins, things of wood or metal and not of flesh and blood, and the result is so strained that the throats of the audience ache in sympathy with the singers.

But the instrumental part is ingenious. Note a few of the effects that are not always sufficiently dwelt upon by the commentators—Beethoven is going to sing about the millennium, the era of universal love, (he loved liberty, and that brought forth "Egmont" and the Heroic symphony, he believed in universal fraternity, and that brought forth this finale) but before he touches his happy theme he must give us the reverse of the picture, and the dissonance of the opening chords portrays all the sorrow and crime, the contention and misery of mankind.

He causes the contrabasses to rebuke the tumult, as a Redeemer might promise peace to a suffering race, and the result is a dialogue which foreshadows the entrance of the human voice for the first time in symphony, and also forms an admirable bridge to the innovation; he passes in review the themes of the preceding movements and sums up his symphony (the first time that this was ever done in Music) before he proceeds to his climax.

The contrabass phrases are considered the most important ever written for this instrument. Wagner used to rehearse his musicians to death on this particular part of the symphony, in his old Dresden days, and Mr. Gericke had not spared his men in this particular either; the result was wonderful, although we should have preferred a little slower

[illegible] came [illegible] theme [illegible] the subject for stupendous variations also given by the contrabasses and 'cellos. This has been called "a mere Gassenhauer" (street-song) by a German critic, and "Glorified 'Yankee Doodle'" by an eminent Bostonian; it has been made into a hymn and one hears it in church as "Rise my Soul, and stretch they wings." It proceeds by steps, not skips, (conjunct movement) as a theme to be sung by a multitude ought to do; it comes close to that ideal multitude-melody, "God Save the Queen" in this respect.

The character of the variations shows how strenuously Beethoven was seeking for some counterpoise to the strength of the form used in the first movement of symphony, the Sonata-allegro. This latter being chiefly development of figures, Beethoven set variations as a proper foil to it. The difference between variation and development may be stated thus—variations treat the theme as a whole, development treats its separate members; Variation is to repaint, ornament and embellish the original edifice, Development is to pull it down and build a new one with its bricks.

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The stated programme ended the season, and at the same time closed the long career of Music Hall in its aspect as the home of the highest form of orchestral and of choral performances, in a fitting manner.

There was an enormous audience, every available spot in the auditorium having its occupant. There were the time-honored demonstrations that have always attended the last nights of the Symphony season. Mr. Gericke, on his first appearance was received with tumultuous applause, that was prolonged until he had bowed his acknowledgments many times; and when all was over there was a leave-taking in which he was recalled with a like hearty favor.

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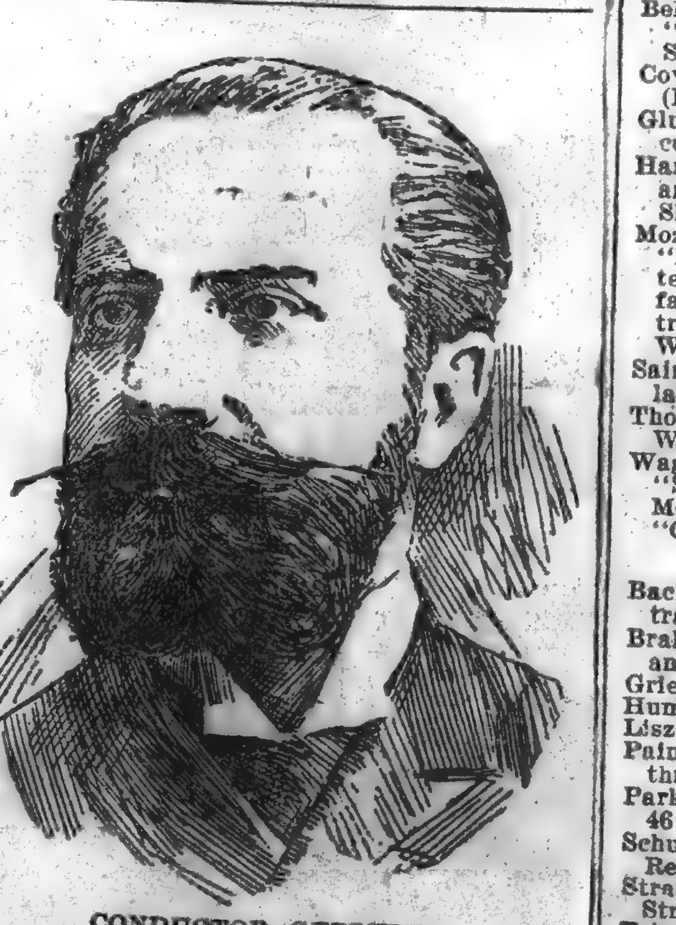

CONDUCTOR GERICKE.

At every stage, however, it showed the thoughtful conception consistently carried out, and the performance gave constant evidence of most elaborate rehearsing. The efforts of the chorus were exceptionally fine. It is seldom, indeed, that the trying and unvocal music given to it is sung with the clearness, the easy fluency and the tunefulness that marked its performance on this occasion. The brilliant female voices especially acquitted themselves with an efficiency that can scarcely be overpraised. The solos were well sung, but were no more effective than usual; while the solo quartet was as unimpressive as it always has been, and, in all likelihood, always will be.

The programmes of [illegible] of which [illegible] Wagner came [illegible] and Brahms followed with five. Mozart was represented by four and Haydn by two.

The following list, from the Symphony programme book, gives a summary of works by their class:

SYMPHONIES.

Beethoven—Symphony No. 2, in D major, opus 36; symphony No. 6, in F major, "Pastorale," opus 68; symphony No. 8, in F major, opus 93; symphony No. 7, in A major, opus 92; symphony No. 9, in D minor, "Choral," opus 125 (Clementine de Vere-Sapio, Gertrude May Stein, Ben Davies, Herbert Witherspoon, and chorus of members of the Cecilia).
Berger, Wilhelm—Symphony in B-flat major, opus 71.
Berlioz—Three movements from the dramatic symphony, "Romeo et Juliette," opus 17.
Borodin—Symphony No. 1, in E-flat major.
Brahms—Symphony No. 4, in E minor, opus 98; symphony No. 2, in D major, opus 73; symphony No. 1, in C minor, opus 68.
Franck—Symphony in D minor.
Glazounoff—Symphony No. 6, in C minor, opus 58
Haydn—Symphony in G major, "Oxford"; symphony in G major, "Military."
Mendelssohn—Symphony No. 3, in A minor, "Scotch," opus 56.
Mozart—Symphony No. 36, in C major (Koechel, No. 425); symphony No. 25, in G minor (Koechel, No. 183).
Schubert—Unfinished symphony in B minor.
Schumann—Symphony No. 4, in D minor, opus 120; symphony No. 1, in B-flat major, opus 38.
Spohr—Symphony No. 4, in F major, "Die Weihe der Tone," opus 86.
Strauss, Richard—Symphony in F minor, opus 12.
Tchaikovsky—Symphony No. 3, in D major, opus 29.

SUITES AND SERENADES.

Fuchs—Serenade for string orchestra, No. 1, in D major, opus 9.
Gluck—Ballet suite No. 2 (F. A. Gevaert).
Grieg—Suite No. 1 from the music to "Peer Gynt," opus 46.
D'Indy, Vincent—"Medee," orchestral suite after Catulle Mendes' tragedy, opus 47.
Moszkowski—Suite No. 1, in F major, opus 39.
Rameau—Ballet-suite (arranged by Felix Mottl).
Rimski-Korsakoff—"Scheherazade," symphonic suite after "The Arabian Nights," opus 35.

OVERTURES, PRELUDES AND SYMPHONIC POEMS.

Beethoven—Overture to Goethe's "Egmont," opus 84; overture to "Lenore," No. 1, opus 138; overture to "Lenore," No. 2, opus 72.
Berlioz—Overture to "Le Roi Lear," opus 4.
Brahms—Tragische ouverture, opus 81.
Chadwick—"Adonais," elegiac overture (MS.).
Draesecke, Felix—Jubel-Ouverture.
Dvorak—Symphonic poem, "Heldenlied," opus 111.
Franck—Symphonic poem, "Les Eolides."
Gluck—Overture to "Iphigenie en Aulide" (Coda by Wagner).
Goldmark, Karl—Overture to the "Prometheus Bound" of Aeschylus, opus 38; overture, "Sappho," opus 44.
Goldmark, Rubin—Overture to "Hiawatha" (MS.).
Liszt—Symphonic poem No. 6, "Mazeppa."
Marschner—Overture to "Hans Heiling," opus 80.
Mendelssohn—Overture. "Zum Mahrchen von der Schonen Melusine," opus 32.
Schubert—Overture in the Italian style, in C major, opus 170; overture to "Alfonso und Estrella," opus 69.
Smetana—Overture to "Prodana Nevesta."
Strauss, Richard—Symphonic poem, "Also Sprach Zarathustra," opus 30.
Tchaikovsky—"Hamlet," fantasy-overture, opus 67.
Wagner, Richard—Prelude to "Die Meistersinger von Nurnberg"; prelude to "Parsifal"; overture to "Der Fliegende Hollander."
Wagner, Siegfried—Overture to "Der Barenhauter."
Weber—Overture to "Oberon."

CONCERTOS AND INSTRUMENTAL SOLOS.

Arenski, Anton—Concerto for pianoforte, in F minor, opus 3. (Katherine Ruth Heyman.)
Beach, Mrs. H. H. A.—Concerto for pianoforte, in C-sharp minor, opus 45. (Mrs. H. H. A. Beach.)
Beethoven—Concerto for pianoforte, No. 5, in E-flat major, opus 73. (Ignace J. Paderewski.)
Concert for pianoforte, No. 4, in G major, opus 58. (Ernst von Dohanyi.)
Dvorak—Concerto for violoncello, in B minor, opus 104. (Alwin Schroeder.)
Grieg—Concerto for pianoforte, in A major, opus 16. (Fanny Bloomfield-Zeisler.)
Lalo—Symphonie espagnole, for violin and orchestra, opus 21. (Timothee Adamowski.) Concerto for violoncello, in D minor. (Elsa Rueger.)
Loeffler—"Les Veillees de l'Ukraine," for violin and orchestra. (Franz Kneisel.)
Mendelssohn—Concerto for violin, in E minor, opus 64. (Leonora Jackson.)
Rubinstein—Concerto for pianoforte, No. 4, in D minor, opus 70. (Mark Hambourg.)
Schutt, Eduard—Concerto for pianoforte, No. 2, in F minor, opus 47. (Ludwig Breitner.)
Tchaikovsky—Concerto for violin, No. 2, in D major, opus 35. (Alexandre Petschnikoff.)

SCENAS, ARIAS, ETC., WITH ORCHESTRA.

Beethoven—Recitative, "Abscheulicher!" and aria "Komm Hoffnung," from "Fidelio," opus 72. (Milka Ternina.)
Bellini—Recitative, "Sediziose voci," and aria, "Casta Diva," from "Norma." (Marcella Sembrich.)
Cowen—"The Dream of Endymion," scena. (Ben Davies.)
Gluck—Air, "Divinites du Styx," from "Alceste." (Clara Butt.)
Handel—Recitative, "Deeper and Deeper Still," and air, "Waft Her, Angels, Through the Skies," from "Jephthah." (Ben Davies.)
Mozart—Aria, "Che pur aspro al cuore," from "Il Seraglio." (Marcella Sembrich.) Quintet "Di scrivermi ogni giorno," from "Cosi fan tuute." (Clementine de Vere-Sapio, Gertrude May Stein, Ben Davies, William W. Walker, Herbert Witherspoon.)
Saint-Saens—"La fiancee du timbalier," ballad with orchestra, opus 82. (Marie Brema.)
Thomas, A. Goring—Song, "My Heart Is Weary," from "Nadeshda." (Clara Butt.)
Wagner, Richard—Two songs with orchestra, "Schmerzen, "Traume" (scored by Felix Mottl). (Marie Brema.) Closing scene from "Gotterdammerung." (Milka Ternina.)

MISCELLANEOUS.

Bach—Chaconne in D minor (scored for orchestra by Raff).
Brahms—Three Hungarian dances, Nos. 1, 2 and 3 (scored by Brahms and Parlow).
Grieg—Symphonische tanze, opus 64.
Humperdinck—Maurische rhapsodie.
Liszt—Rhapsodie hongroise, No. 1 in F.
Paine—Ballet music from the opera "Azara"; three Moorish dances.
Parker, Horatio W.—A northern ballad, opus 46 (MS.).
Schumann—"Bilder aus Osten" (scored by Reinecke).
Strauss—Richard—"Till Eulenspiegels lustige Streiche," opus 28.
Tchaikovsky—Capriccio Italien, opus 45.
Wagner, Richard—Prelude to Act III., dance of apprentices, procession of the master singers, and song of greeting to Hans Sachs, from "Die Meistersinger von Nurnberg." Siegfried Idyll.

The new works presented were, alphabetically according to composers: Concerto for pianoforte in F minor, opus 3, by Anton Arenski; concerto in C sharp minor, opus 45, by Mrs. H. H. A. Beach; symphony in B flat major, opus 71, by Wilhelm Beyer; overture, "Adonais," G. W. Chadwick; "Jubilee" overture, Felix Draesecke; symphonic poem, "Heldenlied," opus 111, Dvorak; symphonic poem, "Les Eolides," Cesar Franck, symphony No. 6, in C minor, opus 58, Glazounoff; overture, "Hiawatha," Rubin Goldmark; symphonic dances, opus 64, Grieg; "Moorish Rhapsody," Humperdinck; orchestral suite, "Medee," Vincent d'Indy; ballet music from the opera, "Azara," J. K. Paine; "A Northern Ballad," opus 46, H. W. Parker; overture, "Der Baerenhaeuter," Siegfried Wagner. The 20th season of the Boston Symphony orchesrt will open, with Mr. Wilhelm Gericke as conductor, in the new Music Hall, Saturday evening, Oct. 20.

ADVERTISER
ESTABLISHED 1813.
The Official Paper of the State.
The Official Paper of the City.
MONDAY MORNING, APRIL 30, 1900.

Closing Symphony Concert—Beethoven's Ninth Symphony.

Music Hall ended its tonal career, on Saturday night, in a blaze of glory, in which floral decorations, frenzied hurrahs, speech-making, and other unusual excitement blended. Matters began auspiciously; on entering the hall the auditor found each musician's stand decorated with flowers, while the conductor's rack was covered with floral tributes, and there was a "ninth symphony audience" present, which is equivalent to saying that the hall was packed to the doors. When Mr. Gericke entered there was applause from audience and orchestra that seemed never to cease.

The programme began with Beethoven's second "Leonora" overture (which was written first) a good and dramatic beginning of an exciting concert. The Leonora overtures, Nos. 2 and 3, cannot fail to impress upon the critical listener the weakness of the plot of Beethoven's single opera; everything happens at just the proper moment, in this opera, just as it does in a "New York Ledger" story, and the trumpet calls cannot but recall to the mind the fact that if the Governor had arrived five minutes later, Florestan would have been killed and Pizarro triumphant. But Beethoven's great music makes one blind to the literary defects of "Fidelio," just as Mozart's genius was able to float the leaden libretto of "The Magic Flute."

Mozart's greatness was demonstrated in the next number of the programme, the very seldom heard quintette from "Cosi fan Tutti." Mme. De Vere-Sapio, Miss Gertrude May Stein, and Messrs. Ben Davies, Herbert Witherspoon and William W. Walker, were the singers, and their voices blended admirably. The ineffable beauty of this quintette caused it to become the gem of the concert, and it seemed to accentuate the fact that direct melodic beauty is not to be despised in Music, even though such pure and intelligible progressions would be scorned by many of the modern composers.

It also demonstrated, by vivid contrast, how unvocal Beethoven was, for the suavity and delicacy of the vocalism of this quintette, and the screaming of the finale of the ninth symphony, were as far apart as the poles. An encore followed the ending of this delicious number, an encore that would not be gainsaid spite of all rules to the contrary; the applause was persistent and furious.

After this came the great "ninth!" The first movement was grandly performed, especially in that tremendous chromatic coda in which the strings and bassoons sound like the mighty serges of the ocean.

The Scherzo is rather a grotesque than a playful movement; when Beethoven was humorous it was rather with the savagery of an Aristophanes than with the wit of a Martial. But the great development of that peculiar three-noted figure which alternately chatters and thunders through the entire movement, was splendidly done, and the kettle-drum deserves a word of especial praise. How Beethoven loved this humble instrument! Already in his first symphony he liberates it from its tonic-dominant-playing bondage, in the eighth symphony he gives it comical prominence, and here in the ninth he causes the kettle-drum to converse on equal terms with its more versatile musical brethren. The bassoon, too, (Beethoven's favorite instrument when he was in lively mood) and the horn did excellent work in the performance of this movement. The Coda was made as brusque as the composer's heart could wish.

The beauty of the Adagio, with its variation of two themes, can never be exaggerated; and Beethoven was stone-deaf when he wrote it! So deaf that he could not even hear the applause that followed it! This movement is as tender as the Scherzo is bold, or the Allegro majestic; it would be impossible to find three symphonic movements in better contrast, better foils to each other, than these instrumental ones; but now the composer introduces his voices, treats them exactly as if they were clarinettes or violins, things of wood or metal and not of flesh and blood, and the result is so strained that the throats of the audience ache in sympathy with the singers.

But the instrumental part is ingenious. Note a few of the effects that are not always sufficiently dwelt upon by the commentators—Beethoven is going to sing about the millennium, the era of universal love, (he loved liberty, and that brought forth "Egmont" and the Heroic symphony, he believed in universal fraternity, and that brought forth this finale) but before he touches his happy theme he must give us the reverse of the picture, and the dissonance of the opening chords portrays all the sorrow and crime, the contention and misery of mankind.

He causes the contrabasses to rebuke the tumult, as a Redeemer might promise peace to a suffering race, and the result is a dialogue which foreshadows the entrance of the human voice for the first time in symphony, and also forms an admirable bridge to the innovation; he passes in review the themes of the preceding movements and sums up his symphony (the first time that this was ever done in Music) before he proceeds to his climax.

The contrabass phrases are considered the most important ever written for this instrument. Wagner used to rehearse his musicians to death on this particular part of the symphony, in his old Dresden days, and Mr. Gericke had not spared his men in this particular either; the result was wonderful, although we should have preferred a little slower tempo at the first

Then came the theme itself, the subject for stupendous variations also given by the contrabasses and 'cellos. This has been called "a mere Gassenhauer" (street-song) by a German critic, and "Glorified 'Yankee Doodle'" by an eminent Bostonian; it has been made into a hymn and one hears it in church as "Rise my Soul, and stretch they wings." It proceeds by steps, not skips, (conjunct movement) as a theme to be sung by a multitude ought to do; it comes close to that ideal multitude-melody, "God Save the Queen" in this respect.

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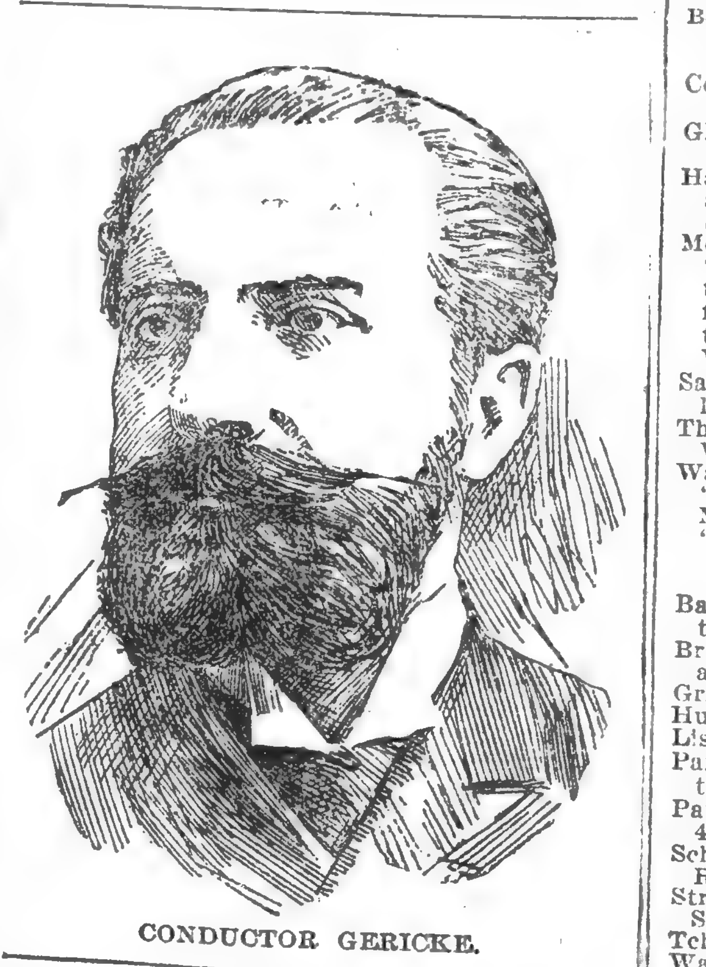

CONDUCTOR GERICKE.

At every stage, however, it showed the thoughtful conception consistently carried out, and the performance gave constant evidence of most elaborate rehearsing. The efforts of the chorus were exceptionally fine. It is seldom, indeed, that the trying and unvocal music given to it is sung with the clearness, the easy fluency and the tunefulness that marked its performance on this occasion. The brilliant female voices especially acquitted themselves with an efficiency that can scarcely be overpraised. The solos were well sung, but were no more effective than usual; while the solo quartet was as unimpressive as it always has been, and, in all likelihood, always will be.

The programmes of the season presented 48 composers and 94 compositions, of which latter Beethoven led with 11, Wagner came next with eight, and Brahms followed with five. Mozart was represented by four and Haydn by two. The following list, from the Symphony programme book, gives a summary of works by their class:

SYMPHONIES.

Beethoven—Symphony No. 2, in D major, opus 36; symphony No. 6, in F major, "Pastorale," opus 68; symphony No. 8, in F major, opus 93; symphony No. 7, in A major, opus 92; symphony No. 9, in D minor, "Choral," opus 125 (Clementine de Vere-Sapio, Gertrude May Stein, Ben Davies, Herbert Witherspoon, and chorus of members of the Cecilia).
Berger, Wilhelm—Symphony in B-flat major, opus 71.
Berlioz—Three movements from the dramatic symphony, "Romeo et Juliette," opus 17.
Borodin—Symphony No. 1, in E-flat major.
Brahms—Symphony No. 4, in E minor, opus 98; symphony No. 2, in D major, opus 75; symphony No. 1, in C minor, opus 68.
Franck—Symphony in D minor.
Glazounoff—Symphony No. 6, in C minor, opus 58
Haydn—Symphony in G major, "Oxford"; symphony in G major, "Military."
Mendelssohn—Symphony No. 3, in A minor, "Scotch," opus 56.
Mozart—Symphony No. 36, in C major (Koechel, No. 425); symphony No. 25, in G minor (Koechel, No. 183).
Schubert—Unfinished symphony in B minor.
Schumann—Symphony No. 4, in D minor, opus 120; symphony No. 1, in B-flat major, opus 38.
Spohr—Symphony No. 4, in F major, "Die Weihe der Tone," opus 86.
Strauss, Richard—Symphony in F minor, opus 12.
Tchaikovsky—Symphony No. 3, in D major, opus 29.

SUITES AND SERENADES.

Fuchs—Serenade for string orchestra, No. 1, in D major, opus 9.
Gluck—Ballet suite No. 2 (F. A. Gevaert).
Grieg—Suite No. 1 from the music to "Peer Gynt," opus 46.
D'Indy, Vincent—"Medee," orchestral suite after Catulle Mendes' tragedy, opus 47.
Moszkowski—Suite No. 1, in F major, opus 39.
Rameau—Ballet-suite (arranged by Felix Mottl).
Rimski-Korsakoff—"Scheherazade," symphonic suite after "The Arabian Nights," opus 35.

OVERTURES, PRELUDES AND SYMPHONIC POEMS.

Beethoven—Overture to Goethe's "Egmont," opus 84; overture to "Lenore," No. 1, opus 138; overture to "Lenore," No. 2, opus 72.
Berlioz—Overture to "Le Roi Lear," opus 4.
Brahms—Tragische ouverture, opus 81.
Chadwick—"Adonais," elegiac overture (MS.).
Draesecke, Felix—Jubel-Ouverture.
Dvorak—Symphonic poem, "Heldenlied," opus 111.
Franck—Symphonic poem, "Les Eolides."
Gluck—Overture to "Iphigenie en Aulide" (Coda by Wagner).
Goldmark, Karl—Overture to the "Prometheus Bound" of Aeschylus, opus 38; overture, "Sappho," opus 44.
Goldmark, Rubin—Overture to "Hiawatha" (MS.).
Liszt—Symphonic poem No. 6, "Mazeppa."
Marschner—Overture to "Hans Heiling," opus 80.
Mendelssohn—Overture. "Zum Mahrchen von der Schonen Melusine," opus 32.
Schubert—Overture in the Italian style, in C major, opus 170; overture to "Alfonso und Estrella," opus 69.
Smetana—Overture to "Prodana Nevesta."
Strauss, Richard—Symphonic poem, "Also Sprach Zarathustra." opus 30.
Tchaikovsky—"Hamlet," fantasy-overture, opus 67.
Wagner, Richard—Prelude to "Die Meistersinger von Nurnberg"; prelude to "Parsifal"; overture to "Der Fliegende Hollander."
Wagner, Siegfried—Overture to "Der Barenhauter."
Weber—Overture to "Oberon."

CONCERTOS AND INSTRUMENTAL SOLOS.

Arenski, Anton—Concerto for pianoforte, in F minor, opus 3. (Katherine Ruth Heyman.)
Beach, Mrs. H. H. A.—Concerto for pianoforte, in C-sharp minor, opus 45. (Mrs. H. H. A. Beach.)
Beethoven—Concerto for pianoforte, No. 5, in E-flat major, opus 73. (Ignace J. Paderewski.)
Concert for pianoforte, No. 4, in G major, opus 58. (Ernst von Dohanyi.)
Dvorak—Concerto for violoncello, in B minor, opus 104. (Alwin Schroeder.)
Grieg—Concerto for pianoforte, in A major, opus 16. (Fanny Bloomfield-Zeisler.)
Lalo—Symphonie espagnole, for violin and orchestra, opus 21. (Timothee Adamowski.) Concerto for violoncello, in D minor. (Elsa Rueger.)
Loeffler—"Les Veillees de l'Ukraine," for violin and orchestra. (Franz Kneisel.)
Mendelssohn—Concerto for violin, in E minor, opus 64. (Leonora Jackson.)
Rubinstein—Concerto for pianoforte, No. 4, in D minor, opus 70. (Mark Hambourg.)
Schutt, Eduard—Concerto for pianoforte, No. 2, in F minor, opus 47. (Ludwig Breitner.)
Tchaikovsky—Concerto for violin, No. 2, in D major, opus 35. (Alexandre Petschnikoff.)

SCENAS, ARIAS, ETC., WITH ORCHESTRA.

Beethoven—Recitative, "Abscheulicher!" and aria "Komm Hoffnung," from "Fidelio," opus 72. (Milka Ternina.)
Bellini—Recitative, "Sediziose voci," and aria, "Casta Diva," from "Norma." (Marcella Sembrich.)
Cowen—"The Dream of Endymion," scena. (Ben Davies.)
Gluck—Air, "Divinites du Styx," from "Alceste." (Clara Butt.)
Handel—Recitative, "Deeper and Deeper Still," and air, "Waft Her, Angels, Through the Skies," from "Jephthah." (Ben Davies.)
Mozart—Aria, "Che pur aspro al cuore," from "Il Seraglio." (Marcella Sembrich.) Quintet "Di scrivermi ogni giorno," from "Cosi fan tuute." (Clementine de Vere-Sapio, Gertrude May Stein, Ben Davies, William W. Walker, Herbert Witherspoon.)
Saint-Saens—"La fiancee du timbalier," ballad with orchestra, opus 82. (Marie Brema.)
Thomas, A. Goring—Song, "My Heart Is Weary," from "Nadeshda." (Clara Butt.)
Wagner, Richard—Two songs with orchestra, "Schmerzen, "Traume" (scored by Felix Mottl). (Marie Brema.) Closing scene from "Gotterdammerung." (Milka Ternina.)

MISCELLANEOUS.

Bach—Chaconne in D minor (scored for orchestra by Raff).
Brahms—Three Hungarian dances, Nos. 1, 2 and 3 (scored by Brahms and Parlow).
Grieg—Symphonische tanze, opus 64.
Humperdinck—Maurische rhapsodie.
Liszt—Rhapsodie hongroise, No. 1 in F.
Paine—Ballet music from the opera "Azara"; three Moorish dances.
Parker, Horatio W.—A northern ballad, opus 46 (MS.).
Schumann—"Bilder aus Osten" (scored by Reinecke).
Strauss—Richard—"Till Eulenspiegels lustige Streiche," opus 28.
Tchaikovsky—Capriccio Italien, opus 45.
Wagner, Richard—Prelude to Act III., dance of apprentices, procession of the master singers, and song of greeting to Hans Sachs, from "Die Meistersinger von Nurnberg." Siegfried Idyll.

The new works presented were, alphabetically according to composers: Concerto for pianoforte in F minor, opus 3, by Anton Arenski; concerto in C sharp minor, opus 45, by Mrs. H. H. A. Beach; symphony in B flat major, opus 71, by Wilhelm Beyer; overture, "Adonais," G. W. Chadwick; "Jubilee" overture, Felix Draesecke; symphonic poem, "Heldenlied," opus 111, Dvorak; symphonic poem, "Les Eolides," Cesar Franck, symphony No. 6, in C minor, opus 58, Glazounoff; overture, "Hiawatha," Rubin Goldmark; symphonic dances, opus 64, Grieg; "Moorish Rhapsody," Humperdinck; orchestral suite, "Medee," Vincent d'Indy; ballet music from the opera, "Azara," J. K. Paine; "A Northern Ballad," opus 46, H. W. Parker; overture, "Der Baerenhaeuter," Siegfried Wagner. The 20th season of the Boston Symphony orchesrt will open, with Mr. Wilhelm Gericke as conductor, in the new Music Hall, Saturday evening, Oct. 20.

[illegible] was naturally for the last Symphony rehearsal of the season on Friday a crush and no end of enthusiasm. Mr. Gericke was called out three times amid storms of applause. Of the soloists, Mme. De Vere Sapio was looking extremely well in cream colored barege over white silk, with lace insertions. Her big hat was of white tulle, with black velvet bows. Miss Stein was very pretty in white embroideded crepe, the tunic edged with long fringe, and she wore a hat of yellow open work straw with black ostrich plumes. A few in the crowd whom we especially noted were Mr. and Mrs. Henry L. Higginson, Mrs. John Fairchild, Mr. Carl Zerrahn, Mr. Franz Zerrahn, Mrs. Dudley B. Fay, Dr. Bigelow, Mrs. F. R. Spalding, Mr. E. Burlingham Hill, Mr. W. P. Blake, Mr. E. D. Jordan, Mrs. Gerard Bement, Mrs. George Leonard, Mrs. John L. Gardner, Mrs. Neal Rantoul, Mrs. F. W. Kittridge and Miss Kittridge, Mr. and Mrs. Dana Estes, Miss Marion Jordan, Mrs. W. V. Kellen and Miss Kellen, Miss Anna Chapman and Mr. Harold [illegible].

Won't the Ninth Symphony echo in Boston's memory with many a tender thought for old Music Hall in the days to come. Somehow, those glorious shrieks of joy were a fitting farewell, and never before have they stirred musical Boston's soul so profoundly as last night. Perhaps the finest orchestra in the world was inspired to play that inspired work as they had not played it within years of recollection, or was it only imagination and a trick of sentiment that made it appear so? Vale, old Music Hall.

The Boston Traveler
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307 Washington Street.

THE SYMPHONY.

Last of These Concerts in the Old Music Hall Attracts an Immense Audience.

Nineteenth season Boston Symphony Orchestra, twenty-fourth concert, and last in the old Music Hall. Soloists, Clementine de Vere-Sapio, Gertrude May Stein, Ben Davies, W. A. Walker and Herbert Witherspoon. The programme:

Overture, "Leonore," No. 2........Beethoven
Quintet from "Cosi Fan Tutti"........Mozart
Symphony, No. 9..................Beethoven

The farewell of the higher kinds of music to the historic old hall was impressive, and if not saddening, at least full of suggestive thoughtfulness. The audience was enormous, as might have been expected, and Mr. Gericke was the centre of its tumultuous enthusiasm. Finally the occasion became a sort of testimonial to the able conductor, wherein regret at parting with a time-honored friend seemed to fade away. The huge wreath of laurel behind and over the players; the flowers at every music desk, the crowd and the cheers, formed a scene not soon to be forgotten. It was "the king is dead; long live the king!"

The music played was appropriate enough in its way, although there must be many who believe that at least one number of somewhat more solemn character would have been fitting. However, the great "Leonore" overture, the beautiful Mozart quintet and the massive and overwhelming Ninth Symphony were entirely worthy the occasion. So delightfully was the quintet sung that the audience stormed for a repetition, and got it, Mr. Gericke evidently feeling that any such breaking of custom might "go" on the last night in Music Hall.

The symphony went with its usual heavy grandeur and power. Something more of elasticity might have been given to the first movement and more of poetry to the slow movement, but, all in all, the effect was superb. The frightfully altitudinous choral work was sung as well as possible by the Cecilia, and the soloists all acquitted themselves with distinction.

Mr. Gericke, who saw the demand, made a quaint little speech at the close, and after him Mr. Higginson talked for a few minutes on the ability of the orchestra and the conductor and the kindness of the public. Thus ended the glory of the most notable and history-making music hall Boston has had or can have.

WILDER D. QUINT.

Boston Journal.

TUESDAY, MAY 1, 1900.

Maj. Higginson, in the course of his speech at the end of the Symphony concert Saturday night, male this remark, which, I should say, expressed the feelings common among all those who were accustomed to visit Music Hall: "I never came to Music Hall without fearing a fire—without wondering what would happen if a fire should break out. I won't have that fear in the new hall. You couldn't set fire to that no matter how hard you tried."

I happened by chance to go to the old Music Hall yesterday afternoon. The interior was already a wreck. All the statues—Beethoven and Apollo, and so forth, had been removed—to cold storage, I understand. It was told me that the old hall will be thoroughly renovated. The stage will be put at the other end of the hall, the auditorium will be rearranged, and a sumptuous new entrance constructed. It will be a first-class place of amusement—largely dramatic, they tell me.

American Art Journal.

1,929th WEEKLY ISSUE.

NEW YORK, SATURDAY, APRIL 28, 1900.

A SPOHR SYMPHONY.

The program for the twenty-third Boston symphony rehearsal and concert was:

Symphony No. 4, F major, op. 86, Spohr; Recitative and aria from "Jephtha," Handel; Symphonic poem No. 6, "Mazeppa," Liszt; Scena "The Dream of Endymion," F. H. Cowen; Overture, "The Flying Dutchman," Wagner. Soloist, Mr. Ben Davies.

The Spohr symphony is very pretty program music; it is graceful and melodious, but comparing it with the program-music of Liszt on the same program it seems weak and unrealistic. Liszt bellows and even when you are convinced of his vulgarity you are impressed by the noise that he makes. A modern cannot help feeling that Spohr missed his opportunity when he described "The Turmoil of the Elements" in a musical manner, and one's nerves were unstrung by waiting for the chaos of sound that never came. The second movement is charming and the third movement, with its war music, is thrilling and brilliant; but the Liszt bellow coming after it made it seem weak and ineffectual when one recalled it. Both the Spohr and the Liszt works were read in the most impressive and stirring manner by Mr. Gericke. Mr. Davies received a most hearty welcome and he sang the Handel recitative and aria with dignity and fine dramatic feeling. In the Cowen scena, a work well worth the rehearing, he was less effective; his voice seemed tired and was not always an obedient servant. He was rewarded with the heartiest applause and recalled many times.

PHILIP WOOLF, M. D.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

SUNDAY MORNING, APRIL 29, 1900.
(Copyright, 1900, Post Publishing Company.)

THE LAST CHORD

Workmen File Into Music Hall as "Symphony" Strains End.

"Then lay down the fiddle and the bow,
And take up the shovel and the hoe."

Scarcely had the strains of Beethoven's "Ninth Symphony" died out from Music Hall last evening when a gang of workmen began the task of tearing out the interior and making preparations for the new theatre, concert hall and what-not which is to occupy the place of the famous old structure next season.

The final concert of the nineteenth season of the Symphony Orchestra was in many respects a memorable event, for it was the last time this famous organization will ever appear in the historic house which for forty-eight years has been the centre of musical Boston.

With this in view, Conductor Gericke arranged a delightful programme, and it drew together one of the largest audiences of the season. Both singers, musicians and leader seemed to feel the sentiment of the occasion and played with unusual spirit and unction.

Mr. Gericke was repeatedly recalled, and finally was forced to make a speech, in which he thanked the audiences for its hearty appreciation, and the public of Boston for its constancy and generous support during the season.

Mr. Gericke retired amid a furore of applause, and then there were calls for Colonel Henry L. Higginson. He gave a brief resume of the history of the Symphony Orchestra, its struggles and trials and final success, and thanked the body of talented musicians, the past leaders and the present, and above all the generous public which had made these concerts possible. He, too, was vigorously applauded, and the audience with reluctance bade good-by to the old Music Hall forever.

The next Symphony concert will be held on Saturday evening, Oct. 20, with a rehearsal the afternoon before, in the new Music Hall on Huntington avenue.

The plans for the new interior of the old hall have not wholly been made, but enough has been decided upon to give an outline of what will be the ultimatum. Yesterday afternoon men were engaged in taking measurements, and at the stroke of midnight the work was begun. By tomorrow's sun the interior of the hall will present a most dilapidated appearance.

Boston Sunday Globe.
SUNDAY, APRIL 29, 1900.

Close of Symphony Concert Season in Music Hall.

"Pops" Soon to Begin in Mechanic's Building Auditorium.

Vocal and Instrumental Recitals of the Week—Preludes and Echoes.

The concerts by the Boston symphony orchestra in old Music hall closed with the performances of last week, and when the 20th season opens next October it will be in the new Music hall, corner of Massachusetts and Huntington avs. The termination of the 19th season called forth two very large audiences and the program was as follows: Overture, No. 2, to "Leonore," Beethoven; quintet from "Cosi Fantutte," Mozart, and Beethoven's ninth symphony. The assisting chorus was composed of members of the Cecilia and the soloists were Mme de Vere-Sapio, Miss Gertrude May Stein, Mr Ben Davies, Mr Herbert Witherspoon and Mr W. W. Walker. Aside from the choral part in the symphony the performance was of the usual merit, but in the symphony the musical stumbling blocks were in frequent evidence and soloists and chorus alike were unsatisffactory in their work. The "Leonore" overture received a sympathetic reading by Mr Gericke and the academic character of the work was admirably preserved, with all the sudden changes of key given without the modulations being too strenuous in form. The introduction was notably effective in the fortissimo passages, the great staccato chords were in perfect unison and the sighing phrases by the basses were also given in a splendid manner. The rushing strings and the trumpet calls, the pianissimo work of the wind instruments preceding the coda and the double fortissimo of the finale were also deserving of special commendation in an interpretation which was at all times most praiseworthy.

The quintet sang the brief Mozart excerpt beautifully, which, even with the repeat, was all too short. The voices of the singers blended perfectly, Mme de Vere-Sapio's soprano part being sustained with a purity of intonation which was particularly pleasing. The accompaniment by the orchestra also merits a word of praise.

The strength of the first three movements in the ninth symphony is so marked that the climax, or the fourth part, presents many impediments to a proper portrayal, as here Beethoven enlists the assistance of quartet and chorus to carry out his ideas. The demands of the last movement are so exacting that the ideal is almost impossible to attain, many of the voice parts being termed "unsingable," and they certainly appear so, if one may judge by the nonsuccess so frequent in attempts to give the choral movement satisfactorily. This movement is one of the compositions around which the din of critical and musical warfare has waged unceasingly for years, and probably will remain a bone of contention until voices are found that can compete with the orchestral part of the score—which at the present appears problematical.

While the performance of the fourth part was at times creditable to the Cecilia chorus, the general effect of the ensemble singing was not any better than on previous occasions here, and faithful and heroic efforts did not surmount vocal impossibilities. The soloists confronted their difficulties bravely, but their efforts only call for commendation in the way of attempt and not in the performance, a fault not due to their ability, but to the tasks set by the composer.

The first three movements by the orchestra were highly creditable in interpretation. The daintiness and elasticity of the second, scherzo, movement was the feature of the symphony performance, and in the adagio the work of the woodwinds was admirable every way, ranking with the strings of the second part. The applause throughout was very liberal, especially so at the close of the program, when Mr Gericke was called forward many times to bow acknowledgments from the platform.

In the summary of this season's symphony work appended to the program it is shown that 22 soloists have appeared at the concerts, four works were given for the first time anywhere and 13 works were performed for the first time in Boston. Ninety-four compositions, representing 48 authors, made up the programs, Beethoven leading with 11, followed by Richard Wagner 8, Brahms 5. Mozart and Tschaikowsky 4 each. Twenty-four symphonies were played, five of which were by Beethoven. Among the American composers were Mrs H. H. A. Beach, Chadwick, Loeffler, Paine and H. W. Parker. Ernst von Dohnanyi, pianist, made his first appearance in America at these concerts.

The Boston Symphony concerts were opened in Music hall Oct 21 and 22, 1881, with Mr Georg Henschel as director. The first number on the program was the Beethoven overture, "Dedication of the House," the other selections being from Gluck, Haydn, Schubert, Max Bruch and Weber. Miss Annie Louise Cary, the celebrated American contralto, was the soloist at these concerts, and sang an aria from Gluck's "Orpheus," and a scena from "Odysseus," by Bruch. It will be seen that Beethoven's works opened the first concert and closed the last concert by the orchestra in Music hall.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR
VOL. CVII., NO. 117.

FRIDAY, APRIL 27, 1900.

The last Symphony rehearsal of the season! Cheer up, girls, there'll be others next autumn, and a rather exciting prospect it is, all things considered. But today it is farewell to the old stamping ground of Boston's musical culture, with another farewell performance tomorrow night. A sort of long drawn out leavetaking it will be, too, this snapping off of the present from a past filled with "memorable occasions." Heigho!

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THURSDAY, APRIL 26, 1900.

SYMPHONY CONCERT.

The Orchestral Season Closed with a Brilliant Performance.

The Boston Symphony Orchestra closed its 18th season of concerts in this city with the performance given in Infantry Hall last evening. A very interesting programme was offered, two of the five numbers being given here for the first time, while the others were popular favorites. The performance was of exceptional brilliancy, and aroused the audience to frequent displays of enthusiasm. German, French and English composers were represented on the evening's programme, the order of the numbers being as follows:

Symphony No. 3, in A-minor, "Scotch," op. 56........Felix Mendelssohn-Bartholdy
  I. Andante con moto (A minor)
    Allegro un poco agitato (A minor)
  II. Vivace non troppo (F major)
  III. Adagio (A major)
  IV. Allegro vivacissimo (A minor)
    Allegro maestoso assai (A major)
Recitative, "Deeper and Deeper Still," and aria, "Waft Her, Angels," from "Jephthah"............ George Frederic Handel
Ballet Suite..........Jean-Philippe Rameau
  (Edited by Felix Mottl.)
  (First time in Providence.)
  I. Menuet from "Platee": Poco maestro (E major)
  II. Musette from "Les Fetes d'Hebe": Allegretto (A major)
  III. Tambourin from "Les Fetes d'Hebe": Allegro (E minor)
Scena, "The Dream of Endymion"........ ....Frederic Hymen Cowen
  (First time in Providence.)
Overture to "The Flying Dutchman"...... ....Richard Wagner

Mendelssohn's Symphony in A minor, commonly known as the "Scotch" symphony, contains some of the best writing for orchestra which the talented composer ever put upon paper. For originality, melodiousness and what might almost be called daring, it is unexcelled by any of his other compositions. The last movement might have been penned by Wagner himself. One wonders why, in a time when the works of the latter composer were denied a hearing, and looked upon almost as the ravings of a madman, such music as this of Mendelssohn's should have been received with acclaim. It is doubtless a matter of personality. Mendelssohn was a popular idol, and whatever he did was accepted without question. Nevertheless, little that Wagner ever wrote departed farther from conventionalism than this last movement of the Scotch symphony. It is interesting to note, merely as a matter of orchestral technic, how Mendelssohn continues, without the use of any brass save the ordinary horns and trumpets, to produce about the same effects of "thickness" and volume which are such prominent features of Wagner's scoring. The second movement of this symphony is unexcelled in sheer beauty of material and construction, and altogether the work is a genuine masterpiece of the sonata form. It was played last night with rare spirit and sympathy.

The ballet suite by Rameau consists of three separate dance movements which have been scored for the modern orchestra by Mottl. Rameau is the most famous of the early French composers, and his music has all the quaintness of the olden time. It does not require a great stretch of the imagination to resurrect the gay cavaliers and the painted and powdered dames who might have danced to these very measures. But it is to be doubted if the impression would not be still stronger if the music was given in its original form. The richness and color of modern scoring, while it adds to these measures in one sense, just as surely detracts from them in another. But the number was a very interesting one, and was received with evident satisfaction.

The brilliant and picturesque overture to the "Flying Dutchman," by Richard Wagner, which was played with the utmost fire and dash, brought the last concert of the season to a close. As a suggestive piece of "programme music" even Wagner himself hardly ever wrote anything more complete or effective. The overture is always a favorite as a concert number.

The soloist of the evening was Mr. Ben Davies, who gave the famous recitative and air "Waft Her, Angels," from Handel's "Jephthah," and a new concert aria by Cowen, entitled "The Dream of Endymion." It was an unusual treat to hear this sterling singer for the second time within a week. His superb rendering of the dramatic recitative and beautiful air by Handel has long been recognized, and last night he again presented it with all the resources of his unrivalled voice and supremely artistic delivery. Four recalls testified the pleasure of the audience. The aria by Cowen, the second of the evening's novelties, was also well received. It is decidedly effective, and written in that popular composer's well-known melodious and original style, but seems rather heavily scored for a solo number. A smaller voice than that of Mr. Davies could hardly deal with it successfully.

The season of concerts just closed has been one of the most interesting ever given here. For variety and interest the programmes have never been surpassed. The works of 22 composers have been presented, ranging over every school and period, while the performance has been invariably of the most brilliant and artistic character. Under Mr. Gericke's leadership the orchestra has reached a pitch of technical finish and unanimity of action which seems unsurpassable, nor should the eminently musicianly readings of this able conductor be passed by without a word of praise. It is a matter of regret that these superb performances do not attract greater audiences.

Boston Transcript
MONDAY, APRIL 30, 1900

Music Hall: Boston Symphony Orchestra

The Symphony season ended in a blaze of glory on Saturday evening, the Music Hall being packed full for the twenty-fourth and last concert. The programme was:

Beethoven: Overture to "Leonora," No. 2, in C major, opus 72.
Mozart: Quintet, "Di scrivermi ogni giorno," from "Cosi fan tutte."
Beethoven: Symphony No. 9, in D minor, "Choral," opus 125.

The solos were sung by Mme. Clémentine de Vère-Sapio, Miss Gertrude May Stein, Mr. Ben Davies, Mr. Herbert Witherspoon and Mr. William W. Walker; the chorus was made up of members of the Cecilia.

About a fortnight, or three weeks ago rumors were flitting round that Richard Strauss's "Heldenleben" would be given at this concert; no doubt the undertaking proved too much, as the concert itself would certainly have been over-long, judging from what accounts have reached us of the immense length of Strauss's latest symphonic poem. Probably we may expect the "Heldenleben" some time next season; and no one need feel any regrets at its not figuring on last Saturday evening's programme, for, had it been there, we should not have heard the "Cosi fan tutte" quintette; hearing this little gem might well console one for anything.

The second (really the first) "Leonore" overture is probably the least frequently given of the four that Beethoven wrote for his single opera. Men like Julius Rietz, Franz Lachner, and others of the Mendelssohn tail considered it the greatest of the four; but that opinion has pretty well died out by this time. After all, it is not easy to judge this No. 2 quite fairly; there is the same difficulty with it as with Wagner's song "Träume"; one cannot help comparing it with a later work, of which it was the first draught. One can hardly enter feelingly and unreservedly into its wondrous beauties, for at almost every turning one's attention is caught by its difference from, and inferiority to the No. 3. As an extendedly developed work of symphonic character and wondrous perfection of form, it surely outranks the No. 3; but, as a dramatic overture, it stands considerably behind it. It was an experiment in overture-writing that Beethoven never repeated; from its symphonic perfection he leaped, as from a spring-board, at one bound to the greater conciseness and dramatic force of the No. 3, the "Coriolan," and the "Egmont." Still the No. 2 deserves to be heard now and then, and the perfection of last Saturday's performance made it doubly worth hearing.

The quintet from "Cosi fan tutte" is one of those brief moments in which Mozart would sometimes manage to expand the full glory of his genius. Probably nowhere in all his operas do we find a more entrancing example of his incomparable ideality going hand in hand with his unerring dramatic power. The situation is essentially comic, even tragi-comic; the expression of the tearful side of the lovers' parting is to the full as true and poignant as that of the comic substratum of sarcasm which underlies the whole situation. It is perfectly, vividly true to life all through, and one of the earliest instances in lyric drama of two conflicting emotions going on at the same time. Yet such is Mozart's ideality, that, as Ambros once said of his Cherubino, in "Le Nozze di Figaro," that he had turned the salacious little rogue into a veritable cherub, he here gives us music that might be sung by the very angels themselves. The thing is so short that, at concerts, it is sung twice through without intermission; but even this could not satisfy the audience, for it had to be sung twice more. The performance was in every way a delight; not the least good part of it was the sly mock-pathos of Mr. Witherspoon's "Io crepo, se non rido!" You felt the old philosopher almost moved to tears by the self-command he exercised in not laughing.

We have had many performances of the Ninth here, but I think last Saturday evening's was, all told, decidedly the best. As last year, all the wood-wind was doubled, an enormous advantage to the score; this plan seems to me quite to solve the problem of the second theme of the scherzo; the theme is perfectly audible and effective through even the most unreserved fortissimo of the strings, and it does not entail the changes in instrumentation advocated by Wagner. I was glad, however, to see that Mr. Gericke adopted one of Wagner's suggestions, to my mind the best of all: restoring the theme of the scherzo to its original shape wherever Beethoven has timidly avoided the high B-flat of the first violins and first flute. Now that players can attack that note with entire safety, there is no sense in retaining Beethoven's altered version.

But best of all in Mr. Gericke's reading of the score is that he nowhere tends to overdo the expression of the music I was reminded of a remark of Mr Arthur Whiting's about a certain singer's singing of Brahms's "Ernste Lieder": "If he had not sung them with such enormous expression, there would not have been a dry eye in the house!" Beethoven's feeling is profound and passionate as may be, in burning intensity it yields to that of no composer who ever lived; but he does not howl. I have not studied all of his 138 opus-numbers; but in such of his works as I do know, I know only two passages in which his expression reaches a pitch of unreserved fury that cannot be overdone. These two are the Piu moto in D major, "Es schlägt der Rache Stunde," in the prison-quartet in "Fidelio," and the final Prestissimo in the Ninth Symphony. In these, singers and players may fairly do their devilmost; but elsewhere a certain noble reserve in expression is in order. Mr. Gericke's tempi were impeccable; especially fine, because so rare, was that of the slow movement; it was not too slow. In the first movement, too, he paid all due regard to the "ma non troppo" and "un poco maestoso" in Beethoven's directions, but without falling into that modern abomination, the "slow Allegro." Another bit of fine appreciativeness was his taking the first three expositions of the Joy-theme (in the strings and bassoon) just a thought slower than in the fortissimo outburst of the full orchestra; it was but a shade, but "the nuance, not the color" is the thing in beautiful art! His moderate tempo allowed you to feel the full divine beauty of that thrice-won[illegible] sharp, really an incomplete (in three parts) begins, to my mind, one of Beethoven's loftiest strokes of genius.

The orchestra played most admirably throughout; the chorus really sang the inordinately, inhumanly difficult finale, with fine, firm tone, unshaken rhythm, and, in the last Prestissimo, with due Dionysiac rage. To adopt Beethoven's own simile, the singers stopped just short of "biting their own noses!" all else they triumphantly did. I do not know when I have heard that simple, but apparently very difficult, modulation from G minor to C major, in "Why on bended knee, ye millions?" sung so smoothly and clearly; there was no doubt about the cross-related B-natural of the altos this time! The altos of the chorus did it even better than the violas and second clarinet had done it before them.

The solo quartet was the best I can remember in this city, or elsewhere. We have had the high B-natural of the polyphonic cadenza sung with more dramatic power twice before: once by Parepa, once —and even more thrillingly—by Mrs. H. M. Smith; but Mme. de Vère-Sapio sang it quite as true, if with less force, and with quite as good phrasing as they; and when have we had that transition through B minor to D major, in alto, tenor and bass, so well done before? Mr. Witherspoon seemed to me to sing the baritone recitative better than I had ever heard it; he was not frightened by that high E! he sang it freely, impressively, with effect. The only weak (or comparatively weak) doings by the quartet were in the first ensemble on "He whom happy Fate has granted," where the rhythm was a little shaky, and in the first few measures of the polyphonic cadenza, where the possibility of disaster was to be felt, although no disaster came. But, take it for all in all, it was a grand performance of a noble work.

At the close Mr. Gericke was so persistently called for that he made a little speech, which was none the less to the point for his giving up trying to express himself after one or two trials. Then Mr. Higginson was called for, paid a graceful tribute to the orchestra, the four conductors, the Cecilia, and the audience. The desks of the orchestra were prettily decorated with green and flowers, and every player had his boutonnière.

So sic transit the old Music Hall! I heard a good many people, on leaving the concert, speak feelingly about parting from an old friend. But as I have been doing my best to fight against that cave of harmony in every legitimate way in my power for hard upon thirty years, I own that I personlly do not feel in the least sentimental upon the subject. W. F. A.

Summary of the Symphony Season

In the course of the last, nineteenth, season of the Boston Symphony Orchestra, Mr. Wilhelm Gericke conductor, ninety-four works have been given. Of these the following five were absolutely first performances:

Mrs. H. H. A. Beach: Concerto for Pianoforte in C-sharp minor, opus 45.
George W. Chadwick: "Adonais," Elegiac Overture.
Rubin Goldmark: Overture to "Hiawatha."
John K. Paine: Ballet-Music from "Azara."
Horatio W. Parker: A Northern Ballad, opus 46.

The following thirteen were given for the first time in this city:

Anton Arenski: Concerto for Pianoforte, in F minor, opus 3.
Wilhelm Berger: Symphony in B-flat major, opus 71.
Cowen: "The Dream of Endymion," Scena for Tenor.
Félix Draesecke: Jubel-Ouvertüre.
Dvorak: Symphonic Poem, "Heldenlied," opus 111.
César Franck: Symphonic Poem, "Les Eolides."
Humperdinck: Maurische Rhapsodie.
Glazounoff: Symphony No. 6, in C minor, opus 58.
Grieg: Symphonische Tänze, opus 64.
Vincent d'Indy: "Médée," Orchestral Suite after Catulle Mendès's Tragedy, opus 47.
Mozart: Symphony No. 25, in G minor (Koechel, 183).
Rameau: Ballet Suite, arranged by Mottl.
Siegfried Wagner: Overture to "Der Bärenhäuter."

The works given may be thus summarized according to their form:

Symphonies	24
Suites and Serenades	7
Overtures, Preludes and Symphonic Poems	26
Concertos and Instrumental Solos	13
Scenas, Arias, etc., with Orchestra	12
Miscellaneous	12
Total	94

Different nationalities have been represented by composers and their works as follows (counting each selection as a work):

	Composers.	Works.
English and American	7	7
French and Belgian	6	9
German	23	59
Hungarian and Slavic	10	15
Italian	1	1
Scandinavian	1	3
	48	94

The composers most largely represented were: Beethoven (11 works), Richard Wagner (8 works), Brahms (5 works), Mozart and Tchaikovsky (4 works each), Gluck, Grieg, Mendelssohn, Schubert, Schumann and Richard Strauss (3 works each).

Twenty-two solo performers have taken part in the concerts; 7 pianists, 4 violinists, 2 'cellists and 9 singers. Of these 5 were local artists and 17 visiting strangers. Mr. Ben Davies, the tenor, sang at two concerts.

THE MUSIC HALL

To the Editor of the Transcript:

It may interest some of your older readers as we are saying good-by to our dear old friend, the Music Hall, to be reminded of the feeling which it excited among us when it was opened. In the number of Charles Hale's little paper called Today, for Nov. 20, 1852, (vol. 2, p. 329), is a poem entitled, "The New Music Hall," by William Sydney Thayer, ten years later our consul at Alexandria, which runs as follows:

O fair retreat, where even now
Art's consecrating footprints shine;
Where Song, with her imperial brow,
Shall hold her sway by right divine!
How fast, with beauty girt around,
Arose that miracle of halls,
As if, at music's loving sound
Some weird Amphion built her walls.

Within her gates shall men retire
From care and toil and wasting strife,
And the worn spirit's pure desire
Shall thrill with its immortal life;
From lands remote in future times
Art's eager votaries shall press,
And here, in tones of other climes,
The listening multitude shall bless.

And though beyond old ocean's flood
The homes where their affections dwell,
Stronger than ties of brotherhood,
The power that binds us by its spell;
Oh, not as strangers they unbar
The gates of music to our throng,
For all earth's people kindred are
When kneeling near the shrine of song.

Less than half a century is too short a life for this beautiful building. X.

Boston Journal.
SUNDAY, APRIL 29, 1900.

LAST SYMPHONY

Of Beethoven as Well as of the 19th Season of the Symphony Concerts—A Very Large Audience Hears the Stupendous Ninth.

The program of the 24th and last concert of the 19th season of the Symphony concerts was given in Music Hall last night, Mr. Gericke, conductor. It was as follows:

Overture, "Leonore" No. 2	Beethoven
Quintet from "Cosi fan Tutte"	Mozart
Symphony No. 9	Beethoven

Music Hall was crowded with an audience drawn partly from desire to hear the Choral symphony and partly, perhaps, from the wish to say in after years, "I heard the last Symphony concert in the old Music Hall"; for there are many who are always ready to pay for the privilege of assisting at the first or the last of anything whether it be a ride through the Subway, a trip on a steamer, or an entertainment that may in after years be used as a date to excite the envy of the young and enlarge self-importance.

There was really no need of including the quintet of Mozart in the program. It is delightful music in its proper place, the opera, when it is followed immediately by the chorus that procedes it. The opera itself, also, is never performed here; but given in the little theatre at Munich it is a thing of exquisite beauty according to the testimony of all who have heard it there, and even in an opera house of the size of the Dresden theatre it is a delight.) But in concert and without the archness and the irony of the dramatic situation, and with the extension, by absurd repetition, of the 27 measures to twice that number, the music is without significance. The overture with the symphony would have been enough. Yes, the symphony alone would have been enough, for it is a work that should not be often performed; it should be reserved for a great or a solemn occasion; and there should be long waits for contemplation between the movements.

As for the symphony—what is there to be said about it at this late day? The first three movements are the supreme glory of absolute music. Perhaps the scherzo would gain if it were a little shorter, but the first movement is of unparalleled emotion. I know of nothing in symphonic music equal to the opening measures in which Beethoven broods over the precise tonality that is best suited to the expression of his tumultuous thoughts. And what is there to be compared with the heavenly beauty of the slow movement? The finale is the weakest movement of the four, for if there are a few pages of stupendous grandeur, if the music is once, as Mr. Runciman finely said, lost somewhere among the stars, there are also pages of useless labor and shrieking brutality.

The performance of this work was, on the whole, inferior to certain performances that have been given here. Especially is this true of the first movement, which was read in stiff and academic fashion. The reading of the scherzo was an improvement, but again in the adagio there was an absence of poetic feeling and high imagination. Seldom, if ever, have I heard the theme in D major, that loveliest of all themes, sung with less tenderness. On the other hand, the finale was given for the most part with breadth and spirit. The chorus, which was made up of members of the Cecilia, attacked valiantly the difficulties thrown at it recklessly by the composer, and its performance was one of the most brilliant features of the concert. The solo singers, Mrs. de Vere-Sapio, Miss Stein, Messrs. Ben Davies and Herbert Witherspoon, were equally courageous and made much of the ungrateful, repulsive music allotted to them. Mrs. de Vere-Sapio is especially to be congratulated on her artistry. These same singers, with Mr. W. W. Walker, sang the quintet by Mozart with such effect that after two or three recalls they were obliged to sing it again.

Mr. Gericke was welcomed heartily when he came upon the stage, and after the concert he was applauded so enthusiastically that he made a short speech of thanks to orchestra and audience. Major Higginson was then called for, and he spoke at considerable length. He gave a history of the orchestra; he congratulated the players; he thanked the audience for its generous interest, and he expressed the wish that Mr. Gericke might be the conductor as long as he himself was connected with the orchestra.

The first concert of the 20th season will be Oct. 20 in New Music Hall. I understand that Beethoven's Missa Solemnis will then be performed.

Philip Hale.

The last concert of the season by the Boston Symphony Orchestra was held last evening, and it was also the last Symphony concert which will be given in the old Music Hall. The first concert of the 20th season will be held in the New Music Hall on Oct. 20.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. CVII., NO. 122.
WEDNESDAY, MAY 2, 1900.

Several sentimental Bostonians who have sat in the same seats during many seasons of concerts in Music Hall went yesterday and asked Mr. Comee to save for them the numbers and letter of the bench as mementoes of a time that has vanished!

Boston Transcript
THURSDAY, MAY 3, 1900

SOUVENIRS OF MUSIC HALL

Music Lovers Who Have Been to Music Hall All Their Lives Crave Even a Piece of Plaster as a Relic

At noon today in Music Hall the strangest audience yet sat down. It was composed of the workmen who are engaged in tearing down the old place, and as they gathered around the dinner pails and smoked, the pops in all their glory never looked jollier. Since the work of tearing down began on Monday, there has been more or less excitement among the workmen, for somebody was injudicious enough to make the remark that this was one of the last buildings put up when the old custom of serving rum prevailed, and it is rumored that somewhere in one of the pillars is buried a jug of this same ancient stuff. Whether the hope of finding the treasure spurs the men or not is the question, but the fact remains that the work is being hastened at a great rate. Practically the inside of the hall has been cleaned out. The sounding-board has been taken down, and all who saw how one end of it was double sheathed are breathing prayers of thankfulness to think that fire never touched the place, for if it had, this hollow screen instantly would have curtained the great stage with flame.

For fear there will be some accident the people are not allowed in the place, but the guard at the door is constantly visited by some good old Bostonian who cannot bear to have the historic old place go without one tangible relic, if it is nothing mare than a bit of plaster. That is just what one woman asked for, "Give me something of the old hall to keep for my very own—I don't care what it is if it is only a splinter of wood or a bit of plaster." Colonel Henry L. Higginson gave orders to have all the statuary and the old clock carefully removed. Frederic R. Comee secured for his souvenir the old bell which has for years tinkled at the Winter-street entrance, and L. H. Mudgett is happy in the possession of one of those little bronze cupids blowing trumpets which surmounted the chandeliers. Those chandeliers were hailed with delight, for upon examination it was found that they were composed of little Roman lamps of a fine old pattern, while above were the cupids. Some of the relic seekers would be content with nothing but the number and letter plate which marked the seat they had sat in for years. At the very first these seats had been removed to the basement, and are there piled up awaiting the time when something can be done with them. One man would not go away content until at least he had tried to get the plates off his seats, and he rumaged around in the dusty débris, until finally he decided that the only way to do was to wait, so he left his name and the numbers, P. 28 and 29, with Superintendent Russell, and secured the promise that he should have them.

Strange to say others have been seized with the same desire, and have left their orders for their seat plates. Still others have wanted even more, and have asked if they might not purchase the entire seats. These old seats are of black walnut, and are not at all bad souvenirs. Then, too, in the green room there were two handsome wall brackets which have been disposed of, and each of the chairs found a covetous owner. Wherever the lights were fastened on to the balcony there were plaster rosettes, and these were spoken for even before they were taken down.

The dedication of the new Music Hall is fully planned. It will occur on Oct. 15, and the great Beethoven Mass in D will be sung. Mr. Gericke's choice of a choral work, to be performed by the Cecilia, together with his orchestra, as the most fitting celebration of the occasion, indeed honors the club, but it is also a fully deserved recognition of the society's rank in the musicianship of Boston. Mr. Lang put it to vote by the club whether they would undertake the great Mass or a less exacting work. The Mass was chosen unanimously. Rehearsals are already in progress at Union Hall, under Mr. Gericke's direction. It is a great undertaking. One hears reminiscences of how Mr. Lang met his singers four and five times a week, when the Mass was sung so successfully several years ago; but all that hard study tells now. Mr. Gericke is much pleased with the work of the club, and in speaking to them of their singing in the Ninth Symphony, said that "nothing had ever given him more pleasure."

The Cecilia has invited guests, all personal friends, to assist in the dedication, and a large representation from the Apollo Club responded to Mr. Lang's invitation. Every singer is pledged to attend all rehearsals, which are arranged for May and late September, and the work is being done with the heartiest interest and enthusiasm. The chorus as it now stands represents the most earnest musical endeavor of Boston, the highest level of musical achievement which our citizens have reached, and is a fitting companion to the orchestra. Mr. Lang is to be congratulated on such a consummation of the work to which he has given himself so steadfastly, so generously, for so many years.

Boston Sunday Globe.
SUNDAY, MAY 6, 1900.

The new Music hall will be dedicated Oct 15 with the Beethoven mass in D, performed by the Cecilia club and the Boston symphony orchestra. Rehearsals have already begun under Mr Gericke's direction. The Cecilia has invited guests, all personal frineds, to assist in the dedicaton, and a large representation from the Apollo club responded to Mr Lang's invitation. Every singer is pledged to attend all rehearsals, which are arranged for May and late September, and the work is being done with the heartiest interest and enthusiasm.

Boston Journal.

FRIDAY, MAY 4, 1900.

RAZING MUSIC HALL.

Music Lovers Who Have Been to Music Hall All Their Lives Crave Even a Piece of Plaster as a Relic.

At noon yesterday, in Music Hall the strangest audience yet sat down. It was composed of the workmen who are engaged in tearing down the old place, and as they gathered around the dinner pails and smoked, the pops in all their glory never looked jollier.

Since the work of tearing down began on Monday, there has been more or less excitement among the workmen, for somebody was injudicious enough to make the remark that this was one of the last buildings put up when the old custom of serving rum prevailed, and it is rumored that somewhere in one of the pillars is buried a jug of this same ancient stuff.

For fear there will be some accident the people are not allowed in the place, but the guard at the door is constantly visited by some good old Bostonian who cannot bear to have the historic old place go without one tangible relic, if it is nothing more than a bit of plaster.

That is just what one woman asked for: "Give me something of the old hall to keep for my very own—I don't care what it is if it is only a splinter of wood or a bit of plaster."

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Strange to say, others have been seized with the same desire, and have left their orders for their seat plates.

Music and Musicians
By
Philip Hale

A Few Words About the Late Musical Season—Mr. Gericke—Foreign and Domestic Notes.

MR. GERICKE was commendably catholic in his choice of compositions last season. Beethoven led with 11 performances, Wagner followed with 8, Brahms with 5, Tschaikowsky and Mozart with 4, and Gluck, Richard Strauss, Schubert, Schumann, Mendelssohn, Grieg with 3. The new symphonies were by Berger, Glazounoff, Mozart. France was represented by Berlioz, Franck, d'Indy, Lalo, Rameau, Saint-Saëns; Russia by Arenski, Borodin, Glazounoff, Rimski-Korsakoff, Rubinstein, Tschaikowsky. The sensitive American composer was not slighted, and it was reserved for Mr. Ben Davies by singing Cowen's "Dream of Endymion" to show us to what a depth of stupidity an English composer can plunge himself when he thinks he is winging his flight toward the azure.

Let us hope that Mr. Gericke will continue to be liberal in his views. There are names that should be more familiar to the Symphony audience: Among the French and Belgians, Charpentier, Debussy, d'Indy, Dukas, Block, Benoit, Rébaud, Pierné, de Bréville, Chausson (I name at random). Glazounoff, Balakireff and Rimsky-Korsakoff would give many pleasure. And I confess that I should like to hear Edgar Stillman Kelley's "Aladdin Suite"; but Mr. Kelley is an American who has the misfortune not to live in Boston.

Whether French and Russian works are performed here under Mr. Gericke in the spirit in which they are written and felt by the composers is another question. It is undoubtedly hard for a man of Mr. Gericke's artistic education and career in Vienna to sympathize fully with the ultra modern music of France and Russia, to appreciate the peculiar effects of rhythm and color, to divine the intention. No one can be more faithful in rehearsal, more scrupulous in desire for a perfect performance than is Mr. Gericke when he has determined to lead one of these works; but he has not a flaming temperament, nor is his personal enthusiasm, however great or small it may be, contagious. There is much music that reveals his admirable qualities as in full day. On the other hand I fear that he is constitutionally incapable of giving passionate performances of works that do not really appeal to him, works that he regards as bizarre or a little sensational. He glows when he leads the austere music of Brahms; he is chilly when he leads a work like the Pathetic Symphony of Tschaikowsky. I am aware that many in Boston still prefer Haydn and Spohr to Tschaikowsky, Franck, Lalo, d'Indy, Richard Strauss and others; and to them it is perhaps a joy when an ultra modern work does not make an immediate effect; nor do they stop to ask whether this be the fault of the music or the conductor or their own lack of imagination. Hugues Imbert once wrote of Lamoureux: "He has his orchestra in a state of military discipline. * * * The strings, playing as one man, produce surprising effects of homogeneousness, sonority, nuance; the wind is perhaps the best we know; the wood-wind has an astonishing finesse and the brass a superb brilliance. And thus he obtains in works wherein lyricism is not the distinguishing note, absolutely perfect performances. But in music of great dramatic power, of broad sweep, where it is necessary to lift the orchestra and to communicate to it passion that bursts forth, there is hardness, there is dryness. Punctuation is too faithfully observed, and, to use a popular expression, the whole is too sandpapered."

⁂

Under the skillful and intelligent direction of Mr. Emil Mollenhauer the Handel and Haydn has taken a new lease of life. Let us hope that next season it will break away from its narrow repertory and perform some work that is at least comparatively unfamiliar. And why was it necessary to hire Gadski for "Elijah?" Was the difference in the box office receipts really worth the experiment of hiring a foreigner when there are American women who are competent, and a foreigner who did not choose, or was unable to sing in the ensembles?

⁂

The first great pianist of the season was de Pachmann, and throughout the season he gave delight by his unapproachable rhythm, color and sense of proportion. Paderewski pounded the hearts of his admirers; Hambourg gave a fine imitation of speed and steam, and the young Dohnányi played with a calculated repose and aplomb that argue ill for his future. Mrs. Bloomfield-Zeisler gave more than ordinary pleasure, as did Miss Heyman, a pianist who gives promise of a brilliant future. Miss Ruegger, 'cellist, was a welcome visitor; on the other hand, Miss Leonora Jackson and Petschnikoff made us wonder at the foreign and passionate press notices that trumpeted their approach. Miss Clara Butt fascinated by her unusual physical proportions, and made us regret that her beautiful and impressive voice had not been better schooled. Mr. Gebhard showed us that the confidence of his friends was not without foundation. Mr. Arthur Whiting played musically, even when he sacrificed himself on the altar of Brahms in solemn recital. Mr. Ludwig Breitner was hampered by Schütt's miserable concerto and an attack of nerves. Mr. Hugh Codman, violinist, introduced the sonata of Lalo for piano and violin. Miss Frieda Siemens, pianist, was spasmodically brilliant in a manner to awaken hope for her future. Mr. Marteau has made marked progress in breadth and authority. He must now be reckoned with very seriously, although he did not honor a Symphony Concert by his appearance. Sembrich dazzled in song as well as in opera. The Musical Art Society of New York sang well, but the chorus, as a chorus and without any question of conductor, has not the fine body of tone that characterizes the Cecilia. Marie Brema sang physically rather than musically. Then there were concerts in which M. W. Whitney, Jr., Miss Lunde, W. A. Howland, Francis Rogers, Ray Finel, Suzanne Adams, Leo Stern, Miss Durno, Mrs. Rice, L. B. Merrill, Earl Gulick, Miss Corea, Felix Winternitz, F. W. Wodell, Armand Lecomte, the Turpen-Turpin Quartet, Ernest Sharpe, Mme. Clarke, Mr. Rotoli (with his Roman Mass), Julia and Max Heinrich, Miss Rennyson, Philip Dalmas, Victor da Prato, Mrs. Schiller, Miss Fogg, Wilhelm Heinrich, J. M. Horner, the People's Choral Union, Weldon Hunt, Miss Cole, Miss Thompson, Miss Tucker, Mrs. Hemenway, Stephen Townsend, Mr. Van Vliet took part. And no doubt there were other concerts which I have overlooked.

The Kneisel Quartet produced as novelties Borodin's quartet No. 1, Tschaikowsky's sextet, Dvorák's terzetto, R. Strauss's piano quartet, and Dohnányi's piano quintet. These concerts were for the most part of the high excellence that has given the club an enviable reputation from California to this Commonwealth.

Two of the pleasantest features of the season were the fine performance by Mr. Kneisel of Mr. Loeffler's revised edition of his characteristic and beautifully orchestrated "Les Veillées de l'Ukraine," and the performance by Mr. Timothée Adamowski of Lalo's Symphonie Espagnole.

The Cecilia performed for the first time in Boston, H. W. Parker's "St. Christopher," Coleridge Taylor's "Hiawatha's Wedding Feast" and Stanford's "Phaudrig Crohoore."

No new opera was performed here by the Grau company. The new singers were Bertram, Pini-Corsi, Scotti, Illy. Of these Scotti easily bore away the honors, although Bertram was far less objectionable than the German Wagnerian declaimer, male or female, to whom we are, unfortunately, accustomed.

⁂

Boston Herald
June 10 - 1900

PADEREWSKI ON ORCHESTRAS.

[From the Chicago Chronicle.]

The reigning pianist, who has played with every orchestra of note on both continents, and who has no reason to be partisan among them, will astound the old world by his assertion that the Boston Symphony orchestra is the finest inthe world.

This has long been the opinion of travelled Americans, whose belief was necessarily open to doubt as biased.

It is to be observed that neither Paderewski nor any other virtuoso has been inclined to speak in such terms of the Chicago orchestra, conducted by Theodore Thomas.

Time was when Mr. Thomas rendered substantial service to music in the United States. But since he was made independent of public criticism by a private guarantee his mastery of his players has been uncertain.

The unity, cohesion, balance, purity and precision that have made the Boston orchestra celebrated it has been impossible of late years to find in the effects produced by the instrumentalists directed by Mr. Thomas.

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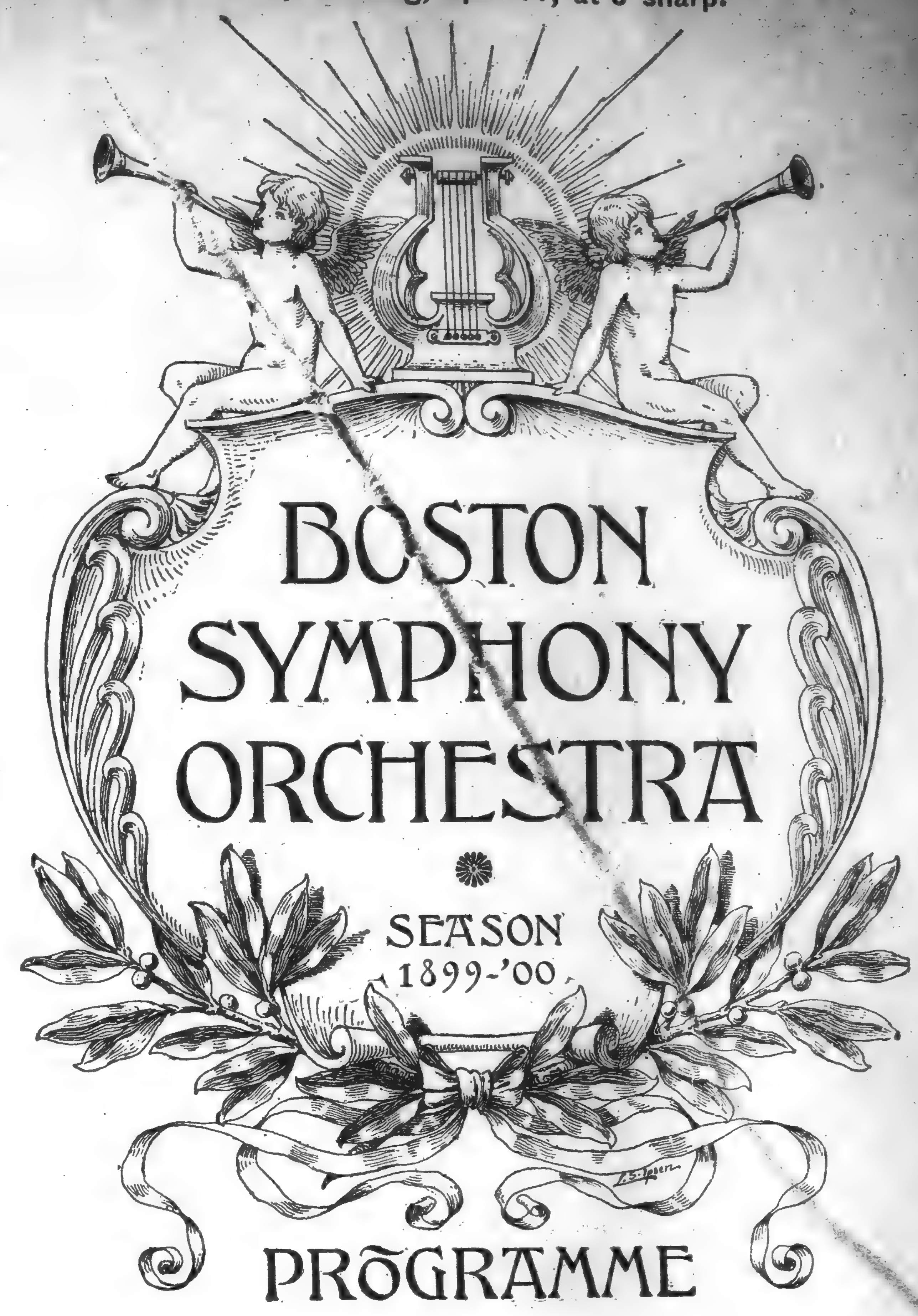
- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

INFANTRY HALL, - - - - PROVIDENCE.
Wednesday Evening, April 11, at 8 sharp.



BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

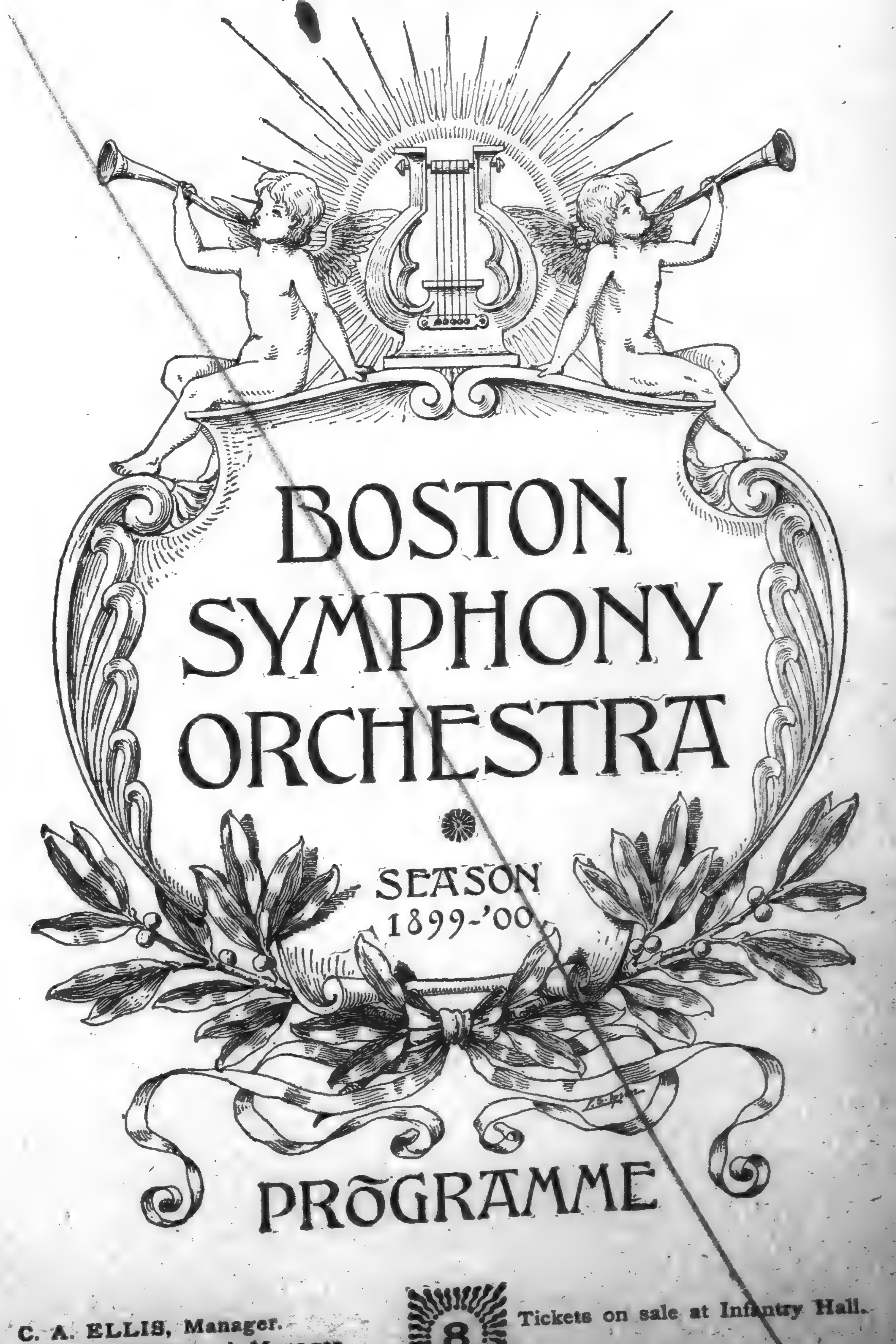
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

7

Tickets on sale at Infantry Hall.

INFANTRY HALL, - - - - PROVIDENCE.
Wednesday Evening, April 25, at 8 sharp.



BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

8

Tickets on sale at Infantry Hall.

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- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC, - - - BROOKLYN.
Saturday Evening, March 24, at 8.15 precisely.
Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

PROGRAMME

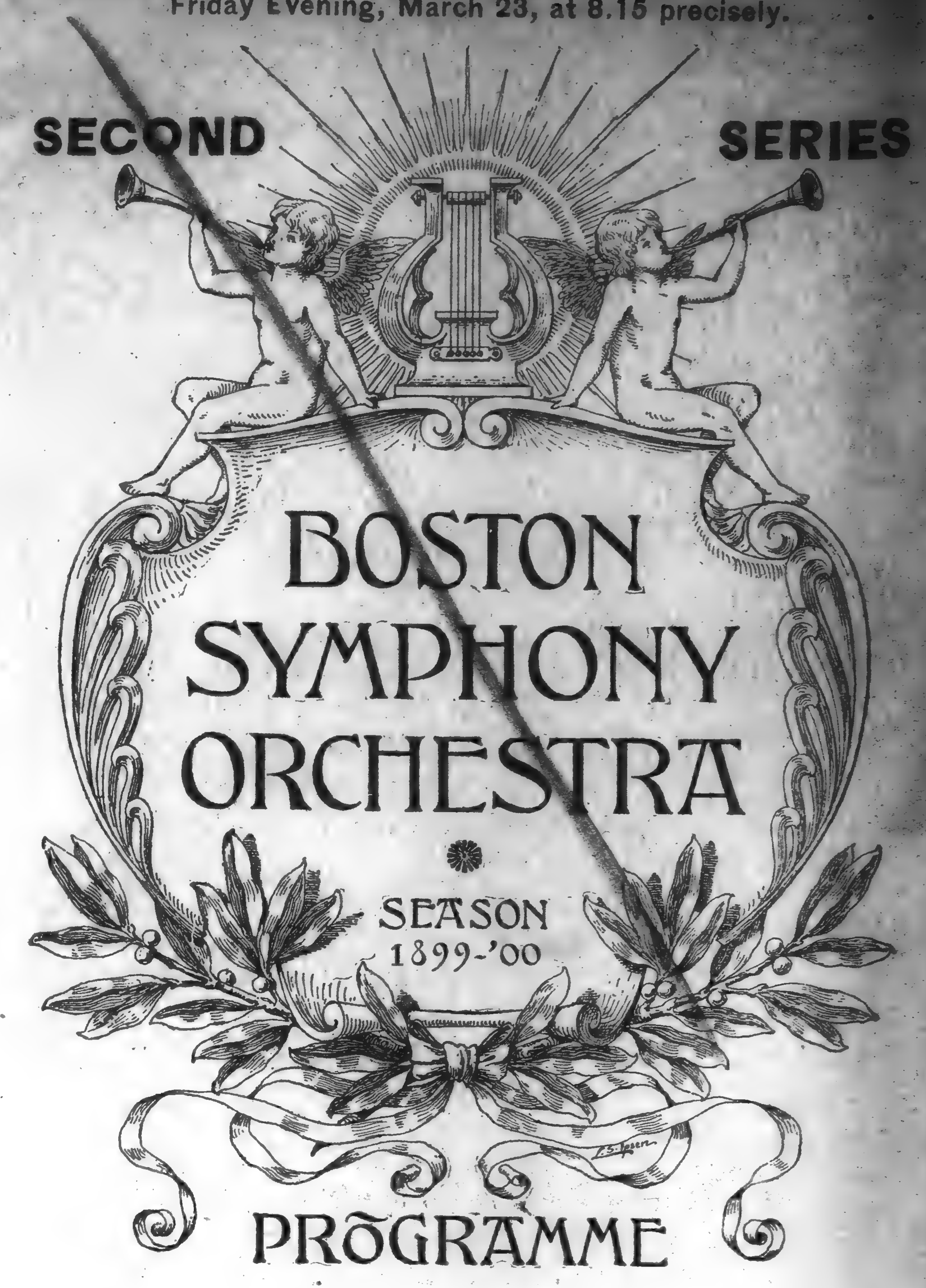
C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

5

Tickets at the Brooklyn Institute and at Chandler's Music Store, 300 Fulton Street.

ACADEMY OF MUSIC - - - PHILADELPHIA.
Friday Evening, March 23, at 8.15 precisely.

SECOND SERIES



BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

5

Tickets on sale at
Blasius', 1103 Chestnut Street.

THE COLISEUM, - - - - - HARTFORD.
Wednesday Evening, April 4, at 8.

BOSTON SYMPHONY ORCHESTRA

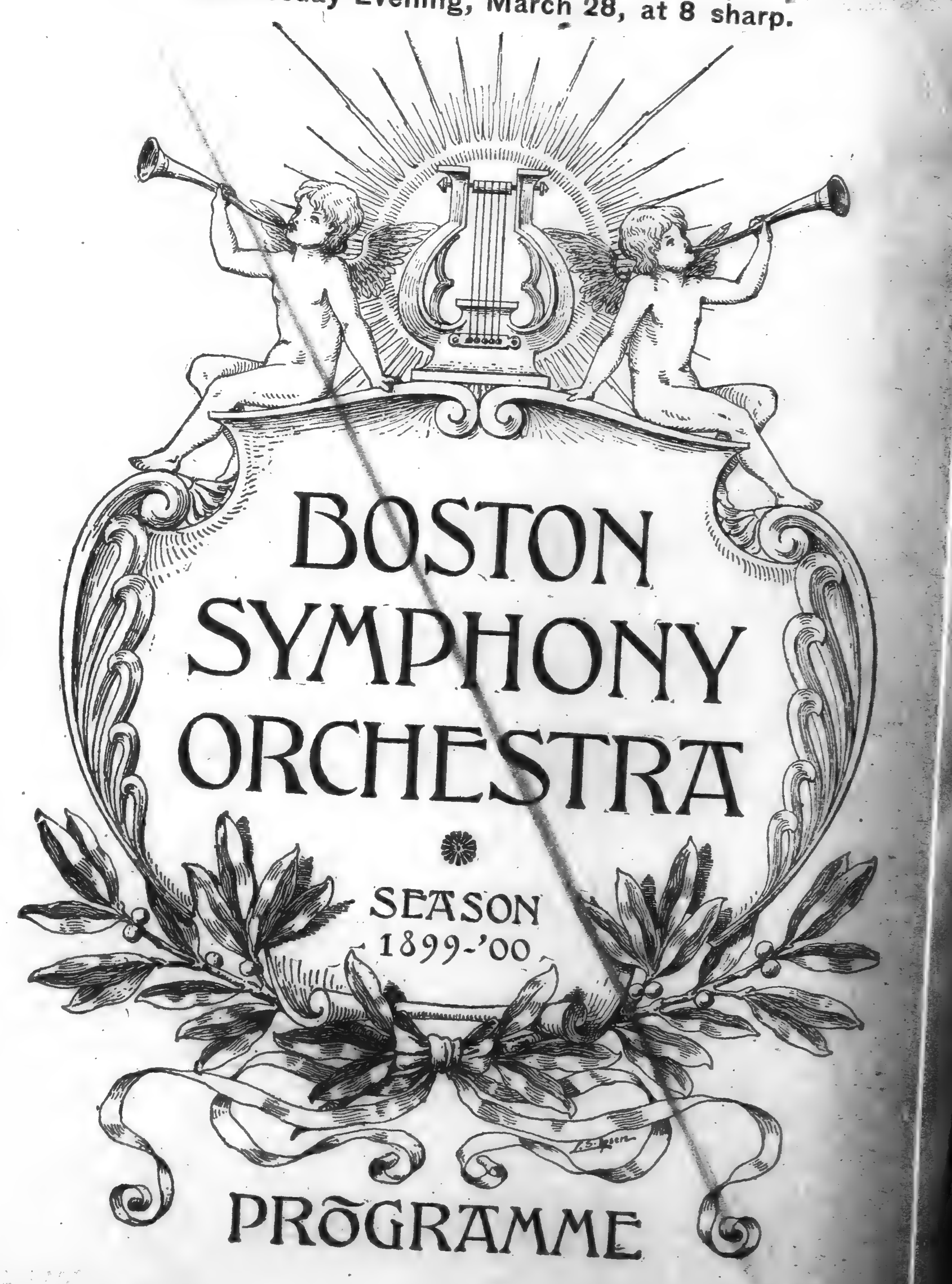
SEASON
1899-'00

PROGRAMME

C. A. ELLIS, Manager.

F. R. COMEE, Ass't Manager.

INFANTRY HALL, - - - - PROVIDENCE.
Wednesday Evening, March 28, at 8 sharp.



BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

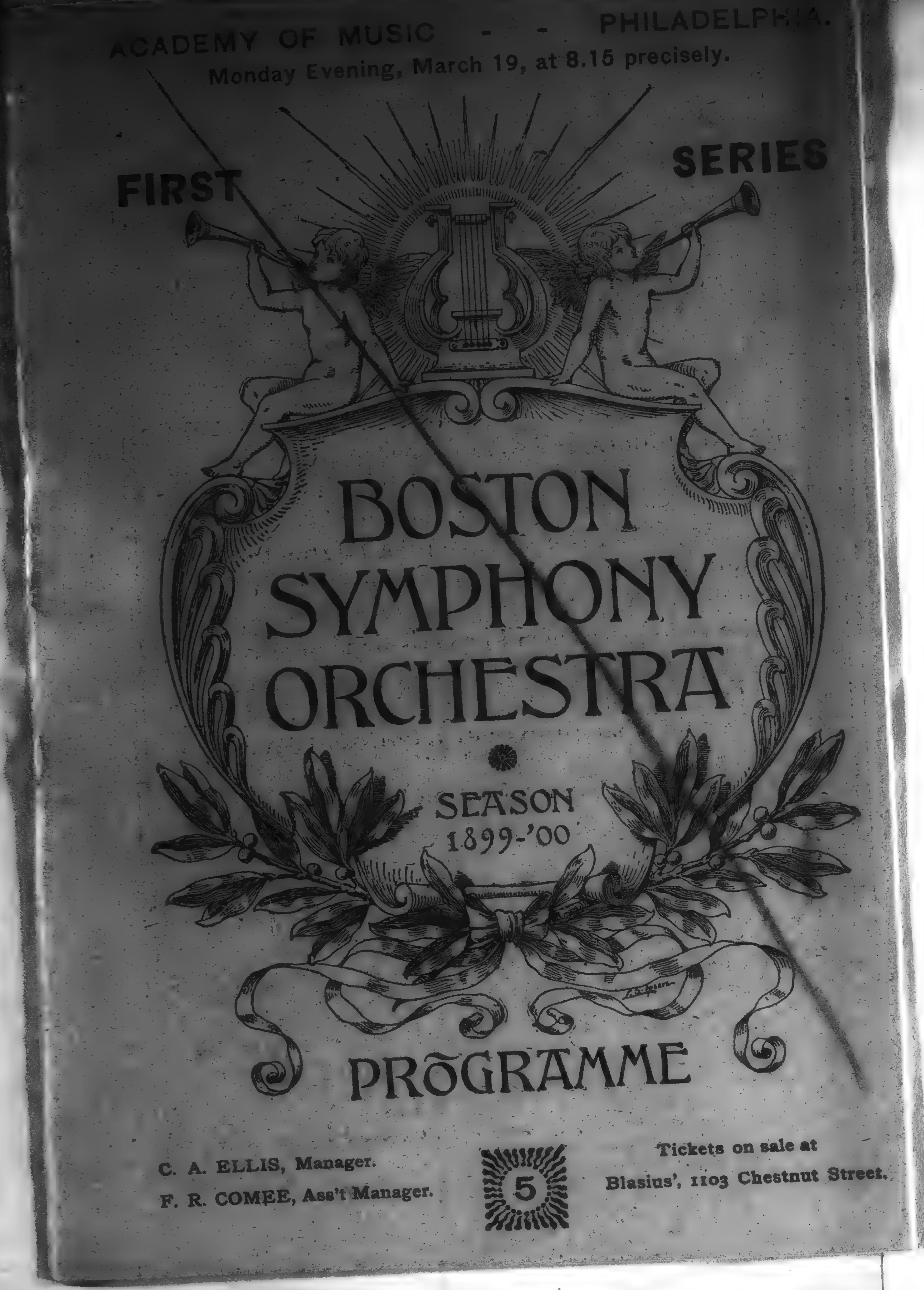
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

6

Tickets on sale at Infantry Hall.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES



ACADEMY OF MUSIC - - PHILADELPHIA.
Monday Evening, March 19, at 8.15 precisely.

FIRST SERIES

BOSTON
SYMPHONY
ORCHESTRA

SEASON
1899-'00

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

5

Tickets on sale at
Blasius', 1103 Chestnut Street.

Sanders Theatre, Cambridge.

SEASON 1899-1900.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

X. CONCERT.

[Last of the Season.]

THURSDAY, MARCH 15, AT 8, P.M.

Programme.

SMETANA. OVERTURE to "The Bartered Bride."

BEETHOVEN. CONCERTO for PIANOFORTE, No. 4, in G major, op. 58.
I. Allegro moderato.
II. Andante con moto.
IV. Rondo: Vivace.

PAINE. BALLET-MUSIC from the Opera "Azara;" Three Moorish Dances.
I. Allegretto animato.
II. Poco meno mosso.
III. Introduction: Allegretto quasi Andante.
Allegretto con moto e grazioso.

SCHUMANN. SYMPHONY No. 4, in D minor, op. 120.
I. Ziemlich langsam.—Lebhaft.
II. Romanze; Ziemlich langsam.
III. Scherzo Lebhaft.—Trio.
IV. Langsam.—Lebhaft.

Soloist:

Mr. ERNST VON DOHNANYI.

The Pianoforte is a Steinway.

CARNEGIE HALL, ... NEW YORK.
Wednesday Afternoon, March 21, at 2.30 precisely.
Thursday Evening, March 22, at 8.15 precisely.

BOSTON
SYMPHONY
ORCHESTRA

SEASON
1899-'00

PROGRAMME

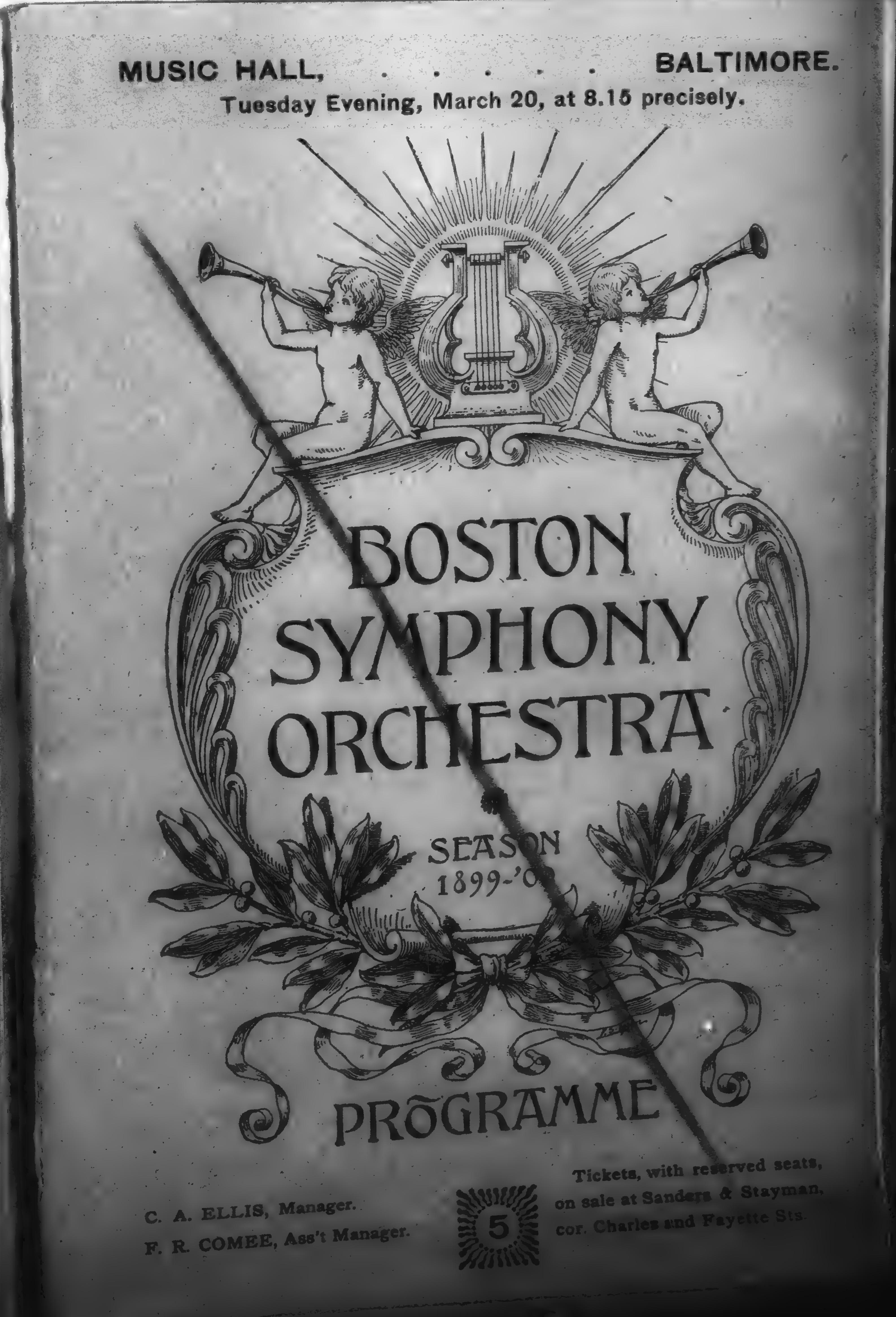
C. A. ELLIS, Manager.

5

F. R. COMEE, Ass't Manager.

Tickets at Carnegie Hall.

110



MUSIC HALL, ... BALTIMORE.
Tuesday Evening, March 20, at 8.15 precisely.

BOSTON
SYMPHONY
ORCHESTRA

SEASON
1899-'00

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

5

Tickets, with reserved seats,
on sale at Sanders & Stayman,
cor. Charles and Fayette Sts.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC - - PHILADELPHIA.
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FIRST SERIES

BOSTON SYMPHONY ORCHESTRA

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PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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Tickets on sale at
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Sanders Theatre, Cambridge.

SEASON 1899-1900.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

X. CONCERT.

[Last of the Season.]

THURSDAY, MARCH 15, AT 8, P.M.

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SMETANA.	OVERTURE to "The Bartered Bride."
BEETHOVEN.	CONCERTO for PIANOFORTE, No. 4, in G major, op. 58. I. Allegro moderato. II. Andante con moto. IV. Rondo: Vivace.
PAINE.	BALLET-MUSIC from the Opera "Azara;" Three Moorish Dances. I. Allegretto animato. II. Poco meno mosso. III. Introduction: Allegretto quasi Andante. Allegretto con moto e grazioso.
SCHUMANN.	SYMPHONY No. 4, in D minor, op. 120. I. Ziemlich langsam.—Lebhaft. II. Romanze; Ziemlich langsam. III. Scherzo Lebhaft.—Trio. IV. Langsam.—Lebhaft.

Soloist:

Mr. ERNST VON DOHNANYI.

The Pianoforte is a Steinway.

CARNEGIE HALL, ... NEW YORK.
Wednesday Afternoon, March 21, at 2.30 precisely.
Thursday Evening, March 22, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

PROGRAMME

C. A. ELLIS, Manager.

5

F. R. COMEE, Ass't Manager.

Tickets at Carnegie Hall.

[110]

MUSIC HALL, ... BALTIMORE.
Tuesday Evening, March 20, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

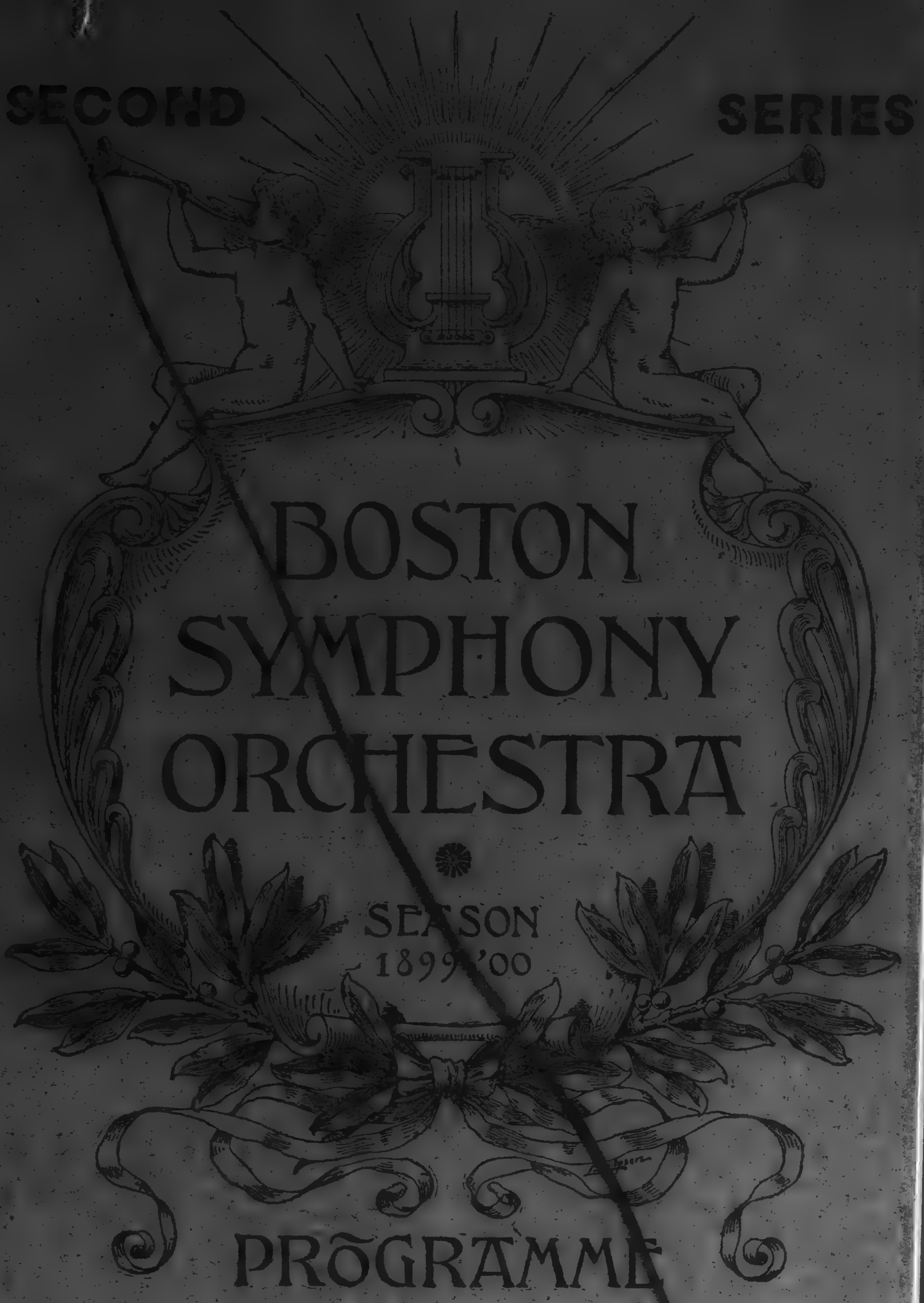
5

Tickets, with reserved seats,
on sale at Sanders & Stayman,
cor. Charles and Fayette Sts.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC - - PHILADELPHIA.
Saturday Evening, February 24, at 8.15 precisely.

SECOND SERIES



BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

4

Tickets on sale at
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ACADEMY OF MUSIC,
Friday Evening, February 23, at 8.15 precisely.
Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic
Society of Brooklyn.

BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

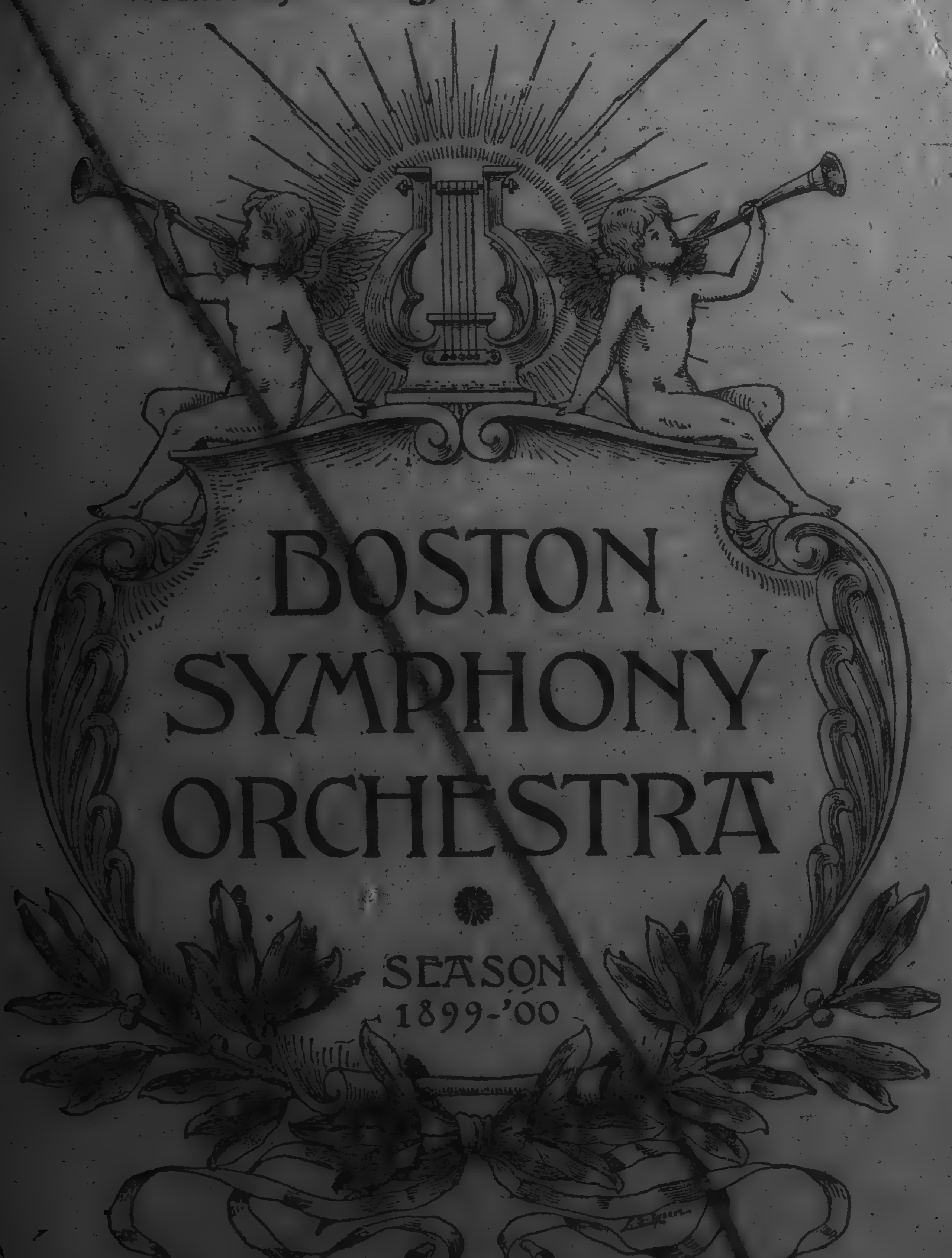
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

4

Tickets at the Brooklyn Insti-
tute and at Chandler's Music
Store, 300 Fulton Street.

INFANTRY HALL, - - - - PROVIDENCE.
Wednesday Evening, March 7, at 8 sharp.



BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

5

Tickets on sale at Infantry Hall.

Sanders Theatre, Cambridge.

SEASON 1899-1900.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

IX. CONCERT.

THURSDAY, MARCH 1, AT 8, P.M.

Programme.

CHERUBINI.	OVERTURE, "Anacreon," op. 241.
SAINT-SAËNS.	INTRODUCTION AND RONDO CAPRICCIOSO, for VIOLIN, op. 28.
CÉSAR FRANCK.	SYMPHONIC POEM, "Les Éolides."

BEETHOVEN.	SYMPHONY No. 8, in F major, op. 93.

I. Allegro vivace e con brio.
II. Allegretto scherzando.
III. Tempo di Menuetto.
IV. Allegro vivace.

Soloist:

Mr. I. SCHNITZLER.

Tenth and last concert, Thursday Evening, March 15.
Eighth Chamber Concert, Tuesday Evening, March 13.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC - - PHILADELPHIA.
Saturday Evening, February 24, at 8.15 precisely.

SECOND SERIES

BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

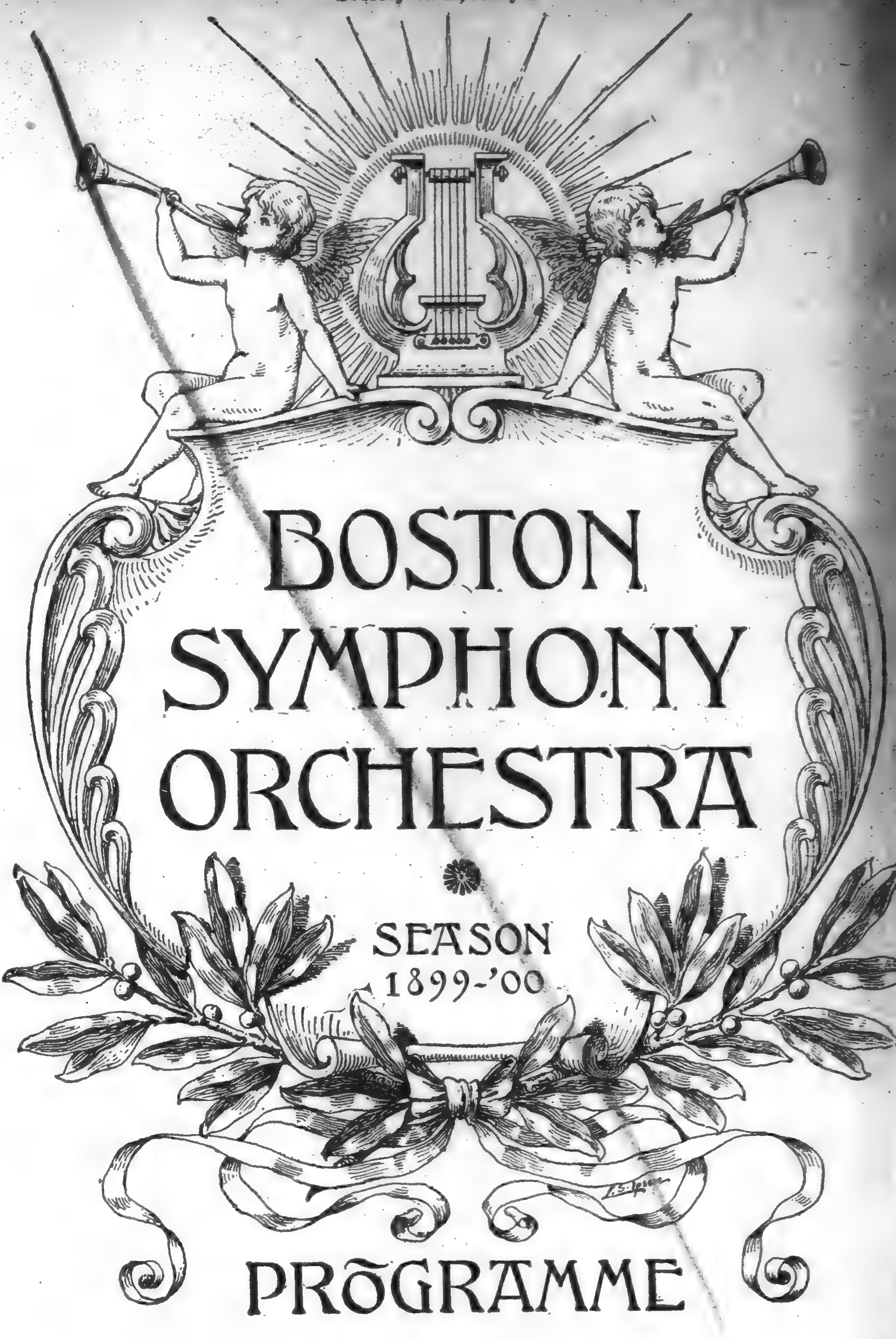
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

4

Tickets on sale at
Blasius', 1103 Chestnut Street.

ACADEMY OF MUSIC, - - BROOKLYN.
Friday Evening, February 23, at 8.15 precisely.
Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.



BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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Tickets at the Brooklyn Institute and at Chandler's Music Store, 300 Fulton Street.

INFANTRY HALL, - - - - PROVIDENCE.
Wednesday Evening, March 7, at 8 sharp.

BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

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Tickets on sale at Infantry Hall.

Sanders Theatre, Cambridge.

SEASON 1899-1900.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

IX. CONCERT.

THURSDAY. MARCH 1, AT 8, P.M.

Programme.

CHERUBINI.	OVERTURE, "Anacreon," op. 241.
SAINT-SAËNS.	INTRODUCTION AND RONDO CAPRICCIOSO, for VIOLIN, op. 28.
CÉSAR FRANCK.	SYMPHONIC POEM, "Les Éolides."
BEETHOVEN.	SYMPHONY No. 8, in F major, op. 93. I. Allegro vivace e con brio. II. Allegretto scherzando. III. Tempo di Menuetto. IV. Allegro vivace.

Soloist:

Mr. I. SCHNITZLER.

Tenth and last concert, Thursday Evening, March 15.
Eighth Chamber Concert, Tuesday Evening, March 13.

- COVER ONLY -
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ACADEMY OF MUSIC - - PHILADELPHIA.
Monday Evening, February 19, at 8.15 precisely.

FIRST SERIES

BOSTON
SYMPHONY
ORCHESTRA
SEASON
1899-'00
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't. Manager.

4

Tickets on sale at
Blasius', 1103 Chestnut Street.

Academy of Music, Fall River.

SEASON 1899-1900.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

CONCERT.

WEDNESDAY, FEBRUARY 14, AT 8, P.M.

Programme.

BEETHOVEN.	OVERTURE to GOETHE'S "Egmont," op. 84.
MENDELSSOHN.	CONCERTO for VIOLIN, in E minor, op. 64. I. Allegro molto appassionato. II. Andante. III. Allegretto non troppo. — Allegro molto vivace.
BRAHMS.	THREE HUNGARIAN DANCES, Nos. 1, 2 and 6. I. Allegro molto. II. Allegretto. VI. Vivace.

(Scored for ORCHESTRA by the COMPOSER and ALBERT PARLOW.)

MOSZKOWSKI.	FOUR MOVEMENTS FROM SUITE No. 1, in F major, op. 39. I. Allegro molto e brioso. II. Allegretto giojoso. III. Tema con Variazioni: Andante. V. Perpetuum mobile: Vivace.

Soloist:

Miss LEONORA JACKSON.

CARNEGIE HALL, ... NEW YOR
Wednesday Afternoon, February 21, at 2.30 precisely.
Thursday Evening, February 22, at 8.15 precisely.

BOSTON
SYMPHONY
ORCHESTRA
SEASON
1899-'00
PROGRAMME

C. A. ELLIS, Manager.

4

F. R. COMEE, Ass't Manager.

Tickets at Carnegie Hall.

MUSIC HALL, ... BALTIMORE.
Tuesday Evening, February 20, at 8.15 precisely.

BOSTON
SYMPHONY
ORCHESTRA
SEASON
1899-'00
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

4

Tickets, with reserved seats,
on sale at Sanders & Stayman,
cor. Charles and Fayette Sts.

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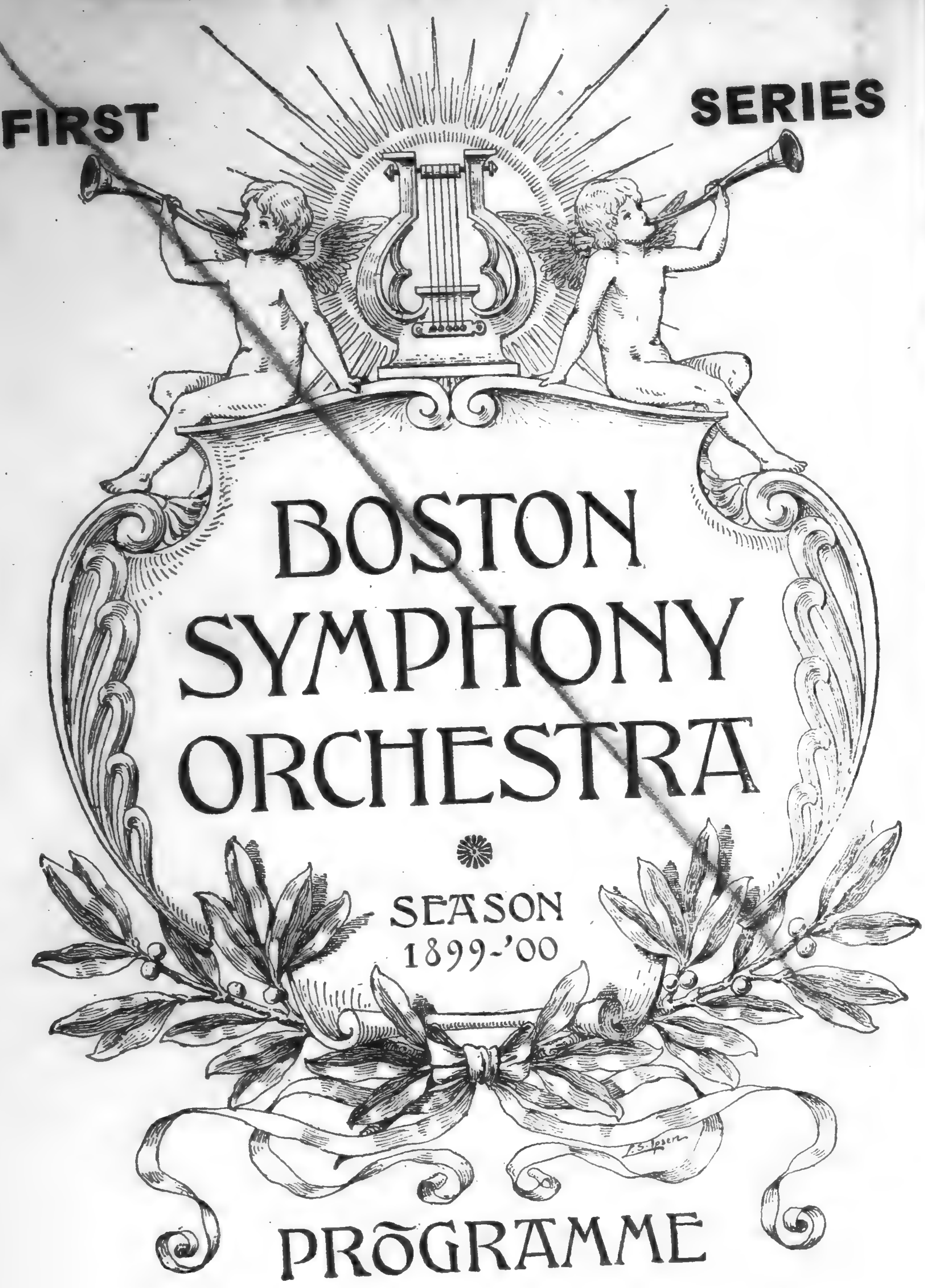
- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC - - PHILADELPHIA.
Monday Evening, February 19, at 8.15 precisely.

FIRST SERIES



BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't. Manager.

4

Tickets on sale at
Blasius', 1103 Chestnut Street.

Academy of Music, Fall River.

SEASON 1899-1900.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

CONCERT.

WEDNESDAY, FEBRUARY 14, AT 8, P.M.

Programme.

BEETHOVEN. OVERTURE to GOETHE'S "Egmont," op. 84.

MENDELSSOHN. CONCERTO for VIOLIN, in E minor, op. 64.
I. Allegro molto appassionato.
II. Andante.
III. Allegretto non troppo. — Allegro molto vivace.

BRAHMS. THREE HUNGARIAN DANCES, Nos. 1, 2 and 6.
I. Allegro molto.
II. Allegretto.
VI. Vivace.
(Scored for ORCHESTRA by the COMPOSER and ALBERT PARLOW.)

MOSZKOWSKI. FOUR MOVEMENTS FROM SUITE No. 1, in F major, op. 39.
I. [illegible]
II. Allegro giocoso.
III. Tema con Variazioni. Andante.
V. Perpetuum mobile. Vivace.

Soloist:

Miss LEONORA JACKSON.

CARNEGIE HALL, ... NEW YOR
Wednesday Afternoon, February 21, at 2.30 precisely.
Thursday Evening, February 22, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

PROGRAMME

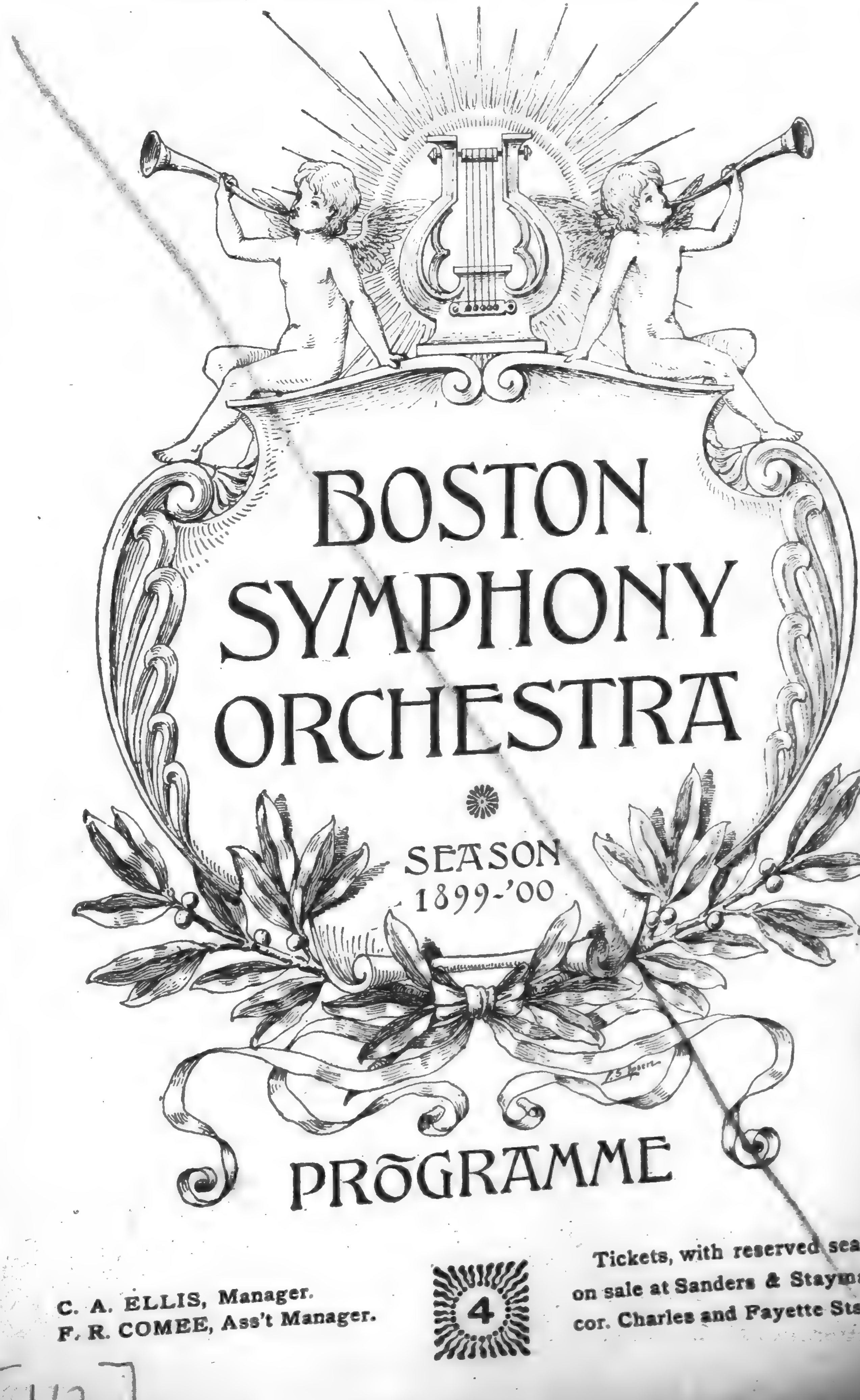
C. A. ELLIS, Manager.

4

F. R. COMEE, Ass't Manager.

Tickets at Carnegie Hall.

MUSIC HALL, ... BALTIMORE.
Tuesday Evening, February 20, at 8.15 precisely.



BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

4

Tickets, with reserved seats,
on sale at Sanders & Stayman,
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- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

INFANTRY HALL, - - - - PROVIDENCE.
Wednesday Evening, January 31, at 8 sharp.

BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

4

Tickets on sale at Infantry Hall.

Sanders Theatre, Cambridge.

SEASON 1899-1900.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

VII. CONCERT.

THURSDAY, JANUARY 25, AT 7.45, P.M.

Programme.

RUBIN GOLDMARK. OVERTURE, "Hiawatha."

MASSENET. ARIA, "Vision Fugitive," from "Herodiade."

WAGNER. SIEGFRIED IDYLL.

SONGS with PIANOFORTE.
a) CARRISSIMI. "Vittoria."
b) SECCHI. "Love me or not."
(Campion's "Book of Airs," 1617.)
c) BRAHMS. "Von Eurige Liebe."

MOSZKOWSKI. SUITE No. 1, in F major, op. 39.
I. Allegro molto e brioso.
II. Allegretto giojoso.
III. Tema con Variazioni: Andante.
IV. Intermezzo: Allegretto con moto.
V. Perpetuum mobile: Vivace.

Soloist:

Mr. FRANCIS ROGERS.

The Pianoforte is a Steinway

Fifth Chamber Concert, Tuesday Evening, January 30. Programme: Dittersdorf, Quartet in E-flat major; Schumann, Quartet in A minor, No. 1; Borodine, Quartet in A major. Tickets at Music Hall, Boston, at Sever's Bookstore, and at the door.

Academy of Music, Fall River.

SEASON 1899-1900.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

CONCERT.

WEDNESDAY, FEBRUARY 14, AT 8, P.M.

Programme.

MOSZKOWSKI. FOUR MOVEMENTS FROM SUITE No. 1, in F major, op. 39.
I. Allegro molto e brioso.
II. Allegretto giojoso.
III. Tema con Variazioni: Andante.
V. Perpetuum mobile: Vivace.

MENDELSSOHN. CONCERTO for VIOLIN, in E minor, op. 64.
I. Allegro molto appassionato.
II. Andante.
III. Allegretto non troppo. — Allegro molto vivace.

BRAHMS. THREE HUNGARIAN DANCES, Nos. 1, 2 and 6.
I. Allegro molto.
II. Allegretto.
VI. Vivace.
(Scored for ORCHESTRA by the COMPOSER and ALBERT PARLOW.)

BEETHOVEN. SYMPHONY No. 8, in F major, op. 93.
I. Allegro vivace e con brio.
II. Allegretto scherzando.
III. Tempo di Menuetto.
IV. Allegro vivace.

Wrong

Soloist:

~~Miss LEONORA JACKSON.~~

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Sanders Theatre, Cambridge.

SEASON 1899-1900.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

VIII. CONCERT.

THURSDAY, FEBRUARY 8, AT 7.45, P.M.

Programme.

SCHUBERT. UNFINISHED SYMPHONY, in B minor.
I. Allegro moderato.
II. Andante con moto.

CHOPIN. CONCERTO for PIANOFORTE, No. 2, in F minor, op. 21.
I. Maestoso.
II. Larghetto.
III. Allegro vivace.

GRIEG. SYMPHONIC DANCES, op. 64.
I. Allegro moderato e marcato. — Più lento,
II. Allegretto grazioso. — Più mosso.
III. Allegro giocoso. — L'Istesso tempo.
IV. Andante. — Allegro molto e risoluto, — Più tranquillo.

Soloist:

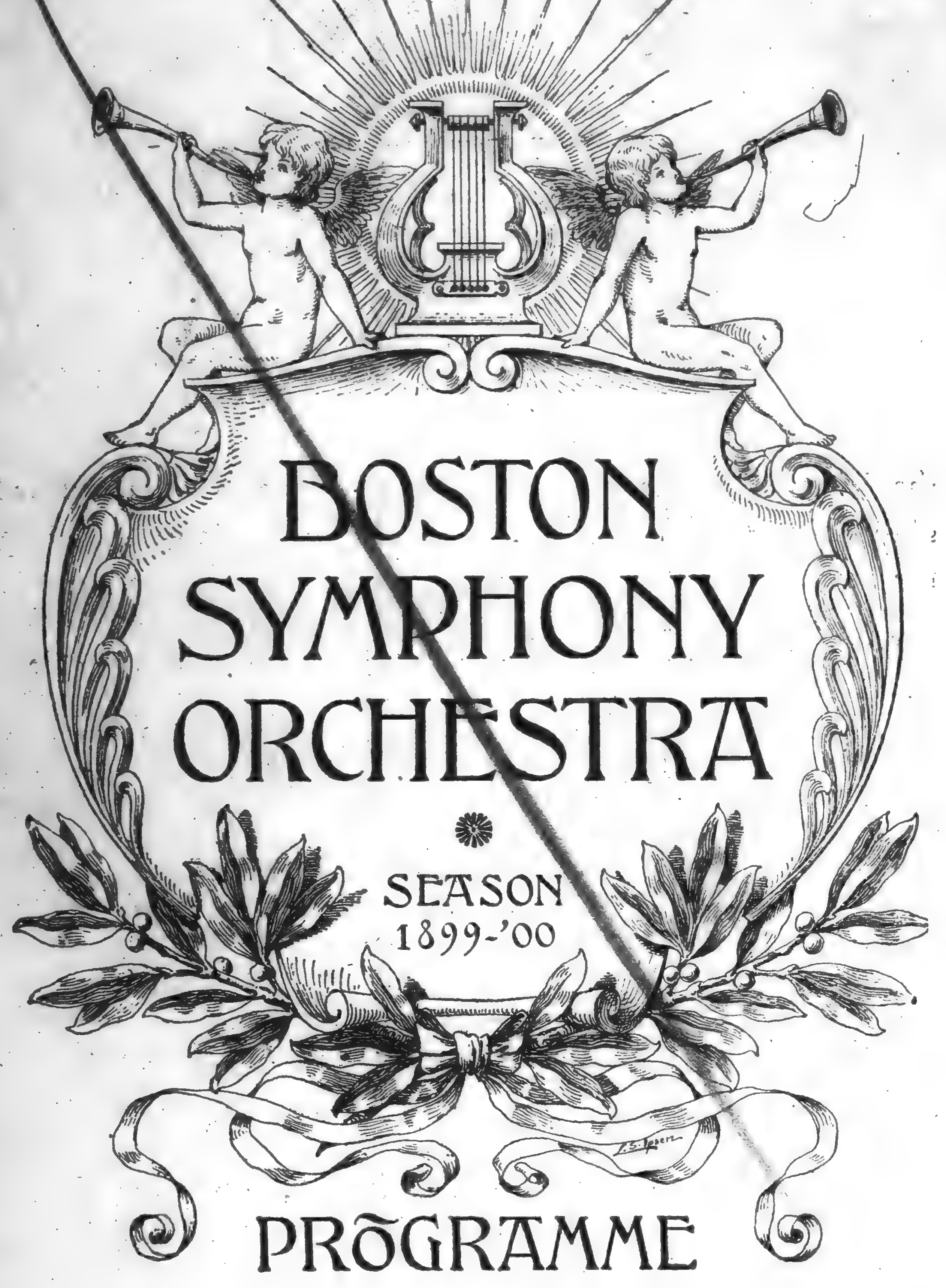
Miss SUZA DOANE.

The Pianoforte is a Steinway

Sixth Harvard University Chamber Concert, Tuesday Evening, February 13. Programme: Beethoven, Quartet, in C-sharp minor, op. 131; Beach, Soli for Pianoforte; Brahms, Quintet for Piano and Strings. Soloist, Mrs. H. H. A. Beach.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

INFANTRY HALL, - - - - PROVIDENCE.
Wednesday Evening, January 31, at 8 sharp.



BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

4

Tickets on sale at Infantry Hall.

Sanders Theatre, Cambridge.

SEASON 1899-1900.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

VII. CONCERT.

THURSDAY, JANUARY 25, AT 7.45, P.M.

Programme.

RUBIN GOLDMARK. OVERTURE, "Hiawatha."

MASSENET. ARIA, "Vision Fugitive," from "Herodiade."

WAGNER. SIEGFRIED IDYLL.

SONGS with PIANOFORTE.
a) CARRISSIMI. "Vittoria."
b) SECCHI. "Love me or not."
(Campion's "Book of Airs," 1617.)
c) BRAHMS. "Von Eurige Liebe."

MOSZKOWSKI. SUITE No. 1, in F major, op. 39.
I. Allegro molto e brioso.
II. Allegretto giojoso.
III. Tema con Variazioni: Andante.
IV. Intermezzo: Allegretto con moto.
V. Perpetuum mobile: Vivace.

Soloist:

Mr. FRANCIS ROGERS

The Pianoforte is a Steinway

Fifth Chamber Concert, Tuesday Evening, January 30. Programme: Dittersdorf, Quartet in E-flat major; Schumann, Quartet in A minor, No. 1; Borodine, Quartet in A major. Tickets at Music Hall, Boston, at Sever's Bookstore, and at the door.

Academy of Music, Fall River.

SEASON 1899-1900.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

CONCERT.

WEDNESDAY, FEBRUARY 14, AT 8, P.M.

Programme.

MOSZKOWSKI. FOUR MOVEMENTS FROM SUITE No. 1, in F major, op. 39.
I. Allegro molto e brioso.
II. Allegretto giojoso.
III. Tema con Variazioni: Andante.
V. Perpetuum mobile: Vivace.

MENDELSSOHN. CONCERTO for VIOLIN, in E minor, op. 64.
I. Allegro molto appassionato.
II. Andante.
III. Allegretto non troppo. — Allegro molto vivace.

BRAHMS. THREE HUNGARIAN DANCES, Nos 1, 2 and 6.
I. Allegro molto.
II. Allegretto.
VI. Vivace.
(Scored for ORCHESTRA by the COMPOSER and ALBERT PARLOW.)

BEETHOVEN. SYMPHONY No. 8, in F major, op. 93.
I. Allegro vivace e con brio.
II. Allegretto scherzando.
III. Tempo di Menuetto.
IV. Allegro vivace.

Wrong

Soloist:

Miss LEONORA JACKSON

Sanders Theatre, Cambridge.

SEASON 1899-1900.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

VIII. CONCERT.

THURSDAY, FEBRUARY 8, AT 7.45, P.M.

Programme.

SCHUBERT. UNFINISHED SYMPHONY, in B minor.
I. Allegro moderato.
II. Andante con moto.

CHOPIN. CONCERTO for PIANOFORTE, No. 2, in F minor, op. 21.
I. Maestoso.
II. Larghetto.
III. Allegro vivace.

GRIEG. SYMPHONIC DANCES, op. 64.
I. Allegro moderato e marcato. — Più lento.
II. Allegretto grazioso. — Più mosso.
III. Allegro giocoso. — L'Istesso tempo.
IV. Andante. — Allegro molto e risoluto, — Più tranquillo.

Soloist:

Miss SUZA DOANE.

The Pianoforte is a Steinway

Sixth Harvard University Chamber Concert, Tuesday Evening, February 13. Programme: Beethoven, Quartet, in C-sharp minor, op. 131; Beach, Soli for Pianoforte; Brahms, Quintet for Piano and Strings. Soloist, Mrs. H. H. A. Beach.

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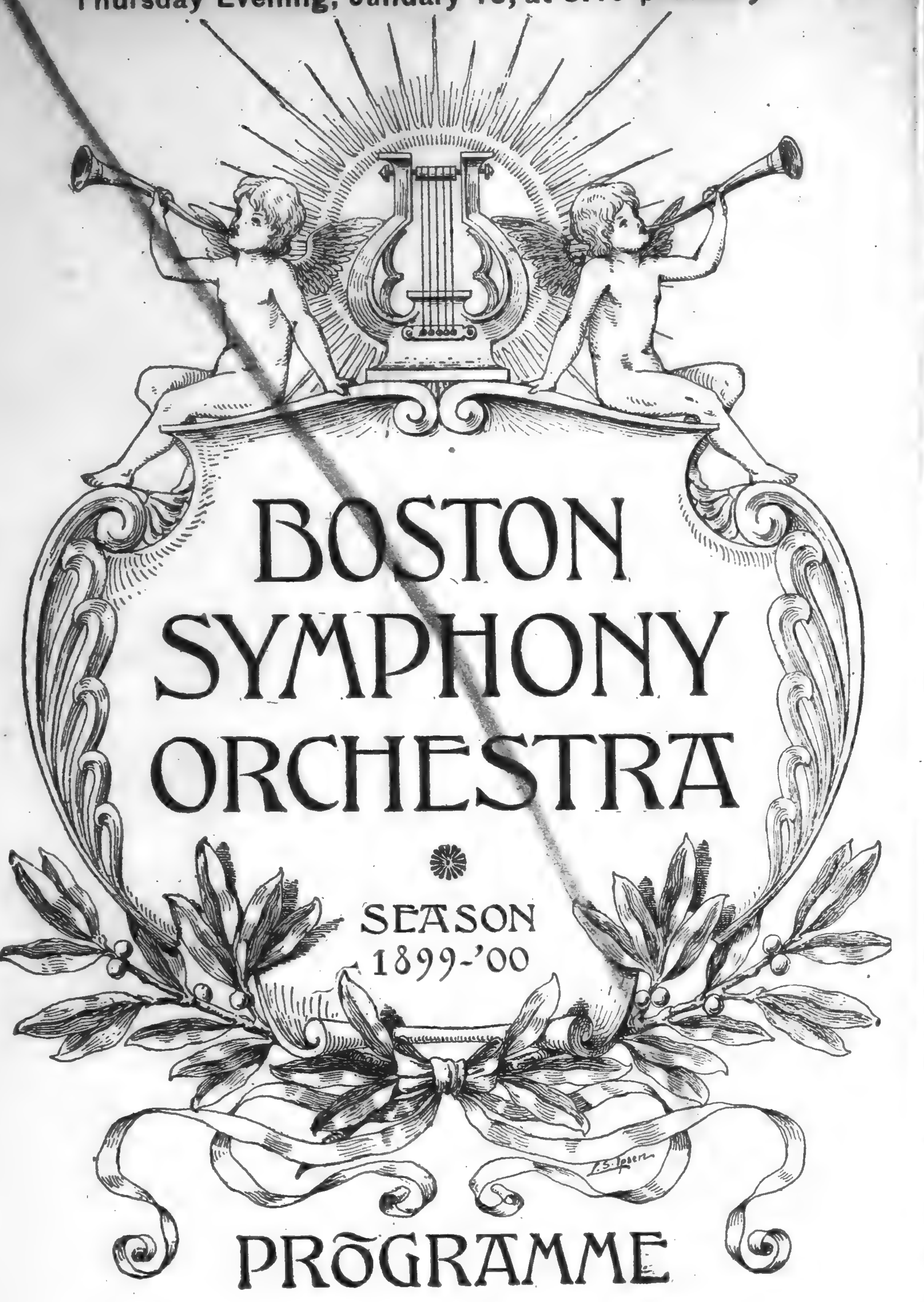
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

CARNEGIE HALL, ... NEW YORK.
Wednesday Afternoon, January 17, at 2.30 precisely.
Thursday Evening, January 18, at 8.15 precisely.



BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

PROGRAMME

C. A. ELLIS, Manager. 3 F. R. COMEE, Ass't Manager.

Tickets at Carnegie Hall.

MUSIC HALL, ... BALTIMORE.
Tuesday Evening, January 16, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

3

Tickets, with reserved seats, on sale at Sanders & Stayman, cor. Charles and Fayette Sts.

ACADEMY OF MUSIC, - - - BROOKLYN.
Saturday Evening, January 20, at 8.15 precisely.
Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

3

Tickets at the Brooklyn Institute and at Chandler's Music Store, 300 Fulton Street.

ACADEMY OF MUSIC - - PHILADELPHIA.
Friday Evening, January 19, at 8.15 precisely.

SECOND SERIES

BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

3

Tickets on sale at Blasius', 1103 Chestnut Street.

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Sanders Theatre, Cambridge.

SEASON 1899-1900.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

V. CONCERT.

THURSDAY, DECEMBER 28, AT 7.45, P.M.

Programme.

BEETHOVEN.	OVERTURE to GOETHE'S "Egmont," op. 84.
C. M. LOEFFLER.	"LES VEILLÉES DE L'UKRAINE." Morceau de Concert pour VIOLON et ORCHESTRE. I. Introduction: Andantino.—Pastorale: Allegro moderato. II. Une Nuit de Mar (La Noyée—Runa): Lento. IV. Les Parobki s'amusent: Allegro giocoso.
BERLIOZ.	THREE MOVEMENTS from the DRAMATIC SYMPHONY, "Roméo et Juliette." op. 17. I. ROMEO SEUL; GRAND FETE CHEZ CAPULET: Andante malinconico e sostenuto.— Larghetto espressivo —Allegro. II. SCENE D'AMOUR: Adagio. III. LA FEE MAB. Scherzo: Prestissimo.—Trio: Allegretto.
LISZT.	RHAPSODIE HONGROISE, No. 1, in F.

Soloist:

Mr. FRANZ KNEISEL.

Sixth Concert, Thursday Evening, January 11.

IV. Harvard University Chamber Concert Tuesday Evening, January 9, 1900. The Kneisel Quartet, and Mme. Hopekirk, Soloist. Tickets at box office, Music Hall and at University Bookstore.

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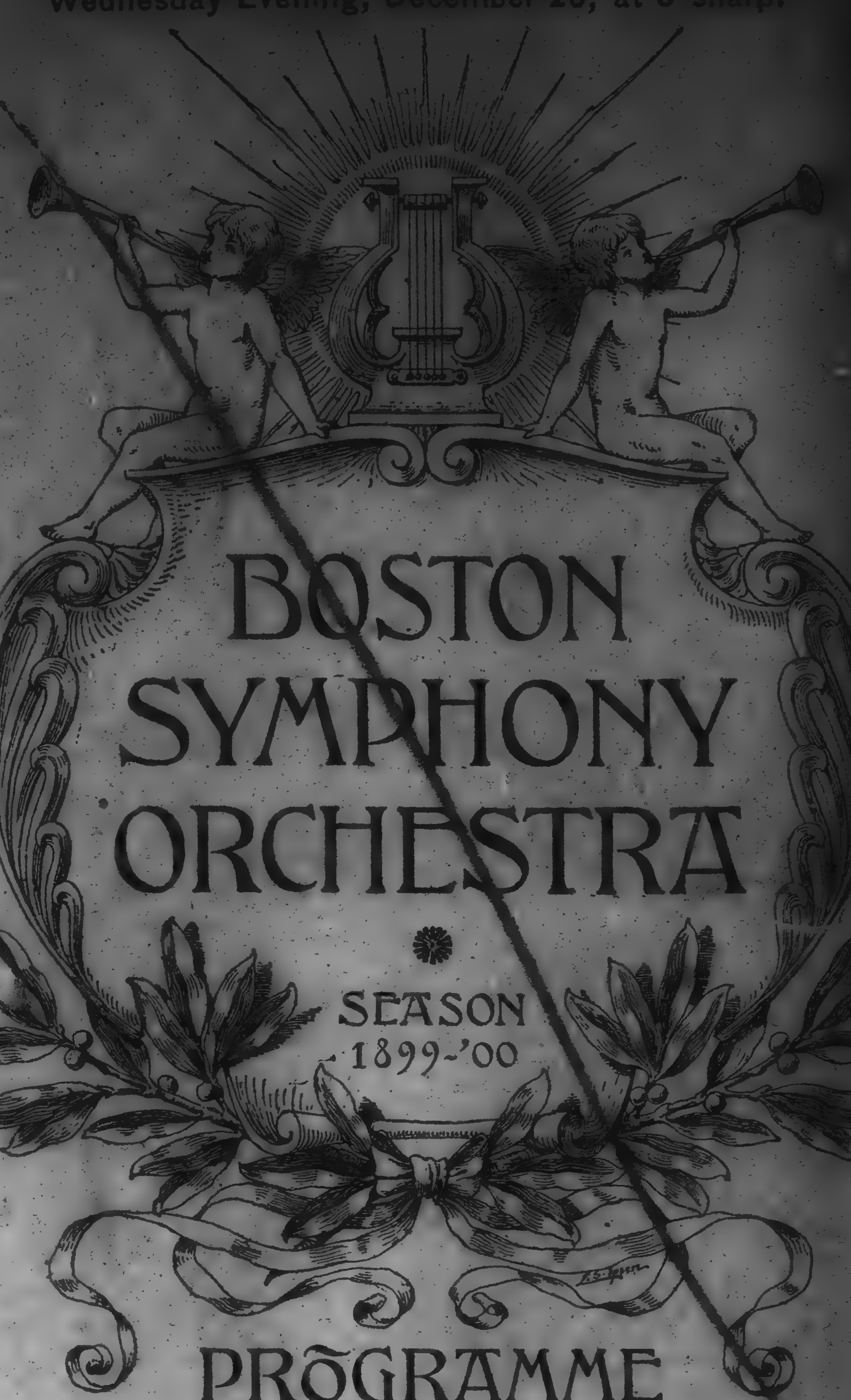
ELSEWHERE IN ARCHIVES

INFANTRY HALL, - - - - PROVIDE

Wednesday Evening, December 20, at 8 sharp.



BOSTON SYMPHONY ORCHESTRA

SEASON 1899-'00

PROGRAMME

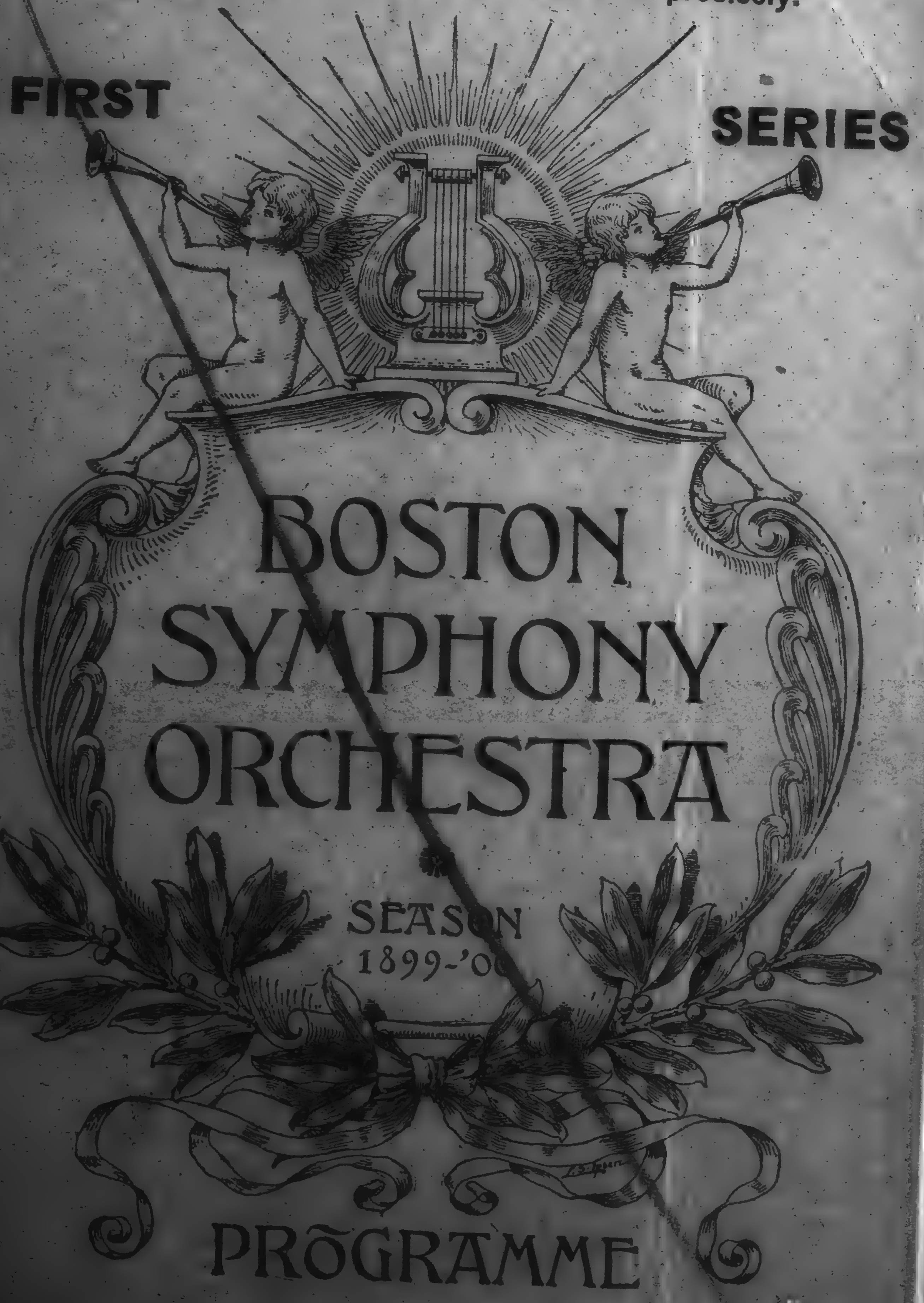
C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

3

Season tickets, at $7 for the eight concerts, and single tickets at $1.25 each, on sale at Infantry Hall.

ACADEMY OF MUSIC - - PHILADELPHIA.
Monday Evening, January 15, at 8.15 precisely.

FIRST SERIES



BOSTON SYMPHONY ORCHESTRA

SEASON 1899-'00

PROGRAMME

A. ELLIS, Manager.
R. COMEE, Ass't Manager.

3

Tickets on sale at Blasius', 1103 Chestnut Street.

Sanders Theatre, Cambridge.

SEASON 1899-1900.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

VI. CONCERT.

THURSDAY, JANUARY 11, AT 7.45, P.M.

Programme.

BRAHMS.	TRAGIC OVERTURE, op. 81.
TCHAIKOVSKY.	CONCERTO for PIANOFORTE, No. 1, in B-flat minor, op. 23. I. Andante non troppo e molto maestoso. — Allegro con spirito. II. Andantino semplice. — Allegro vivace assai. III. Allegro con fuoco.
BEETHOVEN.	SYMPHONY No. 6, in F major (Pastorale), op. 68. I. THE AWAKENING OF CHEERFUL FEELINGS ON ARRIVING IN THE COUNTRY: Allegro ma non troppo. II. SCENE BY THE BROOKSIDE: Andante molto mosso. III. MERRY MEETING OF COUNTRY FOLK: Allegro. IV. THUNDERSTORM, TEMPEST: Allegro. V. SHEPHERDS' SONG. GLAD AND THANKFUL FEELINGS AFTER THE STORM: Allegretto.

Soloist:

Mr. GEORGE W. PROCTOR.

The Pianoforte is a Chickering.

Fifth Chamber Concert, Tuesday Evening, January 30. Kneisel Quartet.

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Sanders Theatre, Cambridge.

SEASON 1899-1900.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

V. CONCERT.

THURSDAY, DECEMBER 28, AT 7.45, P.M.

Programme.

BEETHOVEN. OVERTURE to GOETHE'S "Egmont," op. 84.

C. M. LOEFFLER. "LES VEILLÉES DE L'UKRAINE."
Morceau de Concert pour VIOLON et ORCHESTRE.
I. Introduction: Andantino.—Pastorale: Allegro moderato.
II. Une Nuit de Mar (La Noyée—Runa): Lento.
IV. Les Parobki s'amusent: Allegro giocoso.

BERLIOZ. THREE MOVEMENTS from the DRAMATIC SYMPHONY, "Roméo et Juliette." op. 17.
I. ROMEO SEUL; GRAND FETE CHEZ CAPULET: Andante malinconico e sostenuto.— Larghetto espressivo —Allegro.
II. SCENE D'AMOUR: Adagio.
III. LA FEE MAB. Scherzo: Prestissimo.—Trio: Allegretto.

LISZT. RHAPSODIE HONGROISE, No. 1, in F.

Soloist:

Mr. FRANZ KNEISEL.

Sixth Concert, Thursday Evening, January 11.

IV. Harvard University Chamber Concert Tuesday Evening, January 9, 1900. The Kneisel Quartet, and Mme. Hopekirk, Soloist. Tickets at box office, Music Hall and at University Bookstore.

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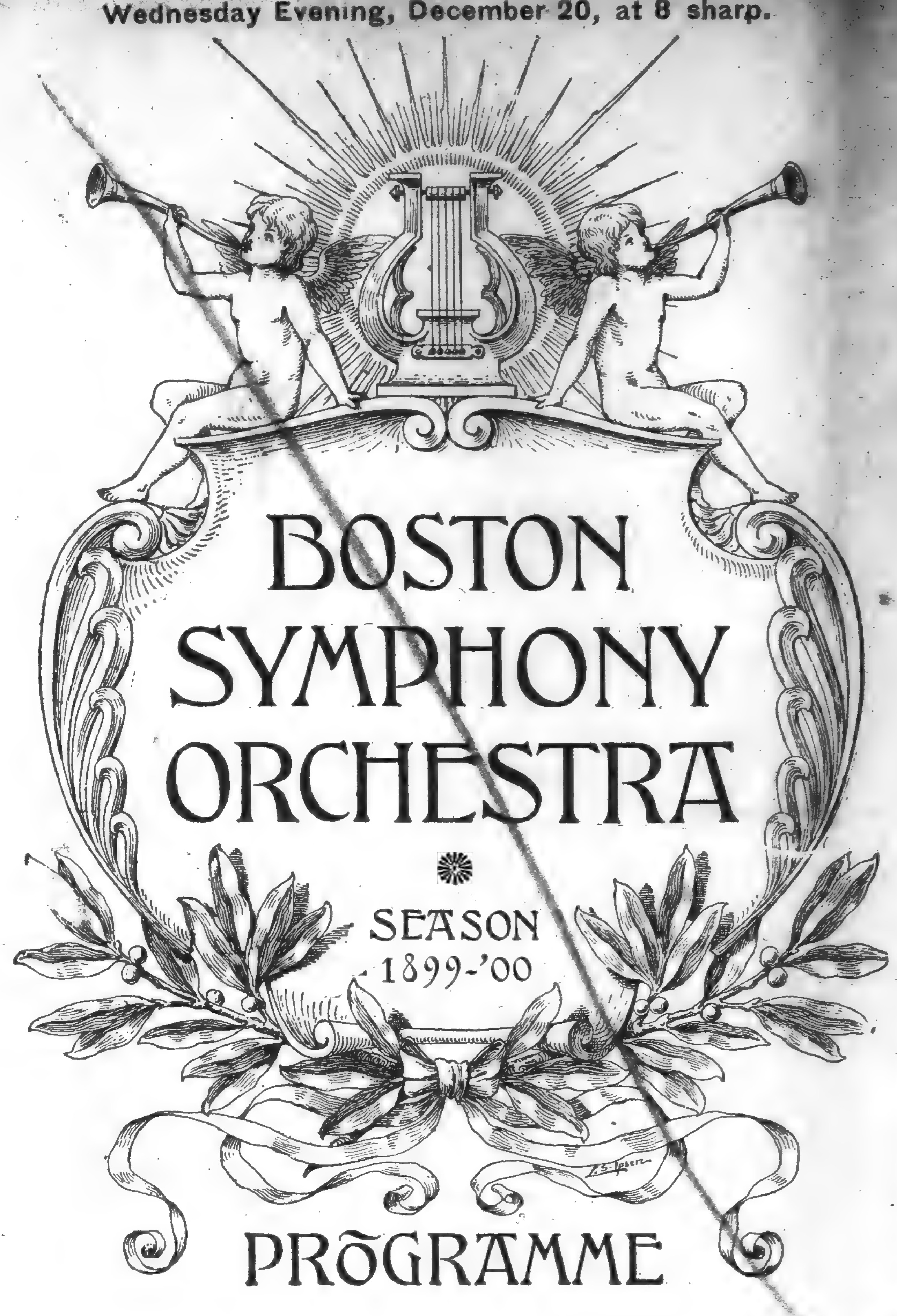
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

INFANTRY HALL, - - - - PROVIDENCE.
Wednesday Evening, December 20, at 8 sharp.


BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

3

Season tickets, at $7 for the eight concerts, and single tickets at $1.25 each, on sale at Infantry Hall.

ACADEMY OF MUSIC - - PHILADELPHIA.
Monday Evening, January 15, at 8.15 precisely.

FIRST SERIES

BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

3

Tickets on sale at
Blasius', 1103 Chestnut Street.

Sanders Theatre, Cambridge.

SEASON 1899-1900.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

VI. CONCERT.

THURSDAY, JANUARY 11, AT 7.45, P.M.

Programme.

BRAHMS. TRAGIC OVERTURE, op. 81.

TCHAIKOVSKY. CONCERTO for PIANOFORTE, No. 1, in B-flat minor, op. 23.
I. Andante non troppo e molto maestoso. — Allegro con spirito.
II. Andantino semplice. — Allegro vivace assai.
III. Allegro con fuoco.

BEETHOVEN. SYMPHONY No. 6, in F major (Pastorale), op. 68.
I. THE AWAKENING OF CHEERFUL FEELINGS ON ARRIVING IN THE COUNTRY: Allegro ma non troppo.
II. SCENE BY THE BROOKSIDE: Andante molto mosso.
III. MERRY MEETING OF COUNTRY FOLK: Allegro.
IV. THUNDERSTORM, TEMPEST: Allegro.
V. SHEPHERDS' SONG. GLAD AND THANKFUL FEELINGS AFTER THE STORM: Allegretto.

Soloist:

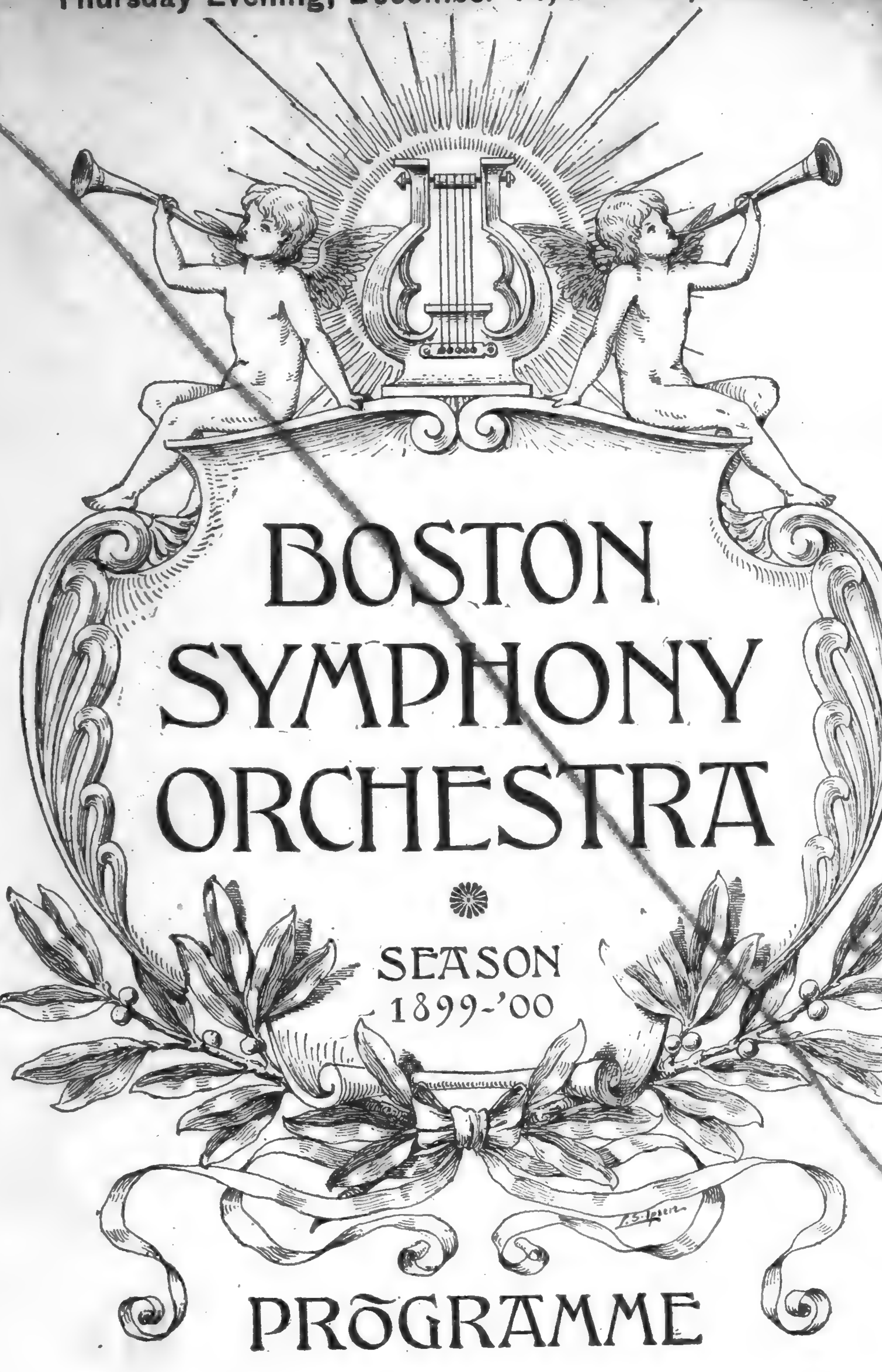
Mr. GEORGE W. PROCTOR.

The Pianoforte is a Chickering.

Fifth Chamber Concert, Tuesday Evening, January 30. Kneisel Quartet.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

CARNEGIE HALL, ... NEW YORK.
Wednesday Afternoon, December 13, at 2.30 precisely.
Thursday Evening, December 14, at 8.15 precisely.



BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

PROGRAMME

C. A. ELLIS, Manager.

2

F. R. COMEE, Ass't Manager.

Tickets at Carnegie Hall.

MUSIC HALL, ... BALTIMORE.
Tuesday Evening, December 12, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

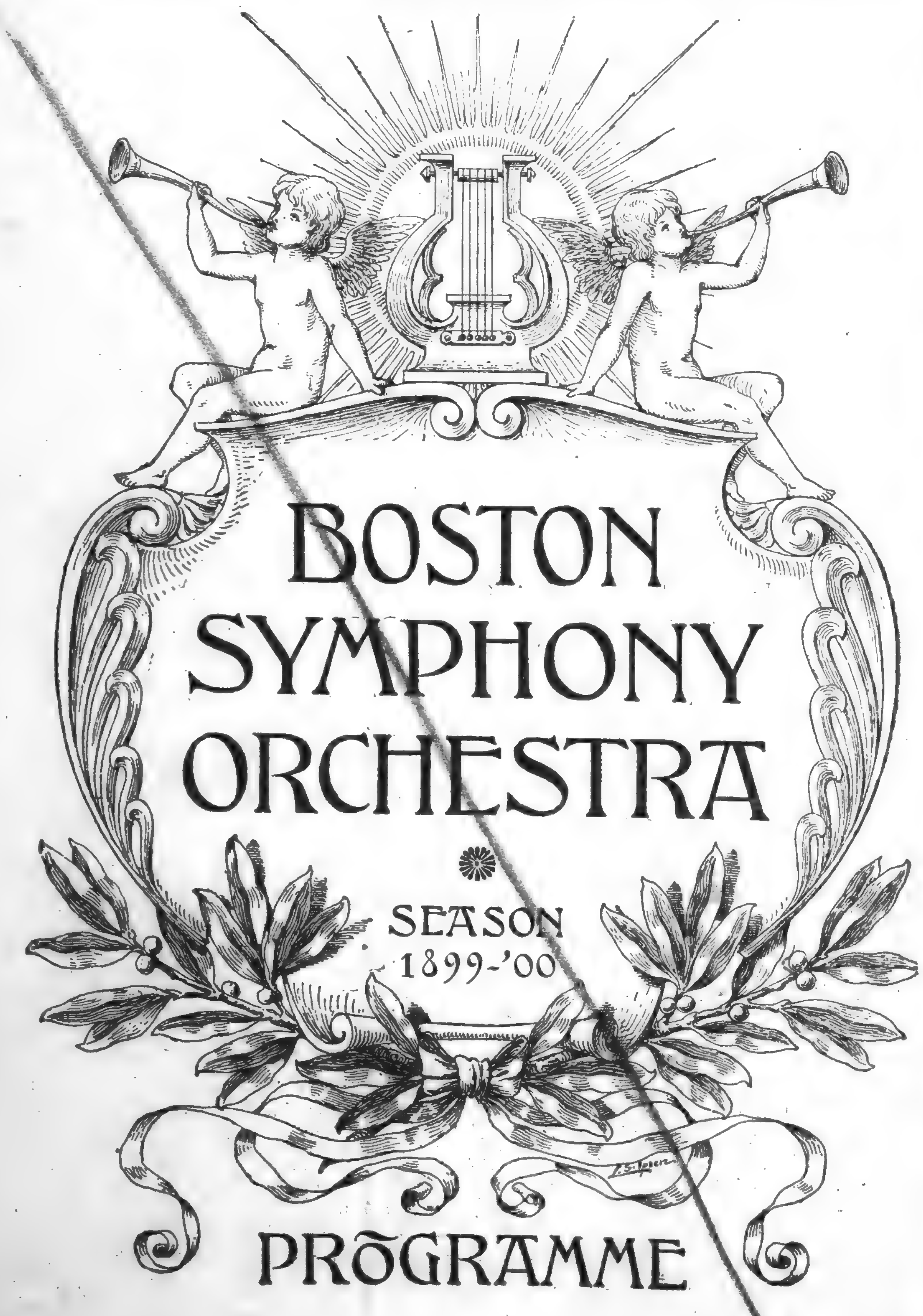
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

2

Tickets, with reserved seats, on sale at Sanders & Stayman, cor. Charles and Fayette Sts.

ACADEMY OF MUSIC, - - - BROOKLYN.
Saturday Evening, December 16, at 8.15 precisely.
Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.



BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

2

Tickets at the Brooklyn Institute and at Chandler's Music Store, 300 Fulton Street.

ACADEMY OF MUSIC - - PHILADELPHIA.
Friday Evening, December 15, at 8.15 precisely.

SECOND SERIES

BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

2

Tickets at Blasius', 1103 Chestnu

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Sanders Theatre, Cambridge.

SEASON 1899-1900.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

III. CONCERT.

THURSDAY, NOVEMBER 23, AT 7.45, P.M.

Programme.

MENDELSSOHN.	OVERTURE to the Legend, "Die schöne Melusine," op. 32.
MOZART.	ARIA, "L'Amero," from "Il re Pastore."
HUMPERDINCK.	MOORISH RHAPSODY. I. TARIFA, Elegie bei Sonnenaufgang: Langsam. II. TANGER, Eine Nacht im Mohren-Café: Lebhaft. III. TETUAN, Ein Ritt in die Wüste: Mässig schnell. (First time at these Concerts.)
BELLINI.	ARIA, "Casta Diva," from "Norma."
WILHELM BERGER.	SYMPHONY, in B-flat major, op. 71. I. Lebhaft (Vivace). II. Sehr lebhaft (Molto vivace). III. Langsam (Andante). IV. Sehr lebhaft (Molto vivace). (First time at these Concerts.)

Soloist:

Mrs. MARIAN TITUS.

Fourth Concert, Thursday evening, December 7. Programme: Marschner, Overture, "Hans Heiling"; Schumann, Concerto for Pianoforte; Rontgen, Norwegian Ballad; Beethoven, Symphony No. 2. Soloist, Mme. Antoinette Szumowska.

Sanders Theatre, Cambridge.

SEASON 1899-1900.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

II. CONCERT.

THURSDAY, NOVEMBER 2, AT 7.45, P.M.

Programme.

GOLDMARK.	OVERTURE, zum "Gefesselten Prometheus" von Aeschylos, op. 38.
BEETHOVEN.	CONCERTO for PIANOFORTE, in C minor. Allegro con brio. Largo. Rondo. Allegro.
J. S. BACH.	CHACONNE, in D minor. (Scored for ORCHESTRA by RAFF.)
GLAZOUNOFF.	SYMPHONY No. 6, in C minor, op. 58. I. Adagio. — Allegro passionato. II. Tema con variazioni: Andante. III. Intermezzo: Allegretto. IV. Andante maestoso. — Moderato maestoso. — Allegro moderato.

Soloist:

Mr. HEINRICH GEBHARD.

The Instrument is a Steinertone.

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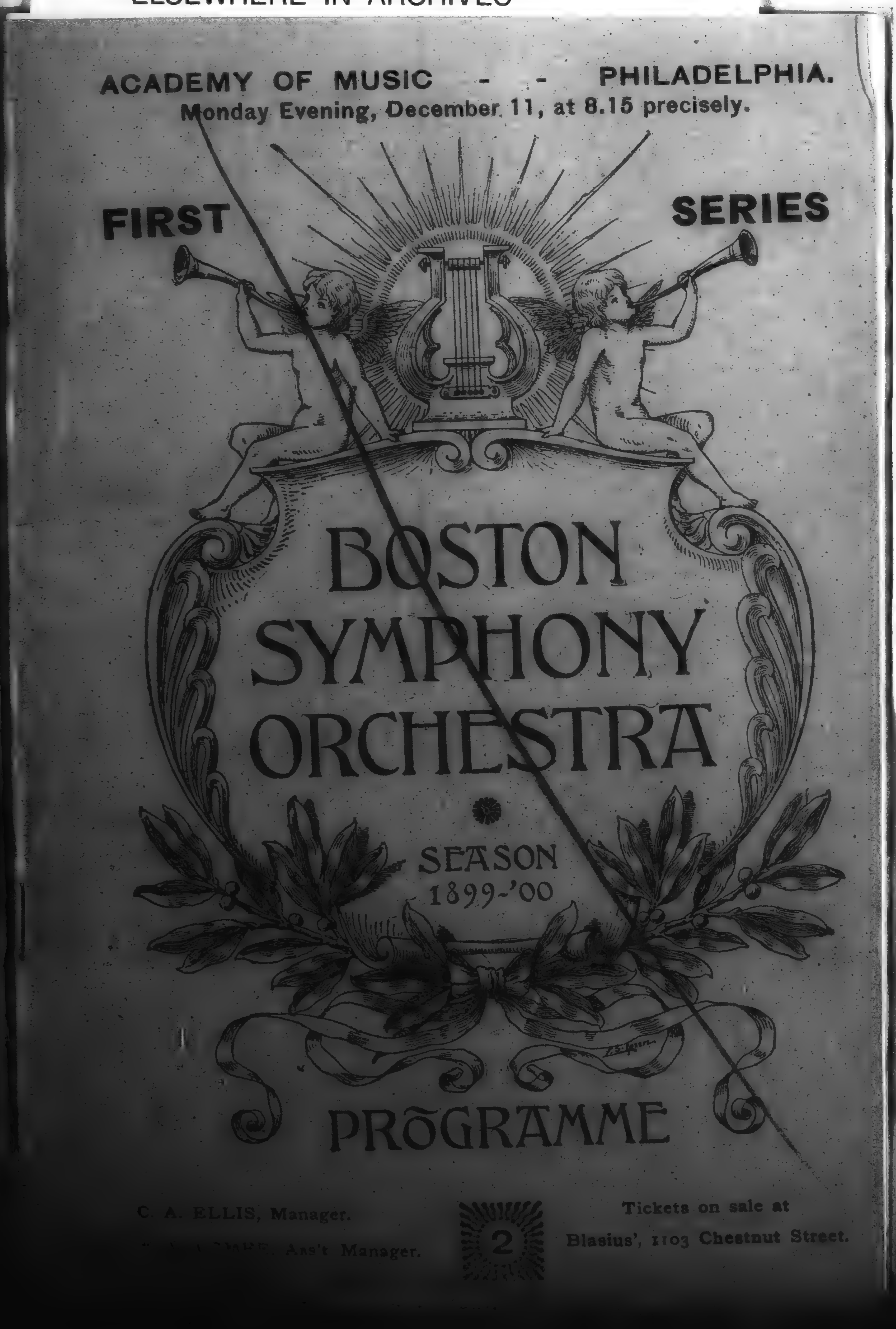

ACADEMY OF MUSIC - - PHILADELPHIA.
Monday Evening, December 11, at 8.15 precisely.

FIRST SERIES

BOSTON SYMPHONY ORCHESTRA

SEASON 1899-'00

PROGRAMME

C. A. ELLIS, Manager.
[illegible], Ass't Manager.

2

Tickets on sale at
Blasius', 1103 Chestnut Street.

Sanders Theatre, Cambridge.

SEASON 1899-1900.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

IV. CONCERT.

THURSDAY, DECEMBER 7, AT 7.45, P.M.

Programme.

MARSCHNER.	OVERTURE, "Hans Heiling," op. 80.
ROBERT SCHUMANN.	CONCERTO for PIANOFORTE, in A minor, op. 54. I. Allegro affettuoso. II. Intermezzo: Andantino grazioso. III. Allegro vivace.
BRAHMS.	THREE HUNGARIAN DANCES, Nos. 1, 2 and 6. I. Allegro molto. II. Allegretto. VI. Vivace. (Scored for ORCHESTRA by the COMPOSER and ALBERT PARLOW).
BEETHOVEN.	SYMPHONY No. 2, in D major, op. 36. I. Adagio.—Allegro con brio. II. Larghetto. III. Scherzo: Allegro.—Trio. IV. Allegro molto.

Soloist:

Mme ANTOINETTE SZUMOWSKA.

The Pianoforte is a Chickering.

Fifth Concert, Thursday evening, December 28.

Sanders Theatre, Cambridge.

SEASON 1899-1900.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

III. CONCERT.

THURSDAY, NOVEMBER 23, AT 7.45, P.M.

Programme.

MENDELSSOHN.	OVERTURE to the Legend, "Die schöne Melusine," op. 32.
MOZART.	ARIA, "L'Amero," from "Il re Pastore."
HUMPERDINCK.	MOORISH RHAPSODY. I. TARIFA. Elegie bei Sonnenaufgang: Langsam. II. TANGER. Eine Nacht im Mohren Café: Lebhaft. III. TETUAN. Ein Ritt in die Wüste: Mässig schnell. (First time at these Concerts.)
BELLINI.	ARIA, "Casta Diva," from "Norma."
WILHELM BERGER.	SYMPHONY, in B-flat major, op. 71. I. Lebhaft (Vivace). II. Sehr lebhaft (Molto vivace). III. Langsam (Andante). IV. Sehr lebhaft (Molto vivace). (First time at these Concerts.)

Soloist:

Mrs. MARIAN TITUS.

Fourth Concert, Thursday evening, December 7. Programme: Marschner, Overture, "Hans Heiling"; Schumann, Concerto for Pianoforte; Rontgen, Norwegian Ballad; Beethoven, Symphony No. 2. Soloist, Mme. Antoinette Szumowska.

Sanders Theatre, Cambridge.

SEASON 1899-1900.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

II. CONCERT.

THURSDAY, NOVEMBER 2, AT 7.45, P.M.

Programme.

GOLDMARK.	OVERTURE, zum "Gefesselten Prometheus" von Aeschylos, op. 38.
BEETHOVEN.	CONCERTO for PIANOFORTE, in C minor. Allegro con brio. Largo. Rondo. Allegro.
J. S. BACH.	CHACONNE, in D minor. (Scored for ORCHESTRA by RAFF.)
GLAZOUNOFF.	SYMPHONY No. 6, in C minor, op. 58. I. Adagio. — Allegro passionato. II. Tema con variazioni: Andante. III. Intermezzo: Allegretto. IV. Andante maestoso. — Moderato maestoso — Allegro moderato.

Soloist:

Mr. HEINRICH GEBHARD.

The Instrument is a Steinertone.

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ACADEMY OF MUSIC - - PHILADELPHIA.
Monday Evening, December 11, at 8.15 precisely.

FIRST
SERIES

BOSTON
SYMPHONY
ORCHESTRA

SEASON
1899-'00

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

2

Tickets on sale at
Blasius', 1103 Chestnut Street.

Sanders Theatre, Cambridge.

SEASON 1899-1900.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

IV. CONCERT.

THURSDAY, DECEMBER 7, AT 7.45, P.M.

Programme.

MARSCHNER.	OVERTURE, "Hans Heiling," op. 80.
ROBERT SCHUMANN.	CONCERTO for PIANOFORTE, in A minor, op. 54. I. Allegro affettuoso. II. Intermezzo: Andantino grazioso. III. Allegro vivace.
BRAHMS.	THREE HUNGARIAN DANCES, Nos. 1, 2 and 6. I. Allegro molto. II. Allegretto. VI. Vivace.

(Scored for ORCHESTRA by the COMPOSER and ALBERT PARLOW).

BEETHOVEN.	SYMPHONY No. 2, in D major, op. 36. I. Adagio.—Allegro con brio. II. Larghetto. III. Scherzo: Allegro.—Trio. IV. Allegro molto.

Soloist:

Mme ANTOINETTE SZUMOWSKA.

The Pianoforte is a Chickering.

Fifth Concert, Thursday evening, December 28.

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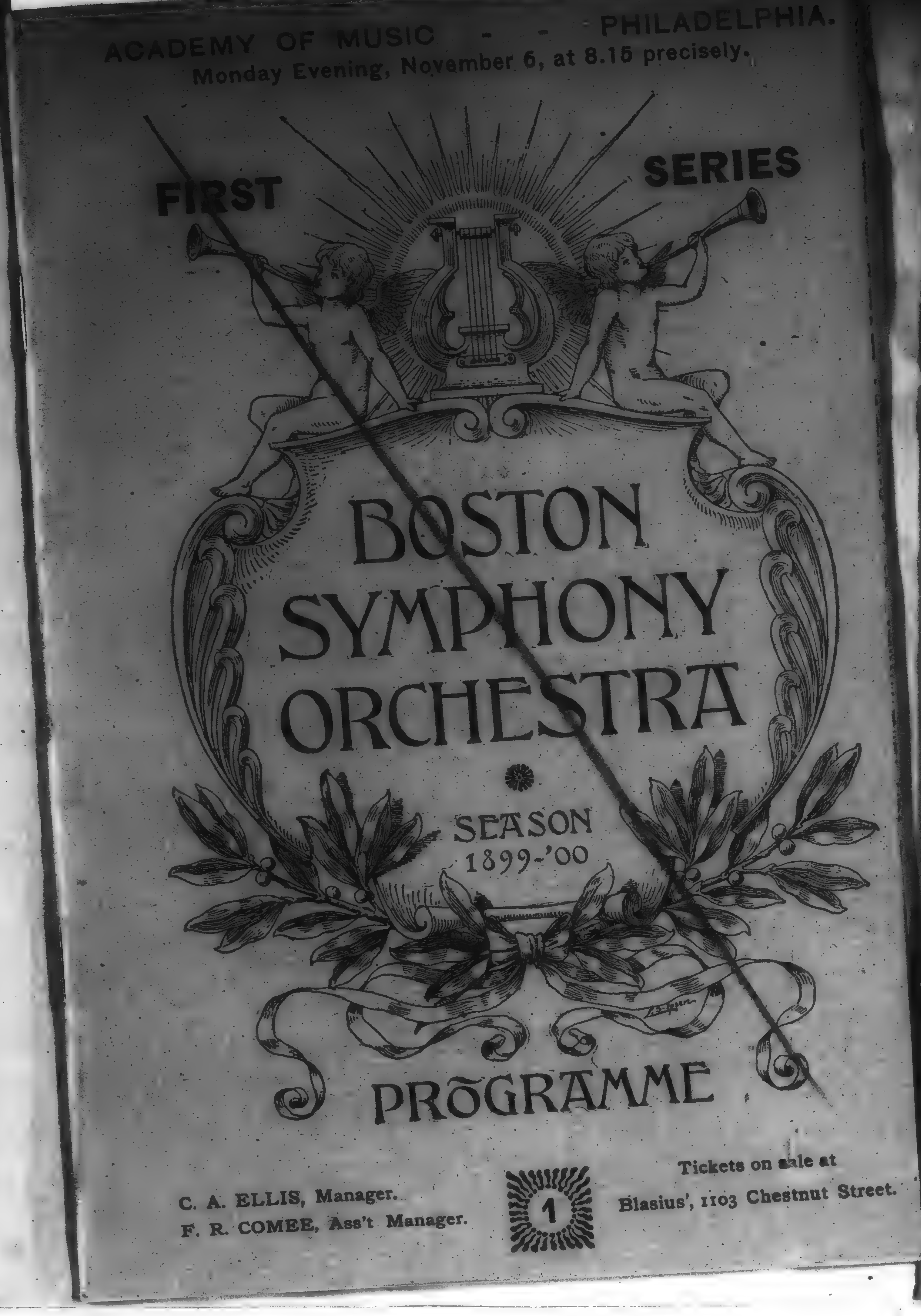

ACADEMY OF MUSIC - - - PHILADELPHIA.
Monday Evening, November 6, at 8.15 precisely.

FIRST SERIES

BOSTON SYMPHONY ORCHESTRA

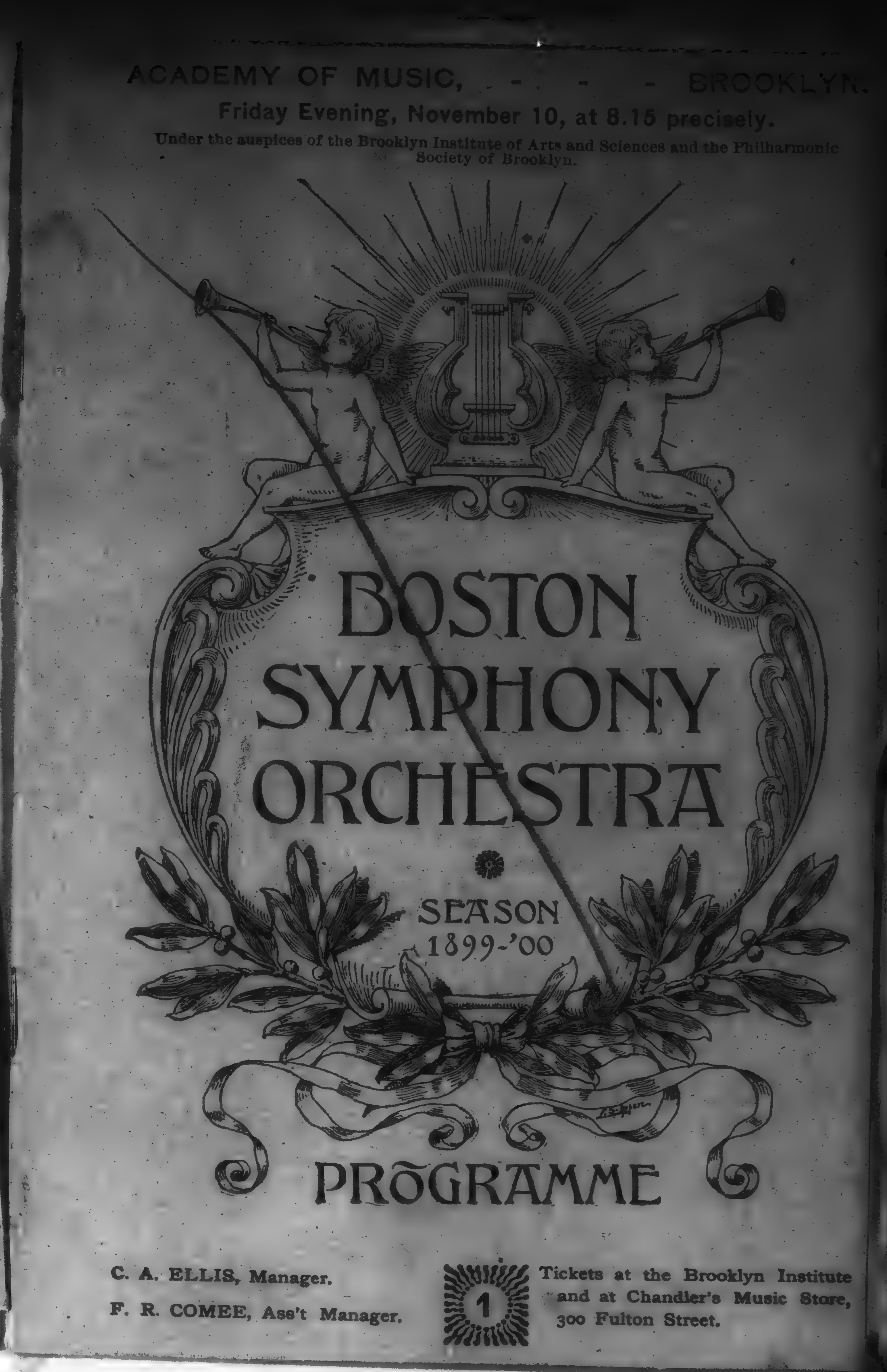
SEASON 1899-'00

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

1

Tickets on sale at
Blasius', 1103 Chestnut Street.


ACADEMY OF MUSIC, - - - BROOKLYN.
Friday Evening, November 10, at 8.15 precisely.
Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

BOSTON SYMPHONY ORCHESTRA

SEASON 1899-'00

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

1

Tickets at the Brooklyn Institute
and at Chandler's Music Store,
300 Fulton Street.

Sanders Theatre, Cambridge.

SEASON 1899-1900.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

I. CONCERT.

THURSDAY, OCTOBER 19, AT 7.45, P.M.

Programme.

WAGNER.	VORSPIEL to "Die Meistersinger von Nürnberg."
BERLIOZ.	CASSANDRA'S ARIA, from Act I. of "Les Troyens."
TCHAIKOVSKY.	CAPRICCIO ITALIEN, for ORCHESTRA, op. 45.
WAGNER.	SONGS with PIANOFORTE: *a*) SCHMERZEN; *b*) TRAUME.
SCHUMANN.	SYMPHONY No. 1, in B flat major, opus 38. I. Andante un poco maestoso. Allegro molto vivace II. Larghetto. III. Scherzo: Molto vivace.—Trio I. Molto più vivace.—Trio II. IV. Allegro animato e grazioso.

Soloist:

Miss GERTRUDE MAY STEIN.

The Pianoforte is a Steinway.

The sale of season tickets for the ten Harvard University Chamber Concerts opens next Saturday, at the University Bookstore, at 8 A. M.

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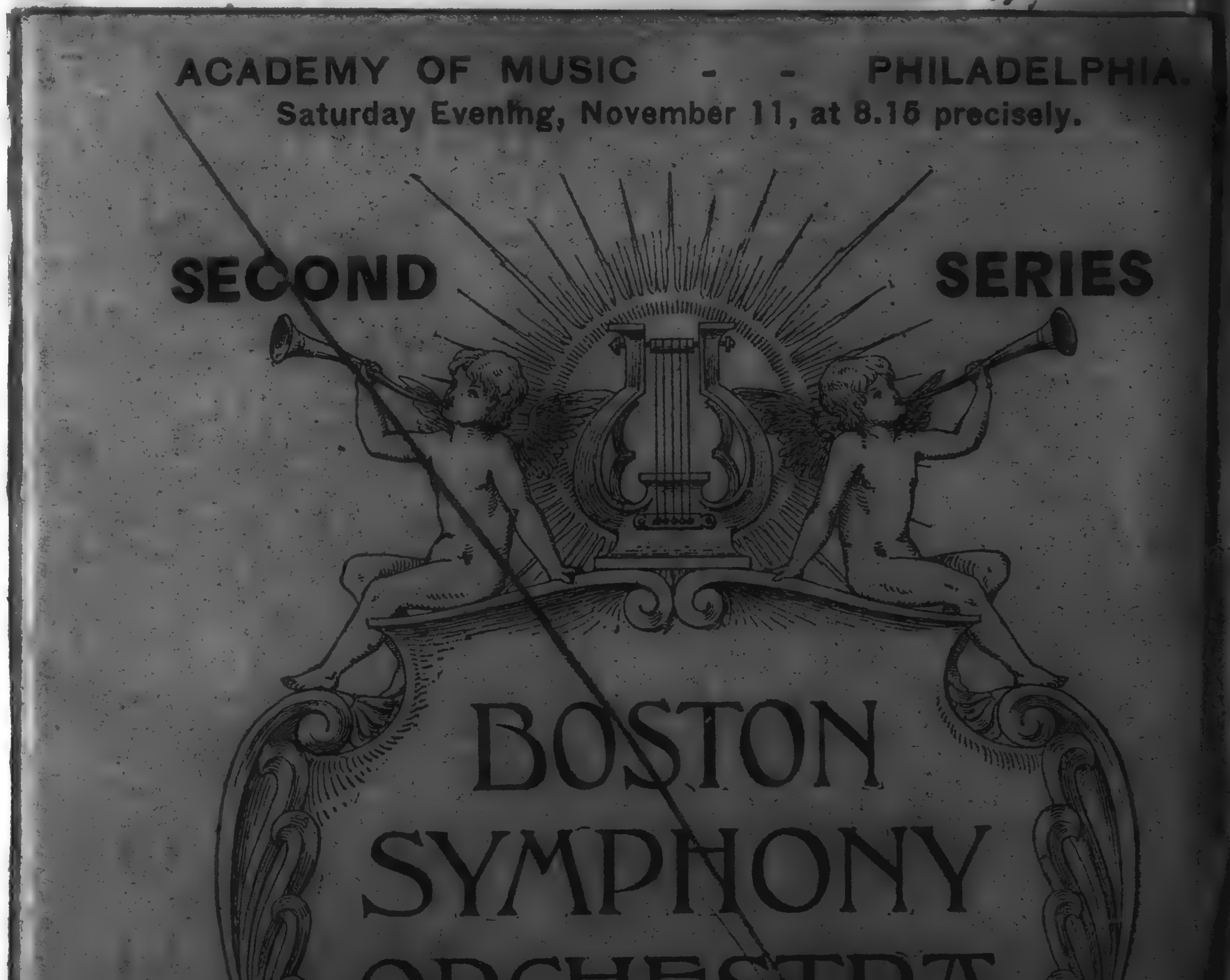
ACADEMY OF MUSIC - - PHILADELPHIA.
Saturday Evening, November 11, at 8.15 precisely.

SECOND SERIES

BOSTON SYMPHONY ORCHESTRA

SEASON 1899-'00

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

1

Tickets on sale at
Blasius', 1103 Chestnut Str

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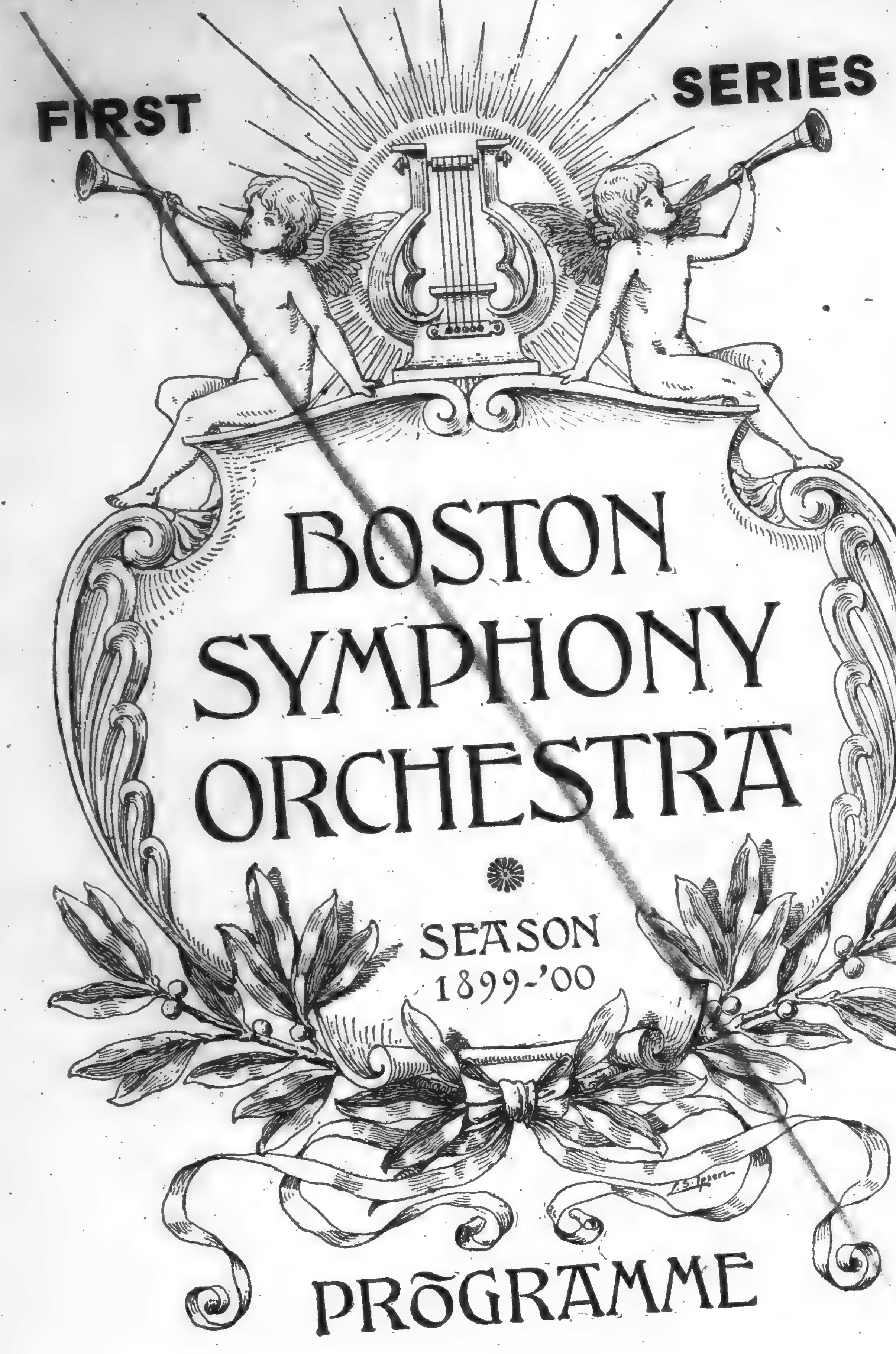
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC - - PHILADELPHIA.
Monday Evening, November 6, at 8.15 precisely.

FIRST SERIES



BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

1

Tickets on sale at
Blasius', 1103 Chestnut Street.

ACADEMY OF MUSIC, - - - BROOKLYN.
Friday Evening, November 10, at 8.15 precisely.
Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

1

Tickets at the Brooklyn Institute
and at Chandler's Music Store,
300 Fulton Street.

Sanders Theatre, Cambridge.

SEASON 1899-1900.

BOSTON SYMPHONY ORCHESTRA,

Mr. WILHELM GERICKE, Conductor.

I. CONCERT.

THURSDAY, OCTOBER 19, AT 7.45. P.M.

Programme.

WAGNER.	VORSPIEL to "Die Meistersinger von Nürnberg."
BERLIOZ.	CASSANDRA'S ARIA, from Act I. of "Les Troyens."
TCHAIKOVSKY.	CAPRICCIO ITALIEN, for ORCHESTRA, op. 45.
WAGNER.	SONGS with PIANOFORTE: *a*) SCHMERZEN; *b*) TRAUME.
SCHUMANN.	SYMPHONY No. 1, in B-flat major, opus 38. I. Andante un poco maestoso. Allegro molto vivace. II. Larghetto. III. Scherzo: Molto vivace.—Trio I: Molto più vivace.—Trio II. IV. Allegro animato e grazioso.

Soloist:

Miss GERTRUDE MAY STEIN.

The Pianoforte is a Steinway.

The sale of season tickets for the ten Harvard University Chamber Concerts opens next Saturday, at the University Bookstore, at 8 A. M.

ACADEMY OF MUSIC - - PHILADELPHIA.
Saturday Evening, November 11, at 8.15 precisely.

SECOND SERIES

BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

1

Tickets on sale at
Blasius', 1103 Chestnut Street.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

INFANTRY HALL, - - - - - PROVIDENCE.
Wednesday Evening, November 15, at 8 sharp.

BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

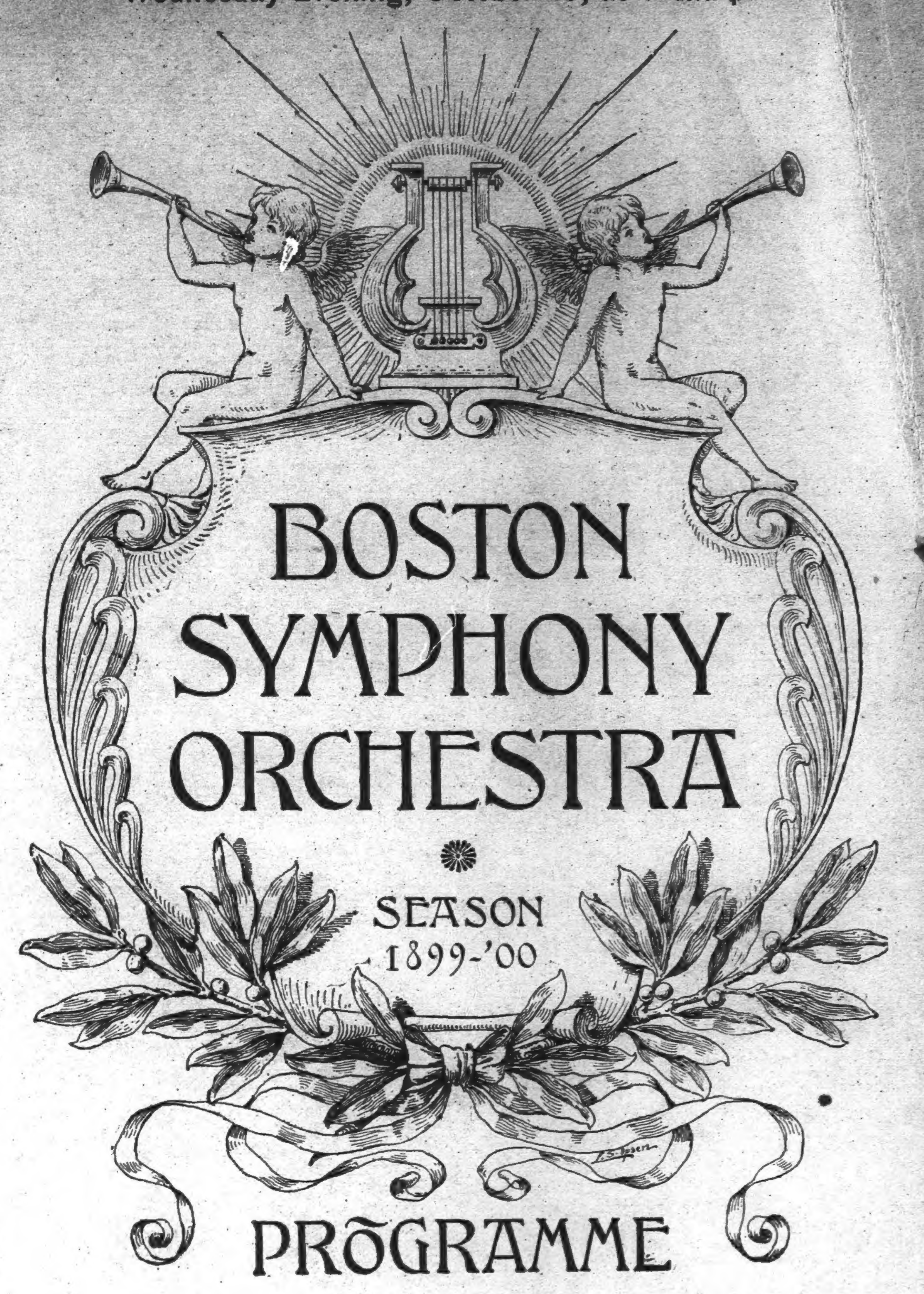
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

2

Season tickets, at $7 for the eigh
concerts, and single tickets at $1.2
each, on sale at Infantry Hall.

INFANTRY HALL, - - - - - PROVIDENCE.
Wednesday Evening, October 25, at 8 sharp.



BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

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C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

1

Season tickets, at $7 for the eight
concerts, and single tickets at $1.25
each, on sale at Infantry Hall.

CARNEGIE HALL, ... NEW YORK.
Wednesday Afternoon, November 8, at 2.30 precisely.
Thursday Evening, November 9, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

PROGRAMME

C. A. ELLIS, Manager.

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F. R. COMEE, Ass't Manager.

Tickets at Carnegie Hall.

MUSIC HALL, ... BALTIMORE
Tuesday Evening, November 7, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

SEASON
1899-'00

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Ass't Manager.

1

Tickets, with reserved seats,
sale at Albert's, 15 No. Charles S

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